

THE RICHMOND REGION CULTURAL ACTION PLAN
TECHNICAL RESEARCH REPORT
MARCH 2009



CREATIVE RICHMOND

THE RICHMOND REGION CULTURAL ACTION PLAN

This report and the background research conducted for the cultural action plan was completed by a team from WolfBrown, an international consulting firm. A list of those who contributed includes

Alan Brown
Jane Culbert
Carmen Foster
Marc Goldring
Alexis Lefort
Rebecca Ratzkin
Dr. Dennis Wolf
Dr. Thomas Wolf
Odetta Wright

INTRODUCTION TO TECHNICAL RESEARCH REPORT

WHAT'S IN THIS PLAN

This cultural plan has been issued in three volumes, each bound separately. This volume is the Technical Research Report. The other two volumes include:

Call to Action, which introduces the vision, describes the context, and summarizes the recommended strategies for the Richmond region.

Cultural Action Plan, which provides detail on the goals, strategies, and action steps for the plan. It also provides more background information on the findings that led to the development of the plan. This Plan is dividing into the following parts:

- The Introduction provides an overview of the components of the planning process and the economics and demographics of the region.
- Part I: The Cultural Sector and Economic Vitality is devoted to increasing the economic vitality of the region through arts and culture.
- Part II: Cultural Participation covers expanded cultural participation on a regional basis.
- Part III: Cultural Equity addresses promoting cultural equity and building on cultural diversity.
- Part IV: Cultural Education focuses on building a coordinated, equitable, and innovative system for creative education.
- Part V: Artists and Organizations concerns itself with sustaining the Richmond's regions' artists and cultural organizations.
- Part VI: Coordination, Advocacy, and Accountability addresses the issues of coordination, advocacy, and accountability.
- Part VII: Next Steps describes the steps that must follow to fulfill implementation of the plan.

The Technical Research Report, which is this volume, provides the complete versions of the research reports that are referenced in the Cultural Action Plan. They include:

- **Part I: Cultural Census** that gathered information about residents' patterns of and preferences for participating in cultural activities in and around the Richmond region. Over 2,800 individuals participated in this research, some via the web, and over 750 people were interviewed at churches, libraries, and senior centers throughout the region.
- **Part II: Economic Activity Analysis and Cultural Budget** that reported, for thirty-one cultural organizations (including all of those with budgets in excess of one million dollars), the aggregate cultural revenue and expenses, attendance at events, employment data, volunteer data, and other relevant information.
- **Part III: Research on Cultural Education** that includes a review of relevant standards and requirements in arts education at the state level; a survey of education programs of Richmond region cultural organizations focusing on content, duration, sequentiality, and costs; and interviews with over thirty providers of arts and cultural education in public school systems as well as arts and community-based organizations. The interviews covered program content, current partnerships, long range plans, and challenges.



**EXECUTIVE BRIEFING:
GREATER RICHMOND CULTURAL
CENSUS**

Research Commissioned by The Cultural Action Task
Force as part of the Greater Richmond Regional Cultural
Action Plan

Copyright 2008, WolfBrown, all rights reserved



ABSTRACT

Over 2,500 Richmond area adults completed a comprehensive survey about their cultural attitudes and involvement in 55 different cultural activities. The Cultural Census is a survey of community residents undertaken to better understand patterns of cultural participation in the Richmond area (including the City of Richmond and Henrico, Chesterfield, and Hanover counties). Together with other research, results from the Cultural Census provide a foundation of information upon which to build a regional Cultural Action Plan – an assessment of the state of arts and culture in the Greater Richmond region and a roadmap to better support, promote, and encourage arts and culture activities in the future.

METHODOLOGY

The Greater Richmond Cultural Census was conducted in September and October of 2008 as part of a cultural planning process commissioned by the Cultural Action Task Force, a coalition of leaders in the arts, business, and government sectors. The overall purpose of the research was to gain a clearer sense of how Greater Richmond residents participate in and feel about the arts. A lengthy survey protocol was designed and developed in close consultation with the Cultural Action Task Force advisory committee.

All adult residents (age 18+) of the City of Richmond or Henrico, Chesterfield, or Hanover Counties were eligible to participate in the survey.

The primary method of data collection was through an online survey. Respondents were recruited mainly through broadcast email invitations and other promotional efforts. The online sampling was supplemented by on-the-ground intercept surveying at a range of locations where it was likely to find individuals who would not respond online, including lower income neighborhoods in the Richmond area.

Promoting participation in the survey was the responsibility of the Task Force. This work was aided by the services of paid staff who assisted in gaining cooperation with the online survey and who traveled to locations around the Richmond area such churches, senior centers, and libraries to survey adults.

Technically speaking, this was not a random sample. Area residents “self-selected” into the online survey, which introduces two elements of bias: 1) over-representation of those with Internet access, and 2) over-representation of those with an interest in arts and culture. Significant efforts were made to offset the first bias by conducting on-the-ground intercept work to reach those without access to the Internet. To offset the second bias, statistical weights were applied to the final results so that survey results would better reflect the community’s demographics in terms of age, race, and education.

Respondents who indicated they are under 18 years of age, live outside the area, or had taken the survey more than once were excluded from the data set. After these adjustments, the final data set includes a total of 2,805 valid responses, of which 704 are from on-the-ground intercept work. The final data set includes 1,535 residents of the City of Richmond (57%) and 1,180 residents of the surrounding area (43%).

For the purposes of analysis, respondents were grouped into three categories, based on the combined frequency of attendance at performing arts events, art museums and galleries, and history museums and historic sites: 1) lower frequency attenders, 2) moderate frequency attenders, and 3) higher frequency attenders.

KEY FINDINGS

Overall, point to **increased demand for more active forms of participation** – making art, taking art classes, and collecting and organizing art. This is consistent with national trends. The survey also indicates demand for arts activities that fulfill social and educational needs.

- **A close correlation was observed between personal participation and attendance.** For example, 30% of higher frequency attenders say that they earn at least a portion of their income making art, compared to 2% of lower frequency attendees. In other words, people who *do* arts activities also *support* community arts programs.
- **Informal venues – including the home and places of worship – play an important role as settings for arts and cultural activities,** especially among lower frequency attenders. These attenders are proportionately more likely than higher frequency attenders to use places of worship and other community venues for cultural activities.
- In general, **lower frequency attenders** tend to be older, non-White, less likely to have children, and have much lower levels of educational attainment.
- The most frequently cited **barriers to increased attendance** were “too busy” (which is not really a barrier, but rather an indication that arts activities are less of a priority than other activities), “too expensive,” and “not aware of what’s going on.” Younger respondents were much more likely than older respondents to cite lack of awareness. Respondents in the oldest age cohort were most likely to cite social constraints as a barrier to more frequent attendance (e.g., “no one to go with”).

Respondents were asked to indicate their level of involvement in 58 different arts and cultural activities. For each activity, five response items were available: 1) it’s a vital activity for me, 2) I enjoy it occasionally, 3) I used to, but don’t any longer, 4) I haven’t, but would like to try, or 5) I’m not interested.

- Among the **literary arts** activities, “reading books, magazines, or newspapers for fun” is by far the most pervasive activity, while three in ten respondents indicated an unfulfilled interest in “meeting with a book club” and “attending book or poetry readings.” **Together with other results, this points to a significant amount of unfulfilled interest in doing participatory arts activities in social settings.**
- **Attending live stage plays or musical theatre productions was cited as “a vital activity” by less than 10% of all respondents** and another 44% said that they “enjoy it occasionally.” While large percentages of respondents attend theatre, fewer seem to regard it as “a vital activity,” as compared to other cities we have studied. This may reflect recent developments in the theatre, such as the closure of

Theatre Virginia and the discontinuation of the Broadway series. A high level of unfulfilled interest was reported for “attend readings of new plays, workshops, etc.,” especially among younger adults. Overall, however, results point to relatively low levels theatrical attendance in Richmond.

- Among the **dance** activities tested, **“watching dance programs on TV or video” was the most vital activity**. This reflects the national trend of increased engagement with dance as a result of the reality-based dance programs on TV such as “So You Think You Can Dance” and “Dancing with the Stars.”
- Social dancing is highly correlated with age. **About a third of respondents 18 to 24 years old enjoy social dancing at least occasionally, and another 25% consider it a vital activity**. Additionally, large percentages of older adults indicated past involvement in social dancing.
- Among the music activities tested, respondents were most likely to cite “listening to music on a local radio station” as “a vital activity” (54%), followed by “buy music” (41%), followed by “hear music as part of a worship service” (32%). African-Americans are two times as likely as Whites to cite “hearing music as part of a worship service” as a vital activity, **indicating the central role that faith-based cultural activities play in the cultural ecosystem, especially for African-Americans**.
- The level of involvement of curatorial participation in visual art and crafts (i.e., “collect art or decorations for your home,” which 19% cited as “vital”) exceeds that of observational participation (i.e., “visiting art museums and galleries,” which 14% cited as “vital”), again illustrating the high value that some residents place on home-based activities that provide avenues of personal creative expression. **Over a third of all respondents enjoy “attending arts and crafts festivals” at least occasionally**, indicating the key role that free outdoor cultural events play in the life of the community.
- Discovering **history** through media use – e.g., “watching history programs on TV” (22% “vital”) and “reading books or magazines about history” (17% “vital”) – measures high for all respondents, and about a third of respondents enjoy “visiting Richmond area historic sites and history museums” and “going on historic tours of Richmond” occasionally. **It is not surprising that history activities are more central to residents than other categories of activities such as theatre, given the area’s deep connections to American history**.
- **Unfulfilled interest in “researching or exploring your family history” (32%) exceeds that of all other arts and cultural activities**. This underscores the importance of personal relevancy and interactivity for engaging interest, and also suggests a need in the community for new ways of allowing people to chronicle their lives.
- Level of involvement was also measured for **online and digital arts** activities. “Taking digital photographs” was the most central activity by a wide margin (38% “vital”), followed by “downloading music” (21% “vital”). Use of online and digital arts are highly correlated with age. Younger adults (ages 18 to 34 years old) are far more likely to download music, listen to Internet radio, and “record or compose

music using a computer,” however **a significant proportion of respondents ages 35 to 64 are interested in these activities, suggesting a shift to online and computer activities regardless of age.**

Half as many African Americans as Whites strongly agree that “the arts were a part of my upbringing.” Moreover, African Americans were more likely than Whites to say that cultural resources are not distributed equitably. While 82% of Whites “agree a lot” that arts education should be a part of every child’s education, the figures falls to 49% for African Americans. Overall, results indicate different sets of beliefs and values around culture.

Arts and cultural programs pay civic dividends, with strongly positive correlations found between voting behavior and various forms of attendance at cultural events and facilities. Strongly favorable opinions were also expressed regarding the role of arts education in child development and public funding of the arts.

In sum, results of the cultural census paint a detailed picture of how Greater Richmond area residents express themselves creatively, and the many ways that they participate in the arts. While many of Richmond’s existing arts offerings are observational in nature, consumers are demanding more inventive, interpretive, and curatorial experiences that involve some level of personal creative expression or aesthetic judgment. Results offer cultural providers and their supporters with a nuanced picture of the cultural ecosystem and their place in it. This raises the possibility of identifying more points of relevance with the diverse populations of Greater Richmond in order to achieve higher levels of public support.

IMPLICATIONS

For cultural providers, there are many implications and challenges. These include offering more intense, customized, and participatory experiences, but also finding ways to be relevant to constituents in a range of settings, including the home and other non-traditional settings where a great deal of meaningful arts activities happen, according to the findings.

The Cultural Census is just one of several major research tasks of the cultural planning process. Understanding cultural participation, both frequency and interest in different arts and culture activities, provides important context to our discussion of the challenges and opportunities facing our community. In order to generate solutions, we need to start asking difficult and important questions. Research, such as the Cultural Census, offers insight into what questions we should be addressing. For example, results of the Cultural Census lead us to consider:

- How can cultural providers make connections to residents in a wider range of settings, including the home?
- What support structures exist for participatory arts practice, given that so many residents engage with culture in this way?
- What programs and activities would help community members to explore their family history, chronicle their lives, and tell their stories?

- How can the cultural community tap into the surge of interest in dance?
- How can we value and support faith-based cultural activity, given the critical role that places of worship play in the cultural system?
- What programs would help residents derive more satisfaction and meaning from curatorial participation (i.e., downloading music, collecting art, and decorations for the home)?
- What collaborative efforts might be undertaken to overcome barriers to increased engagement, such as “too busy” or “too expensive”?

To maximize its return on investment in the Cultural Census, the Richmond cultural community must discuss these and other important and sensitive questions in conversations with colleagues, friends, board members, staff, artists, and public officials.



Greater Richmond Cultural Census

Research Commissioned by the
Cultural Action Task Force

November 2008

Contents

3	Summary of Findings
6	Methodology & Response
10	Demographic Profile of Respondents
12	Definition of Analysis Groups
14	Demographics by Frequency Cohorts
16	Incidence of Professional Artists in the Sample
17	Voting Behavior
18	Frequency of Attendance, Travel to Other Cities for Arts and Culture
21	Use of Various Venues and Settings for Arts Activities
24	Participation Profile of Greater Richmond Area Adults
26	Five Modes of Arts Participation – A Framework for Analysis
28	Top Ten “Vital” Activities
29	Top Ten “Unfulfilled Interest” Activities
30	Literary Activities
35	Theatre Activities, Preferences for Types of Theatre Performances
42	Dance Activities, Preferences for Types of Dance Performances
52	Music Activities, Preferences for Types of Concerts
60	Visual Arts and Crafts Activities
64	History and Heritage Activities
68	Online and Digital Arts Activities
72	Barriers to Increased Attendance
77	Attitudes About Arts Education, Arts and Culture Offerings, Public Support
80	Appendix 1: “Vital Activities” by Discipline
88	Appendix 2: Survey Protocol



Summary of Findings

- Over 2,500 Richmond area adults completed a comprehensive survey about their cultural attitudes and involvement in 55 different cultural activities. This report provides a detailed analysis of their responses, as an input to cultural planning efforts.
- **Overall, the results are consistent with national trends** that point to increased demand for more active forms of participation – making art, taking art classes, and collecting and organizing art. The survey also indicates demand for arts activities that fulfill social and educational needs.
- **For cultural providers, there are many implications and challenges.** These include offering more intense, customized and participatory experiences, but also finding ways to be relevant to constituents in a range of settings, including the home and other non-traditional settings where a great deal of meaningful arts activities happen, according to the findings.
- For the purposes of analysis, respondents were grouped into three categories, based on their combined frequency performing arts event, museums and galleries, and history museums and historic sites. Among the most intuitive findings of the census are:
 - **Lower frequency attenders** tend to be older, non-White, less likely to have children, and have much lower levels of educational attainment.
 - **A close correlation was observed between personal participation and attendance.** For instance, 30% of higher-frequency attenders say that they earn at least a portion of their income making art, compared to 2% of lower-frequency attendees. In other words, people who *do* arts activities, *support* community arts programs.
 - **Informal venues - including the home and places of worship - play an important role as settings for arts and cultural activities,** especially among lower frequency attenders who are proportionately more likely than higher frequency attenders to use places of worship and other community venues for cultural activities.
 - The most frequently cited **barrier to increased attendance** were “too busy” (which is not really a barrier, but rather an indication that arts activities are less of a priority than other activities), “too expensive” and “not aware of what’s going on.” Younger respondents were much more likely than older respondents to cite lack of awareness. Respondents in the oldest age cohort were most likely to cite social constraints as a barrier to more frequent attendance (e.g., ‘no one to go with’).



Summary of Findings - Continued

- Respondents were asked to indicate their level of involvement in 58 different arts and cultural activities. For each activity, five response items were available: 1) it's a vital activity for me, 2) I enjoy it occasionally, 3) I used to, but don't any longer, 4) I haven't, but would like to try, or 5) I'm not interested.
 - Among the **literary arts** activities, 'reading books, magazines, or newspapers for fun' is by far the most pervasive activity, while three in ten respondents indicated an unfulfilled interest in 'meeting with a book club' and 'attending book or poetry readings.' **Together with other results, this points to a significant amount of unfulfilled interest in doing participatory arts activities in social settings.**
 - **Attending live stage plays or musical theatre productions was cited as "a vital activity" by less than 10% of all respondents and another 44% said that they 'enjoy it occasionally', a significantly lower proportion than expected based on previous cultural census studies in other cities. A high level of unfulfilled interest was reported for "attend readings of new plays, workshops, etc." - especially among younger adults. Overall, however, results point to a deficit of theatrical activity in Richmond.**
 - Among the **dance** activities tested, **"watching dance programs on TV or video"** was the most vital activity. This reflects the national trend of increased engagement with dance as a result of the reality-based dance programs on TV, such as "So You Think You Can Dance" and "Dancing with the Stars."
 - Social dancing is highly correlated with age. **About a third of respondents 18 to 24 years old enjoy social dancing at least occasionally, and another 25% consider it a vital activity.** Additionally, large percentages of older adults indicated past involvement in social dancing.
 - Among the **music** activities tested, respondents were most likely to cite "listening to music on a local radio station" as "a vital activity" (54%), followed by 'buy music ' (41%), followed by 'hear music as part of a worship service' (32%). African-Americans are two times as likely as Whites to cite "hearing music as part of a worship service" as a vital activity, **indicating the central role that faith-based cultural activities play in the cultural ecosystem, especially for African-Americans.**
 - The level of involvement of curatorial participation in visual art and crafts (i.e., "collect art or decorations for your home" - 19% "vital") exceeds that of observational participation (i.e., visiting art museums and galleries - 14% "vital"), again illustrating the high value that some residents place on home-based activities that provide avenues of personal creative expression. **Over a third of all respondents enjoy 'attending arts and crafts festivals' at least occasionally, indicating the key role that free outdoor cultural events play in the life of the community.**



Summary of Findings - Continued

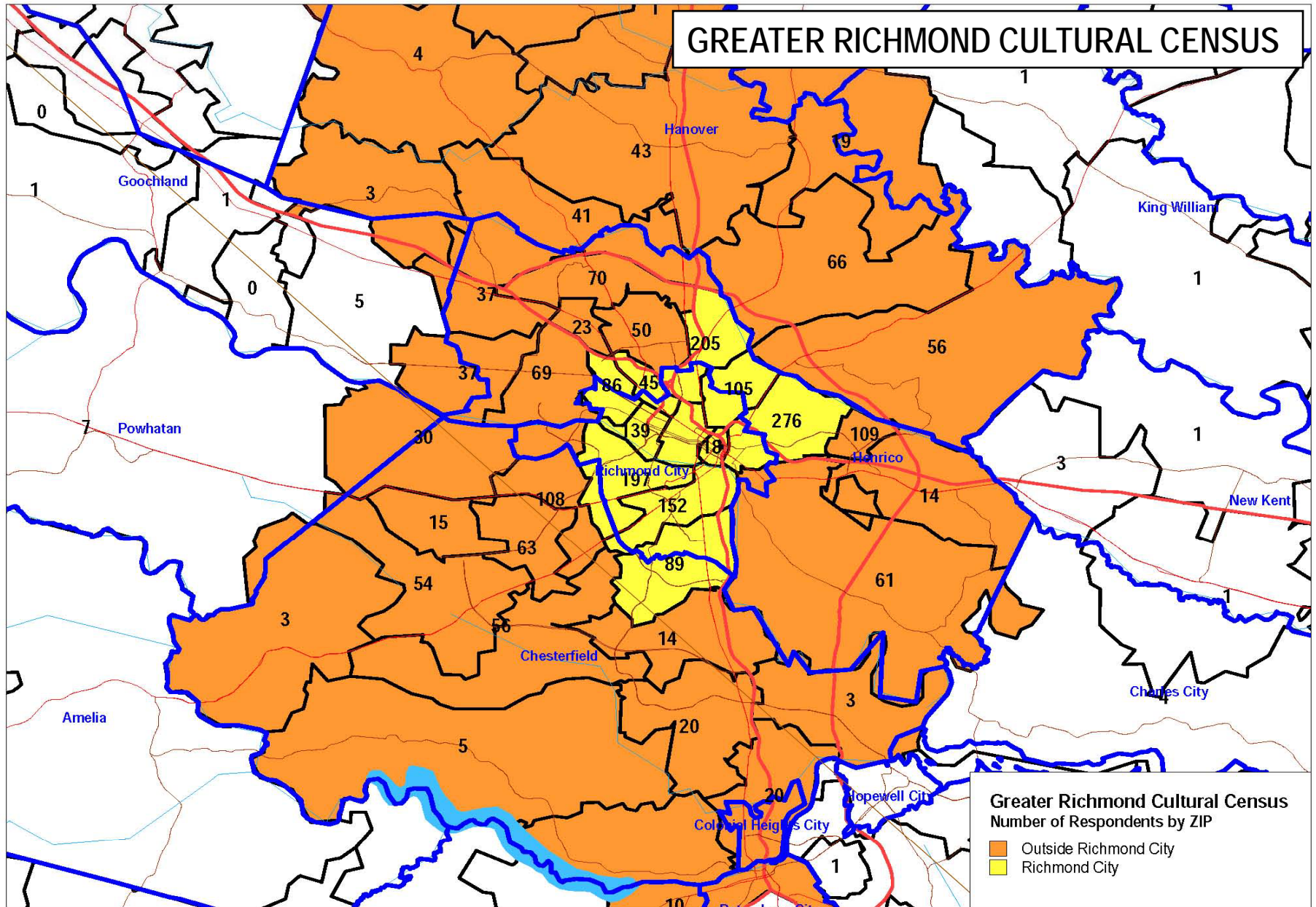
- Discovering history through media use (e.g., 'watching history programs on TV' and 'reading books or magazines about history' measures high for all respondents (22% and 17% "vital", respectively), and about a third of respondents enjoy 'visiting Richmond area historic sites and history museums' and 'going on historic tours of Richmond' occasionally. It is not surprising that history activities are more central to residents than other categories of activities such as theatre, given the area's deep connections to American history.
 - Unfulfilled interest in 'researching or exploring your family history' (32%) exceeds that of all other arts and cultural activities. This underscores the importance of personal relevancy and interactivity for engaging interest, and also suggests a need in the community for new ways of allowing people to chronicle their lives.
 - Level of involvement was also measured for online and digital arts activities. 'Taking digital photographs' was the most central activity by a wide margin (38% "vital"), followed by 'downloading music' (21% "vital"). Use of online and digital arts are highly correlated with age. Younger adults (ages 18 to 34 years old) are far more likely to download music, listen to Internet radio, and 'record or compose music using a computer', however a significant proportion of respondents ages 35 to 64 are interested in these activities, suggesting a shift to online and computer activities regardless of age.
- Half as many African Americans as Whites strongly agree that "the arts were a part of my upbringing. Moreover, African Americans were more likely than Whites to say that cultural resources are not distributed equitably. While 82% of Whites "agree a lot" that arts education should be a part of every child's education, the figures falls to 49% for African Americans. Overall, results indicate different sets of beliefs and values around culture.
 - Nine of ten respondents agree on some level that **public funding of arts and cultural programs is a good investment**. Arts and cultural programs also pay civic dividends – strongly positive correlations were found between voting behavior and various forms of attendance at cultural events and facilities.
 - In sum, results of the cultural census paint a detailed picture of how Greater Richmond area residents express themselves creatively, and the many ways that they participate in the arts. While many of Richmond's existing arts offerings are **observational** in nature, consumers are demanding more **inventive, interpretive and curatorial experiences** that involve some level of personal creative expression or aesthetic judgment. Results offer cultural providers and their supporters with a nuanced picture of the cultural ecosystem and their place in it. This raises the possibility of identifying more points of relevance with the diverse populations of Greater Richmond in order to achieve higher levels of public support.



Survey Methodology & Response

- The Greater Richmond Cultural Census was conducted in 2008 as part of a cultural planning process commissioned by the Cultural Action Task Force, a coalition of leaders in the arts, business and government sectors.
- The overall purpose of the research was to gain a clearer sense of how Greater Richmond residents participate in, and feel about, the arts. A lengthy survey protocol was designed and developed in close consultation with the Cultural Action Task Force advisory committee.
- All adults (age 18+) who are residents of the four county Richmond area, including Henrico, Chesterfield and Hanover Counties, were eligible to participate in the survey, which was conducted in September 2008.
- The primary method of data collection was through an online survey. Respondents were recruited mainly through broadcast email invitations and other promotional efforts.
- The online sampling was supplemented by on-the-ground intercept surveying at a range of locations where we would be likely to find individuals who would not respond online, including lower income neighborhoods in the Richmond area.
- Promoting participation in the survey was the responsibility of the Task Force. This work was aided by the services of paid staff who assisted in gaining cooperation with the online survey and who traveled to locations around the Richmond area such churches, seniors centers and libraries to survey adults.
- Respondents who indicated they are under 18 years of age, who live outside the four county area, or who had taken the survey more than once were excluded from the data set. After these adjustments, the final data set includes a total of 2,805 valid responses, of which 704 are from on-the-ground intercept work.
- The final data set includes 1,535 residents of the Richmond City (57%) and 1,180 residents of the surrounding area (43%).

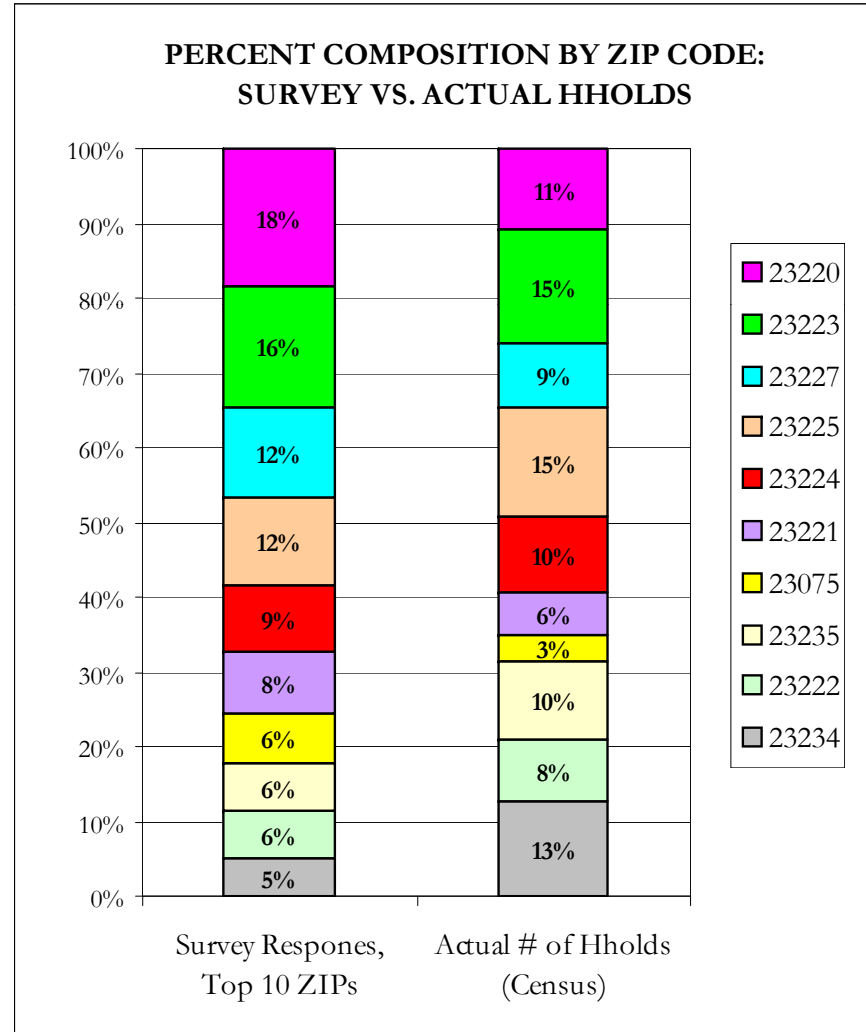




Respondent Home ZIP Code

- The chart at left compares the top ten ZIP Codes of survey respondents with the actual number of households in each ZIP, in order to see which ZIPs are over- or under-represented in the survey sample.
- Overall, all top ten ZIPs are well-represented in the sample, with some exceptions:
- ZIP Code 23220 is over-represented in the sample (18% vs. 11%)
- ZIP Code 23234 in Richmond City is under-represented in the sample (5% vs. 13%).

- These results may related to the underlying education levels within these ZIP Code.



Weighting and Limitations of the Data

- Although significant efforts were made to survey diverse populations, the approach to data collection did not involve random sampling and the results are not designed to be representative of the general population of residents in the greater Richmond area. Instead, respondents self-selected into the study. The overall goal was to obtain as many responses as possible from a cross-section of adults.
- Respondents to surveys of this nature tend to be those with a pre-existing interest in the subject matter (i.e., arts and culture). This is called ‘bias from self-selection.’
 - The primary manifestation of this bias is in higher levels of educational attainment among survey respondents, compared to the general population.
- To offset this bias, weights were applied to adjust the levels of age, race and educational attainment in the survey data to actual demographic levels in the base population (using census data). In the graphs and tables that follow, all results are weighted, except as noted.
 - For example, responses from older adults and those who reported lower levels of educational attainment (i.e., high school graduate or less) received higher weights because they are under-represented in the survey data.
- While the use of weights partially offsets the bias from respondent self-selection, there are other forms of bias in the data, including bias from under-representation of those without Internet access, even though a paper version of the survey was available.
 - In comparison to the base population, the data set under-represents the lowest income cohort (under \$50,000 annual household income). Weighting for educational attainment partially offsets this bias.
- In light of these limitations, the reader is cautioned not to use the survey data to generalize about all residents of Greater Richmond. Rather, the data may be used to characterize differences between various cohorts of respondents.



Respondent Demographics

RESPONDENT DEMOGRAPHICS	Four County Area (Actual Figures)	Unweighted Survey Data	Weighted Survey Data
Gender			
Female	52%	69%	70%
Male	48%	31%	30%
Age			
18-24	13%	5%	18%
25-34	17%	17%	15%
35-44	20%	19%	16%
45-54	20%	25%	18%
55-64	15%	22%	12%
65+	15%	12%	20%
Educational Attainment			
High School or Less	40%	11%	40%
Some College	28%	20%	28%
Bachelor's Degree	22%	30%	22%
Graduate Study	8%	22%	8%
Professional Degree	2%	17%	2%

- The chart at left compares weighted and unweighted data with actual demographic data from Claritas (2008 population estimates).
- About 70% of all respondents are female, which is typical for surveys of this nature.
- The age distribution of respondents closely mirrors the general population with the exception of young adults (18-24), who were under-represented.
 - After weighting for education, however, the age figures slightly over-represent the youngest and oldest age cohorts.
- Residents with lower levels of educational attainment (high school or less) are significantly under-represented in the sample (40% vs. 11%).
 - The weighting calculations were designed to yield a perfectly representative distribution for educational attainment, since educational attainment is the single best predictor of arts attendance.



Respondent Demographics, continued

RESPONDENT DEMOGRAPHICS	Four County Area (Actual Figures)	Unweighted Survey Data	Weighted Survey Data
Annual Household Income			
Under \$50,000	42%	44%	67%
\$50,000 to \$74,999	21%	21%	15%
\$75,000 to \$99,999	14%	13%	8%
\$100,000 or more	23%	22%	10%
Race/Ethnicity			
White, not Hispanic	63%	64%	47%
Black or African-American	29%	29%	45%
Other Race/Ethnicity	7%	7%	8%
Marital Status			
Married	57%	57%	42%
Single/never married	27%	22%	34%
Previously married or partnered	16%	19%	21%
Presence of Children in the HH			
Yes	37%	27%	28%
No	63%	73%	71%

- With respect to income, the survey data closely resembles actual figures for the area.
 - Although we did not weight for income, the effect of weighting for age and education was to increase the weight of lower income respondents in the sample. The weighted figures closely resemble actual income levels for Richmond City (66% under \$50K).
- The proportion of African-Americans in the survey sample almost exactly matches the proportion in the four county population (29%).
 - However, the effect of weighting for age and education was to increase the weight of African Americans in the sample. The weighted figures more closely resembles actual income levels for Richmond City (54% African American).



Definition of Analysis Groups

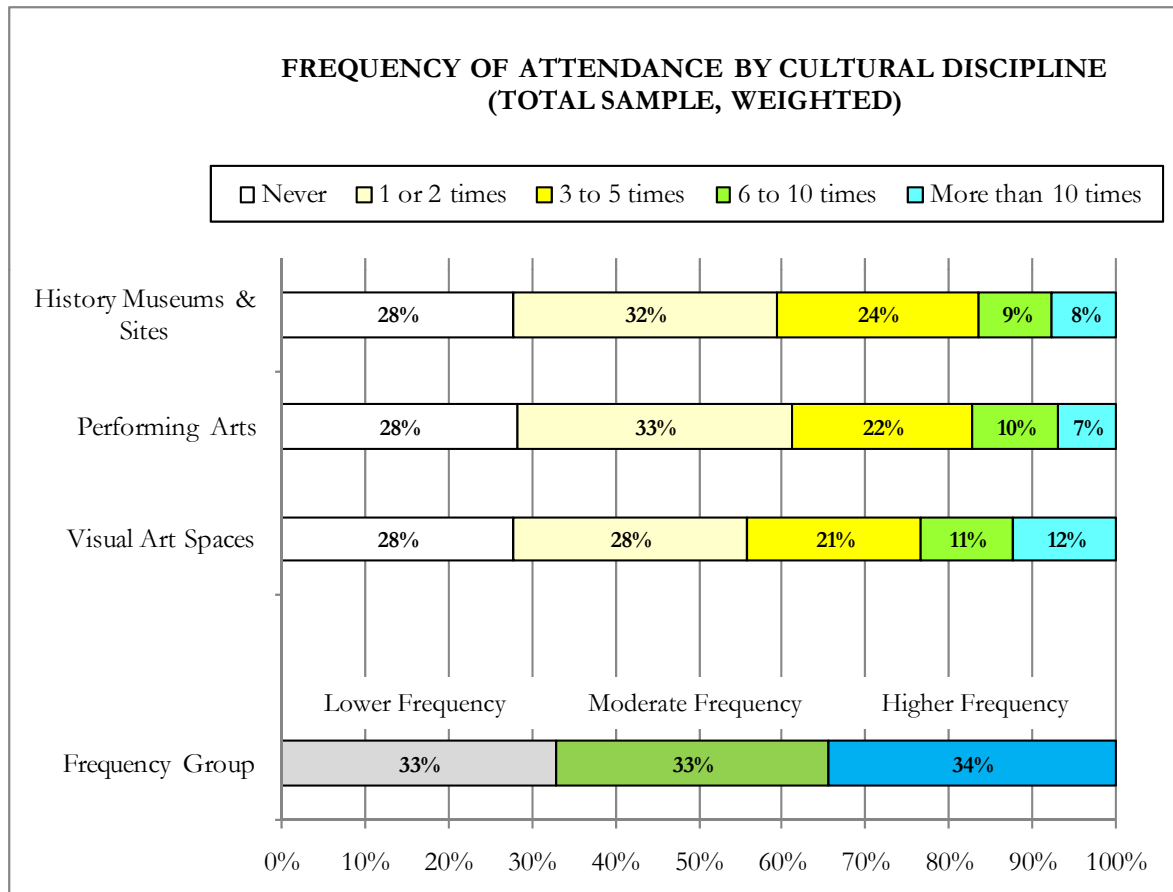
- To facilitate analysis, respondents were classified into one of three frequency cohorts based on their aggregated responses to the following questions:
 - In the past year, how often did you visit art museums, art galleries or arts centers?
 - In the past year, how often did you ticketed live performing arts events?
 - In the past year, how many times did you visit historic sites, history museums or science museums?
- Individual scores for each question were rolled up into an overall frequency score. Then, equal percentages of respondents were classified into one of the following frequency cohorts, which are analyzed throughout the report:

	<u>Unweighted</u>	<u>Weighted</u>
1) higher-frequency attenders	50%	34%
2) moderate frequency attenders	33%	33%
3) lower-frequency attenders	17%	33%

- When illustrative of significant differences, results are also reported by age cohort, geographic cohort (inside/outside Richmond City), and race (African American, White, Other). The data set does not include large enough samples of Hispanics, Asians or Mixed Race respondents to report stable results for these cohorts.



Construction of Frequency Cohorts for Analysis Purposes



- The graph at left shows the total frequency of attendance reported by discipline (visual arts, performing arts, and history museums/historic sites), as well as the overall frequency cohorts.
- It is interesting to note that overall frequency of attendance at art museums and galleries is somewhat higher than frequency of attendance at performing arts events and history museums and historic sites.
- Note that respondents in the lower frequency cohort were most likely to report no attendance at any of the three benchmark categories, while respondents in the higher frequency cohort were likely to report three or more attendances. Using our definition of “higher frequency” attenders, the break between “moderate” and “higher” is about four attendances annually in any of the three benchmark categories.



Demographics by Frequency Cohort

RESPONDENT DEMOGRAPHICS BY ATTENDANCE COHORT (WEIGHTED DATA)	Higher Freq. Attender	Moderate Freq. Attender	Lower Freq. Attender
Gender			
Female	66%	75%	68%
Male	34%	25%	32%
Age			
18-24	18%	19%	16%
25-34	15%	17%	14%
35-44	18%	17%	13%
45-54	21%	19%	15%
55-64	14%	14%	9%
65+	13%	14%	32%
Educational Attainment			
High School or Less	15%	34%	71%
Some College	30%	32%	21%
Bachelor's Degree	35%	24%	6%
Graduate Study	15%	8%	2%
Professional Degree	4%	2%	0%

- The chart at left compares demographics across the three frequency cohorts.
- With respect to age, one can observe clear differences. Lower frequency attenders are much more likely than higher frequency attenders to be over age 55 (41% vs. 27%).
 - Bear in mind that some of our intercept sampling occurred in seniors centers, where respondents may experience mobility barriers to attendance.
- There is a dramatic correlation between frequency of attendance and educational attainment, as would be expected. Almost three-quarters of lower frequency attenders have less than a high school education. Conversely, one in four higher frequency attenders have a graduate or professional degree.



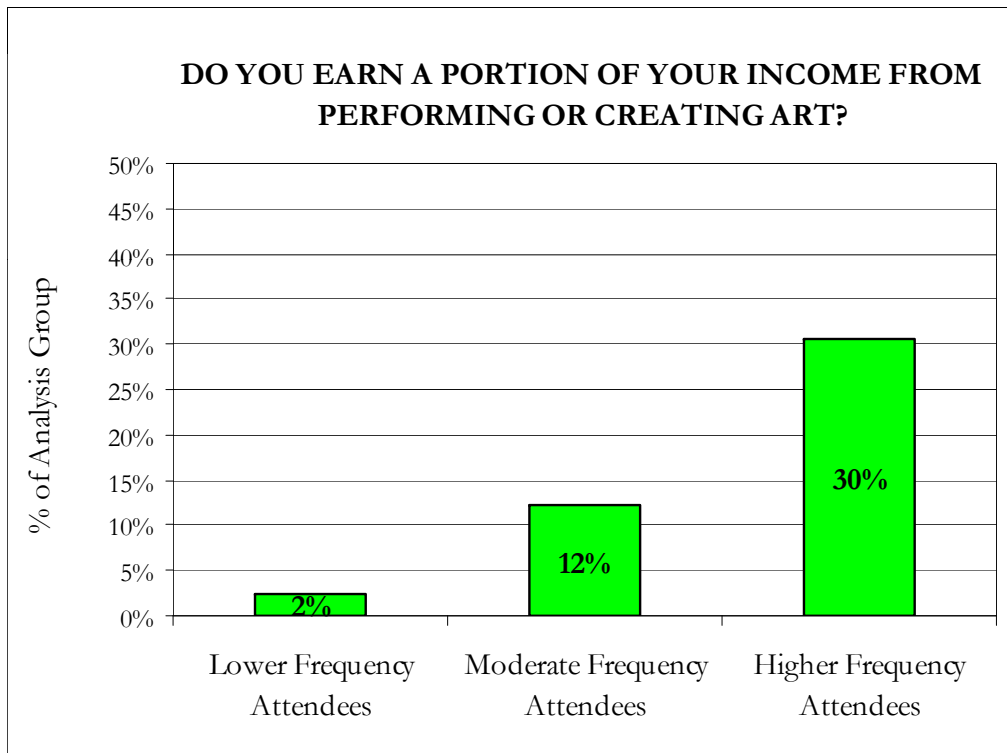
Demographics by Frequency Cohort

RESPONDENT DEMOGRAPHICS BY ATTENDANCE COHORT (WEIGHTED DATA)	Higher Freq. Attender	Moderate Freq. Attender	Lower Freq. Attender
Annual Household Income			
Under \$50,000	52%	61%	86%
\$50,000 to \$74,999	18%	20%	7%
\$75,000 to \$99,999	11%	7%	5%
\$100,000 or more	18%	11%	2%
Race			
White	75%	44%	20%
Black or African-American	17%	46%	74%
Other	7%	11%	7%
Marital Status			
Married	53%	47%	28%
Single/never married	32%	35%	39%
Previously married or partnered	15%	18%	33%
Presence of Children in the HH			
Yes	27%	31%	25%
No	73%	69%	75%

- Differences in income levels in relation to frequency cohorts parallel those in educational attainment as discussed on the previous page. Four in five lower frequency attenders earn under \$50,000 annually.
 - These findings correspond to general arts attendance patterns nationally: frequent attenders are, by and large, highly educated individuals, many of whom earn higher incomes.
- Large differences were also observed with respect to race. Three quarters of lower frequency attenders are African-American, while three quarters of higher frequency attenders are White.



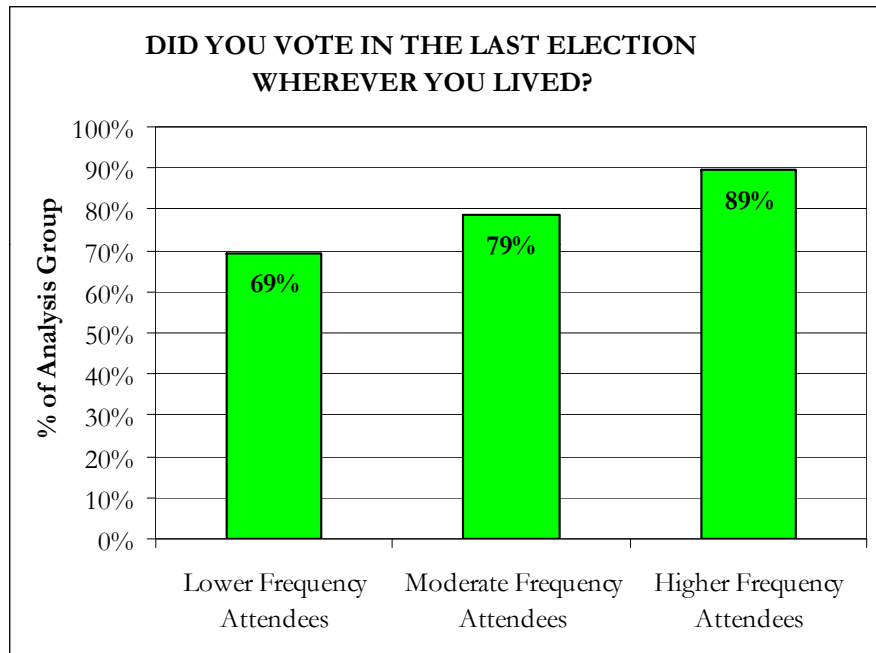
Incidence of Professional Artists



- In order to ascertain the presence of working artists in the sample, respondents were asked if they earn a portion of their income “from performing or creating art.”
- Results clearly illustrate the close correlation between personal participation in the arts as an artist and frequency of attendance. Fully a third of higher frequency attenders said that they earn a portion of their income making art.
 - Most likely, this also reflects a bias in the sample towards artists (i.e., people with an interest in the subject matter). Regardless, it also suggests that encouraging personal participation in the arts is a long-term strategy for audience development.



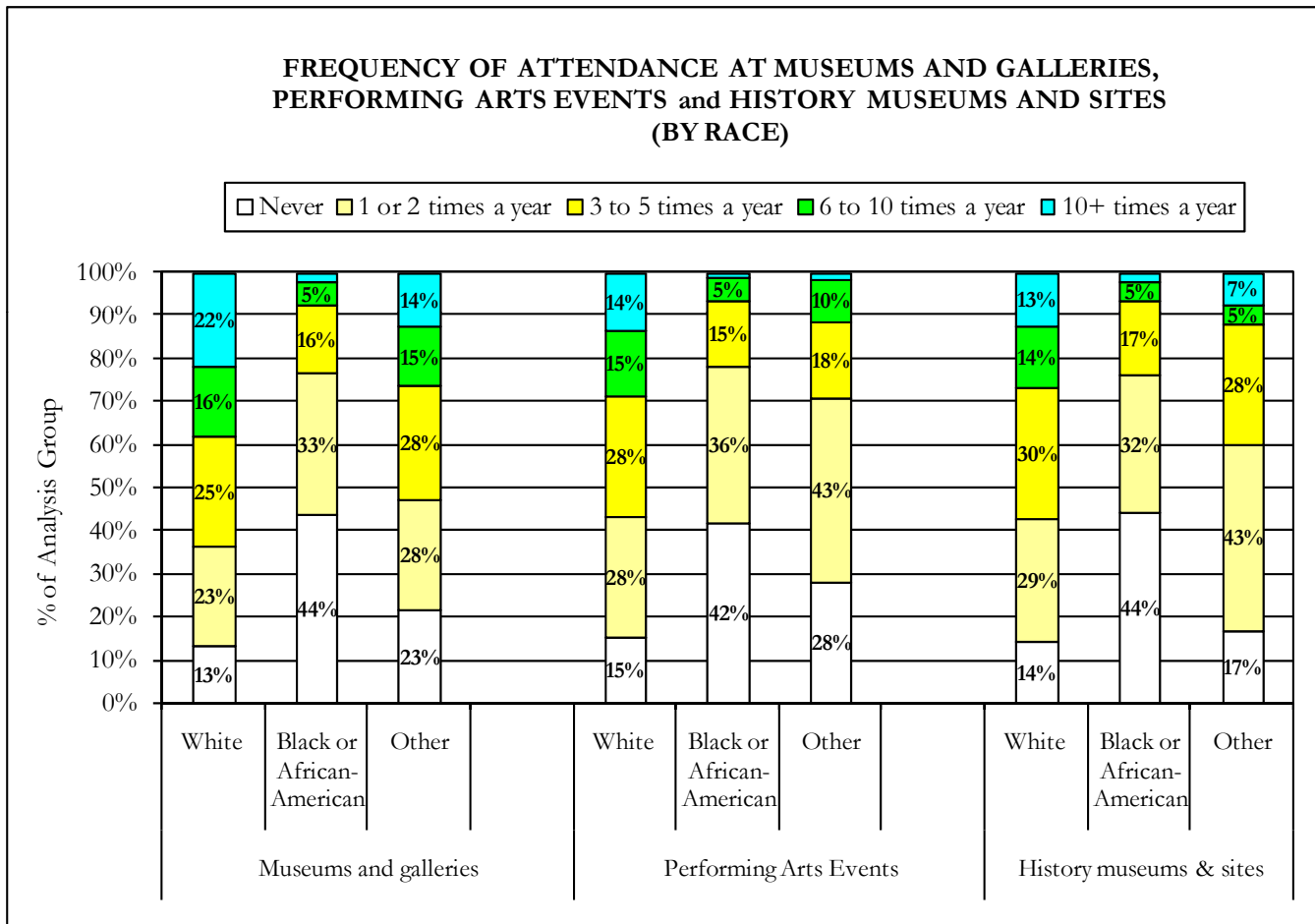
Correlations between Frequency of Arts Attendance and Voting Behavior



- In order to correlate various forms of arts participation with voting behavior (an indicator of civic engagement), a question was included in the survey, “Did you vote in the last election, wherever you lived?” Overall, 79% of respondents said they voted in the last election, which may be attributed in part to response bias (those who take surveys of this nature are more civically engaged), or acquiescent response phenomenon (respondents providing the socially-acceptable answer).
- As may be seen in the chart at left, adults in the higher frequency cohort voted a rate 29% higher than respondents in the lower frequency cohort, holding the bias constant.
- Correlation coefficients of .170 to .182 (statistically significant at the .000 level) were observed between self-reported voting behavior and frequency of attendance at performing arts, art museums, and historic sites.
- Of the 58 cultural activities tested, voting behavior was most highly correlated to:
 - “Watch history programs on TV” (.297 correlation coefficient)
 - “Attend musical theatre productions” (.283)
 - “Reading books, newspapers and magazines for fun” (.279)
 - “Attend arts or crafts fairs or festivals” (.255)
 - “Visit Richmond area art museums” (.248)
 - “Visit Richmond area historic sites or history museums” (.220)



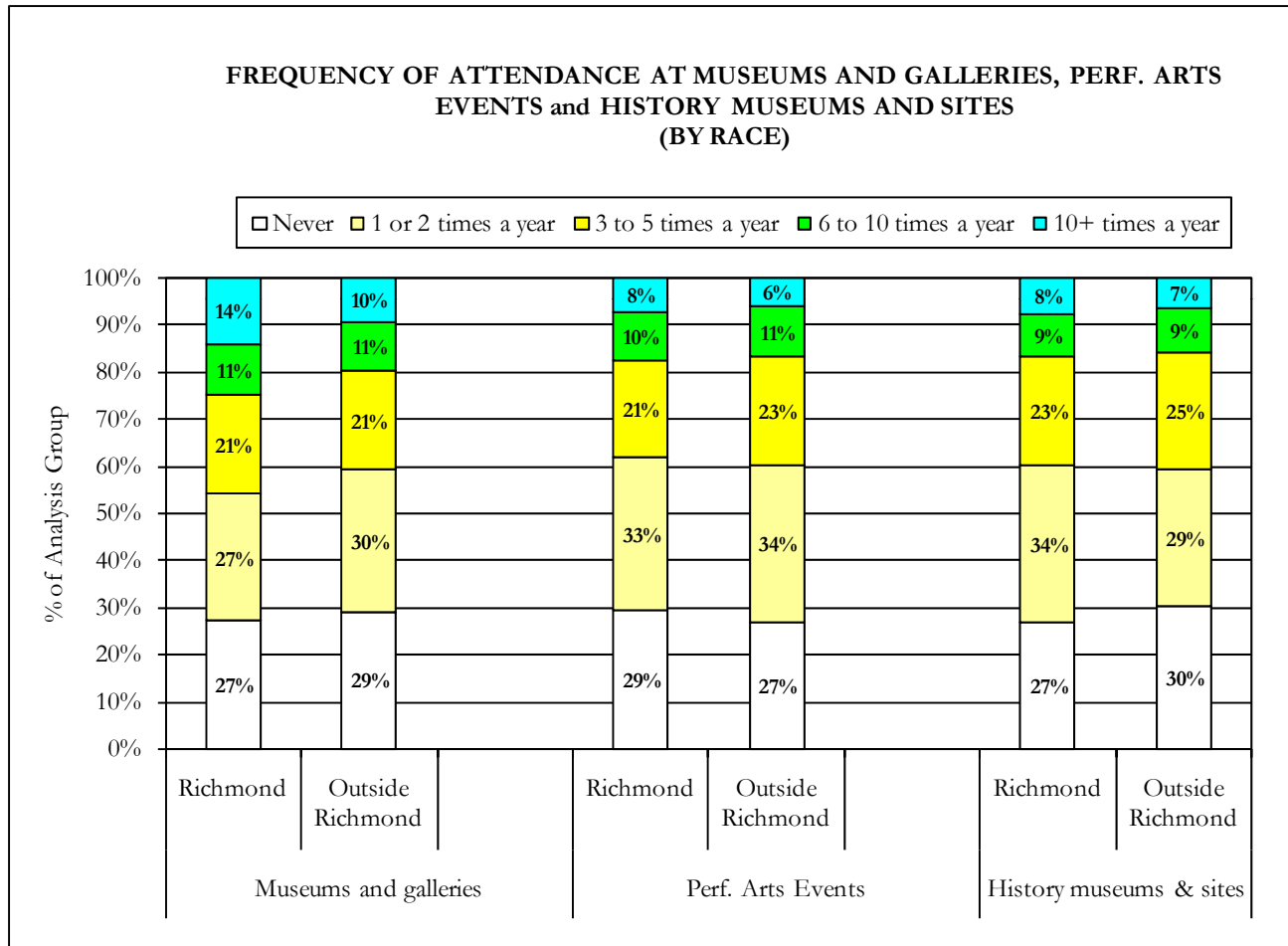
Frequency of Attendance



- The graph at left shows results for frequency of attendance for each of the three disciplines (visual arts, performing arts, history/historic sites), by race.
- On average, African-Americans reported significantly lower frequency rates across all disciplines.
 - As discussed later in the report, about one-third of African-Americans cite 'lack of awareness' and 'not interested in what's offered' as barriers to attending more frequently.
 - Other studies (James Irvine Foundation, 2008) suggest that different cultural groups exhibit different patterns of cultural engagement and engage with culture in different settings.



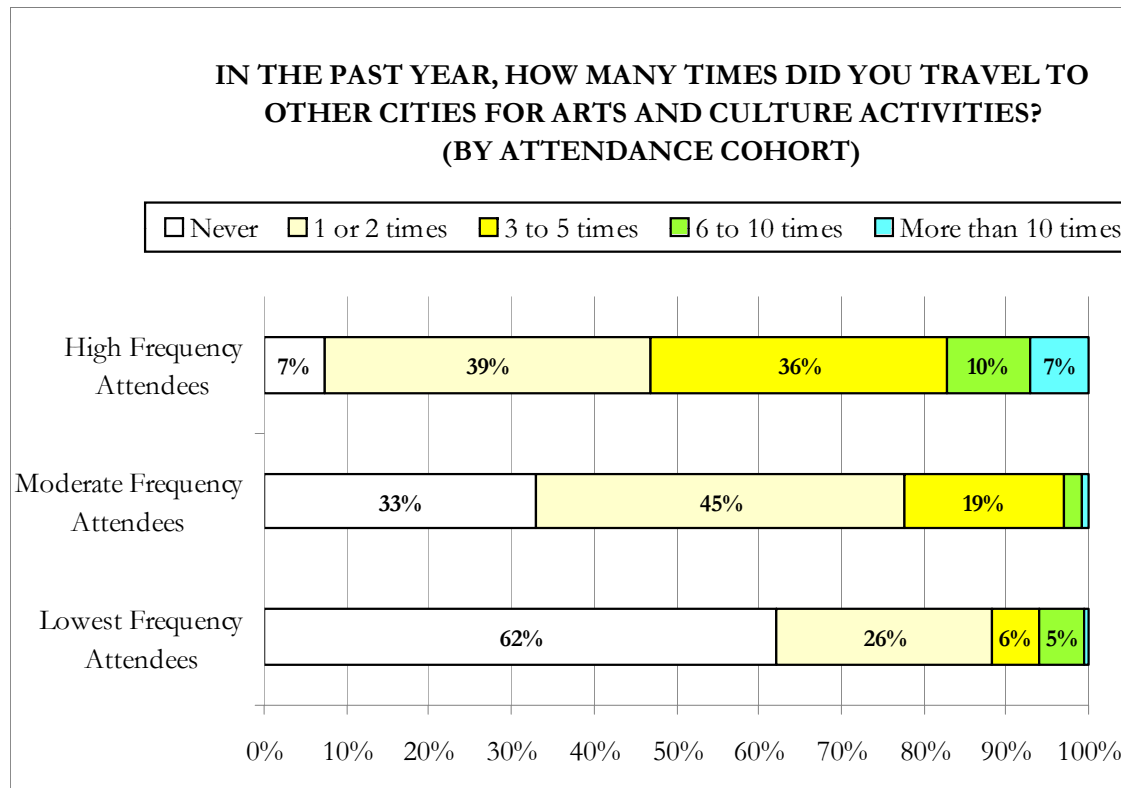
Frequency of Attendance, by Home Area



- Respondents were also classified by geography – those who live inside Richmond City and those who live in the surrounding areas (outside Richmond City).
- In regards to frequency of attendance, little difference was observed between residents of the two geographies.
 - It is interesting to note that frequency of attendance at visual arts facilities is slighter higher for respondents living in Richmond City.



Frequency of Traveling Out of Town for Arts and Culture Activities



- Respondents were asked how many times they traveled to other cities for arts and culture activities over the past year.
- As expected, higher frequency attenders travel to other cities at much higher rates than moderate and lower frequency attenders (53% having traveled three or more times in the past year).
- Although a certain amount of demand diverts to other markets, it is difficult to say if this serves to depress demand in Richmond, since the same people who consume the most culture in Richmond also consume culture in other cities.
 - It would be interesting to do a similar analysis of philanthropic support.



Use of Different Venues and Settings for Arts Activities

USE OF AREA ARTS AND CULTURAL FACILITIES, BY ATTENDANCE FREQUENCY LEVEL (WEIGHTED)	Lower Freq. Attenders	Moderate Freq. Attenders	Higher Freq. Attenders
Your home	72%	59%	72%
Places of worship	48%	44%	33%
Community or recreation centers	20%	25%	28%
University or community college facilities	8%	24%	48%
Public or private school facilities	7%	24%	29%
Bars and clubs and restaurants	38%	25%	40%
Coffee shops or bookstores	8%	18%	33%
Children's museums	3%	18%	18%
Libraries	12%	22%	33%
Theaters and concert halls	23%	42%	67%
Art museums	23%	42%	67%
Natural history and science museums	3%	18%	31%
Art galleries or arts centers	3%	24%	61%
Outdoor facilities, botanical gardens, and parks	36%	49%	62%
Historic sites and history museums	5%	36%	53%

- Respondents were asked to indicate the various venues and settings, both traditional and non-traditional, where they do arts activities. Several interesting patterns are noted.
- Theaters and concert halls are the dominant settings among the high- and moderate frequency groups, by a wide margin, followed by art galleries/arts centers, outdoor facilities and parks, and historic sites and history museums.
- In contrast, lower-frequency respondents are more likely to use the home (72%), places of worship (48%), bars and restaurants (38%), and outdoor facilities and parks (36%) for arts activities than they are museums (23%), theaters and concert halls (23%), art galleries (3%).
- Overall, results here point to one of the challenges facing cultural providers in Greater Richmond, which is how to provide arts and cultural programs in a range of settings, both formal and informal, that are relevant to diverse constituencies.



Use of Different Venues and Settings, by Income Cohort

USE OF AREA ARTS AND CULTURAL FACILITIES, BY RACE (WEIGHTED)	RACE			PLACE	
	White	Black or African-American	Other	Richmond	Outside Richmond
Your home	73%	63%	71%	67%	69%
Places of worship	31%	53%	38%	42%	40%
Community centers or recreational facilities	18%	30%	31%	27%	21%
Public and private schools	38%	15%	29%	27%	27%
Public or private schools	23%	16%	32%	19%	23%
Bars, clubs or restaurants	39%	32%	28%	36%	33%
Coffee shops or bookstores	28%	11%	22%	22%	17%
Childrens' museums	12%	14%	18%	13%	14%
Libraries	27%	19%	24%	23%	21%
Theatres and concert halls	57%	34%	30%	44%	45%
Art museums	42%	16%	29%	30%	28%
Natural history and science museums	22%	12%	21%	16%	19%
Art galleries or arts centers	47%	12%	28%	31%	28%
Outdoor facilities, botanical gardens and parks	61%	40%	37%	46%	55%
Historic sites and history museums	45%	19%	31%	30%	34%

- Distinctly different patterns of use are evident across the racial cohorts.
- For example, African-Americans are most likely to utilize places of worship and community and recreation centers (53% and 30% respectively), but reported lower rates of use for all other settings.
- All three race cohorts use outdoor facilities and parks at relatively high rates.
- In comparing settings for arts and culture activities by geography, few differences were observed, except that respondents outside of Richmond City are more likely to utilize outdoor facilities and parks (55% vs. 46%, respectively).



Use of Different Venues and Settings, by Income Cohort

USE OF AREA ARTS AND CULTURAL FACILITIES, BY INCOME (WEIGHTED)	HOUSEHOLD INCOME						
	Under \$25,000	\$25,000 to \$34,999	\$35,000 to \$49,999	\$50,000 to \$74,999	\$75,000 to \$99,999	\$100,000 to \$149,999	\$150,000 or more
Your home	71%	71%	63%	68%	72%	62%	68%
Places of worship	38%	50%	41%	44%	38%	44%	33%
Community centers or recreational facilities	26%	25%	25%	22%	20%	19%	18%
Public and private schools	20%	25%	29%	34%	30%	33%	45%
Public or private schools	16%	15%	21%	27%	21%	27%	25%
Bars, clubs or restaurants	41%	39%	38%	31%	23%	29%	21%
Coffee shops or bookstores	17%	19%	27%	22%	18%	25%	12%
Childrens' museums	9%	11%	16%	20%	16%	16%	16%
Libraries	17%	21%	26%	32%	24%	24%	21%
Theatres and concert halls	32%	37%	50%	56%	52%	65%	70%
Art museums	13%	26%	35%	37%	41%	52%	54%
Natural history and science museums	7%	13%	20%	30%	28%	24%	24%
Art galleries or arts centers	15%	21%	38%	40%	39%	51%	58%
Outdoor facilities, botanical gardens and parks	39%	42%	59%	62%	61%	55%	56%
Historic sites and history museums	16%	26%	34%	47%	45%	49%	54%

- Distinctly different patterns of use are evident across the income cohorts.
- For example, respondents in the lower income cohorts reported a high incidence of use of a number of informal settings, including the home, places of worship, bars and clubs, and outdoor facilities and parks.





Arts Participation Profile of Greater Richmond-Area Adults

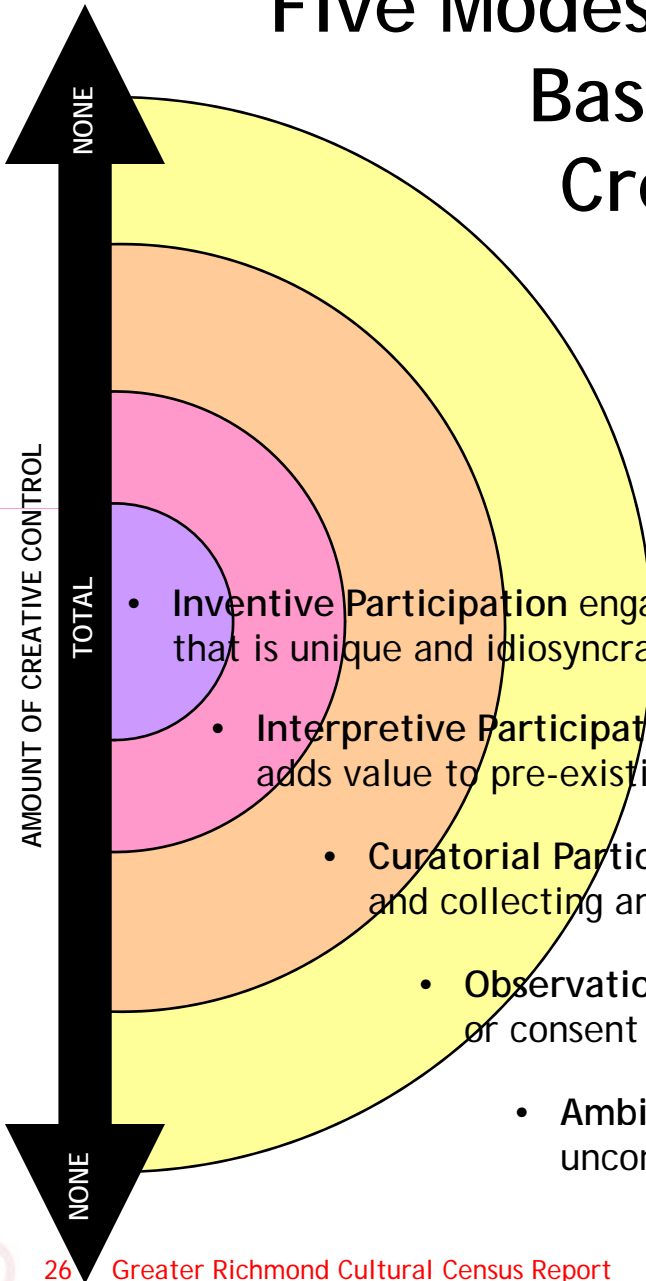


Level of Involvement in Arts Activities

- A large portion of the survey was devoted to profiling respondents according to an extensive list of arts activities within each of the major disciplines (literary arts, music, dance, theatre, visual arts and crafts, history and heritage) as well as online creative activities.
- The following pages present overall results within each discipline, as well as break-downs for each activity by frequency cohort, so that we can compare the activity profiles of respondents who are very active culturally with those who are not. In some cases, results are also presented by race and age cohort.
- For each activity, respondents were asked to select one of five response items:
 - Not interested
 - Haven't, but would like to try (an indicator of "unfulfilled interest")
 - Used to, but don't any more (an indicator of past involvement)
 - Enjoy it occasionally
 - A vital activity for me
- It is important to note that these response items do not represent a continuous numerical scale, but rather are categorical in nature. The purpose of these response items is to capture the level of involvement or "centrality" of the activity to the respondent, including indicators of latent interest and past involvement, as well as activities that are of current interest.
- Results paint a detailed picture of the kinds of arts activities that are vital to Richmond-area adults, as well as those activities that *could be vital*.
- As you read through the results, consider whether each activity is inventive, interpretive, curatorial, observational or ambient (based on the 'five modes of participation' framework, next page).



Five Modes of Arts Participation, Based on Level of Creative Control



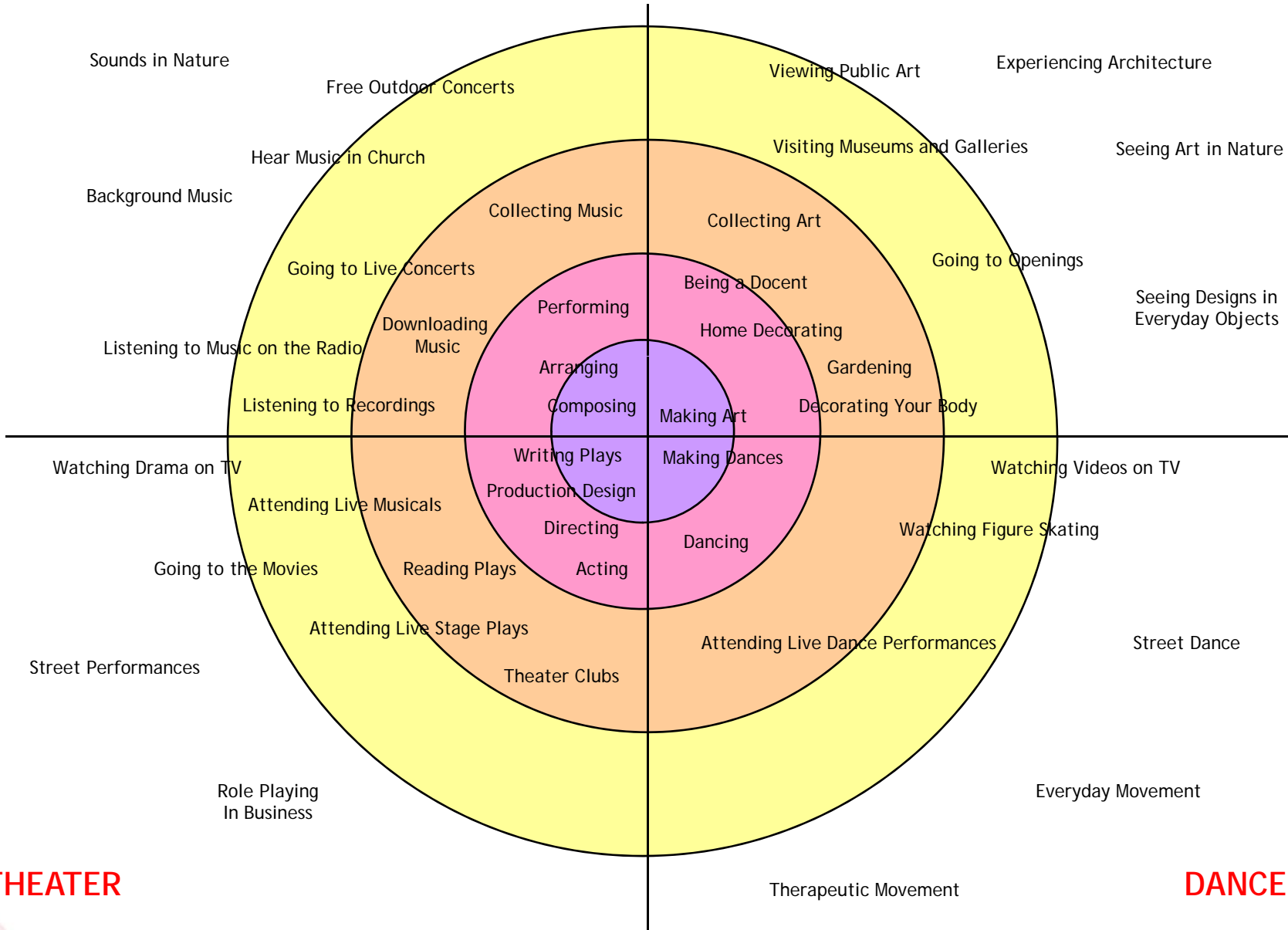
- **Inventive Participation** engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.
- **Interpretive Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.
- **Curatorial Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.
- **Observational Participation** encompasses arts experiences that you select or consent to have, with some expectation of value.
- **Ambient Participation** involves experiencing art, consciously or unconsciously, that you did not select.



MUSIC

Map of Involvement Opportunities

VISUAL ARTS

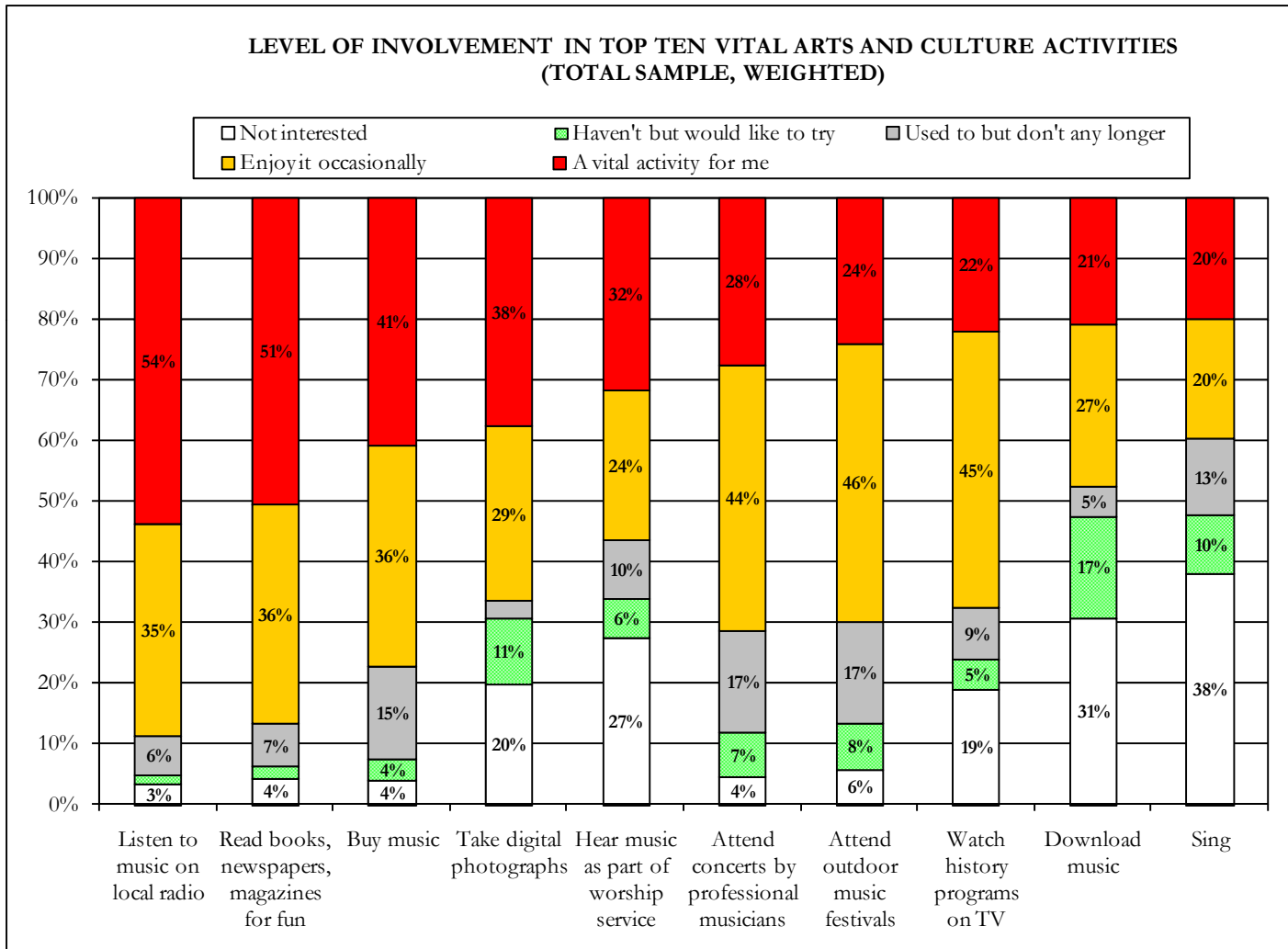


THEATER

DANCE



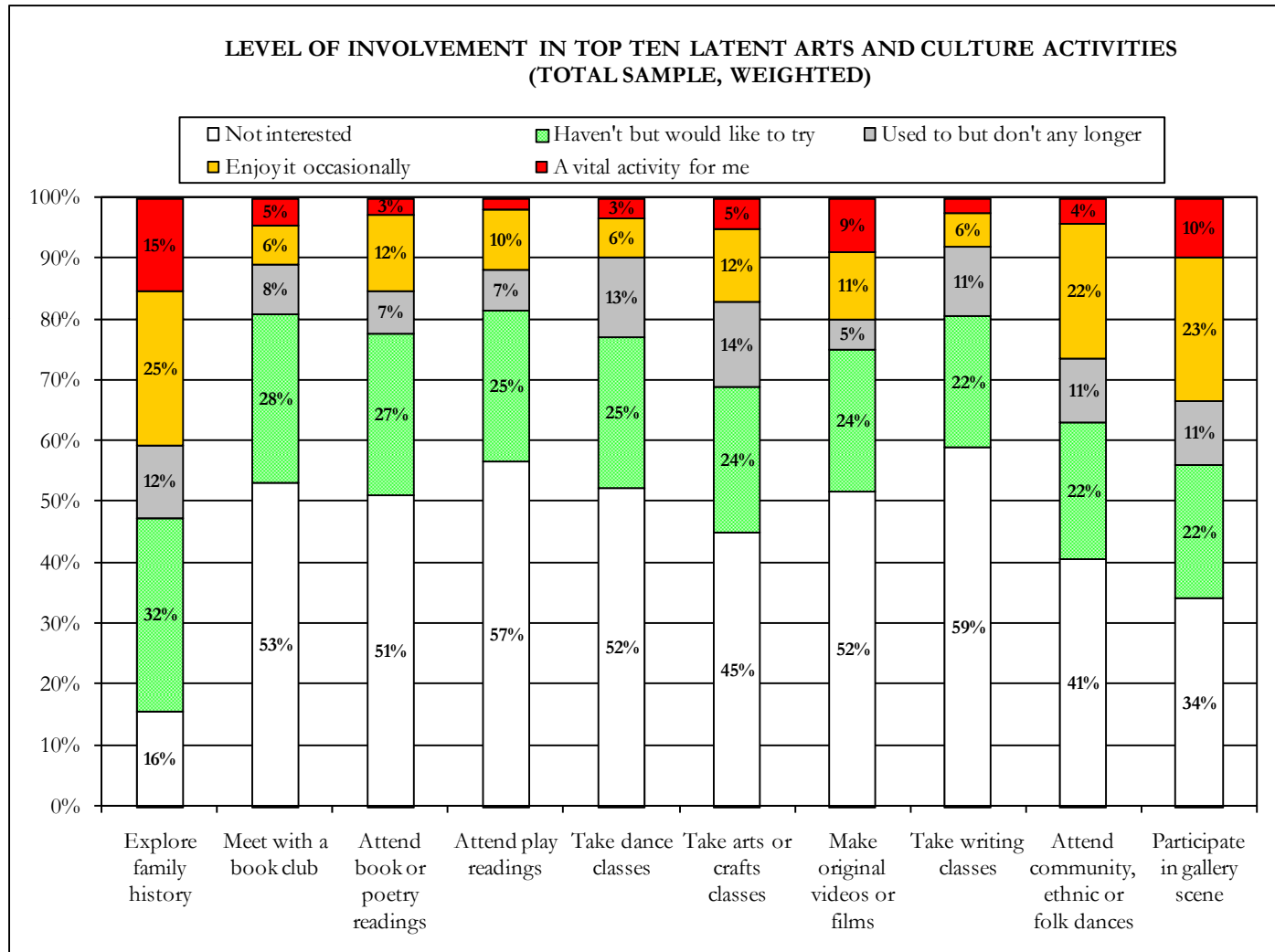
Ten Most Vital Activities



- The graph at left shows the ten most vital activities among the 58 items tested.
- Informal observational and curatorial modes of participation, such as listening to music on the radio, reading books for pleasure and buying music, rate highest.
- One third of all respondents noted hearing music as part of a worship service as a vital activity, a slightly greater percentage than that for attending concerts by professional musicians.
- Participatory activities that tested strongly across the total sample include taking digital photographs and singing.
- Interestingly, a majority of vital activities include music-based activities, underlying the prevalence of participation in music as a discipline overall.



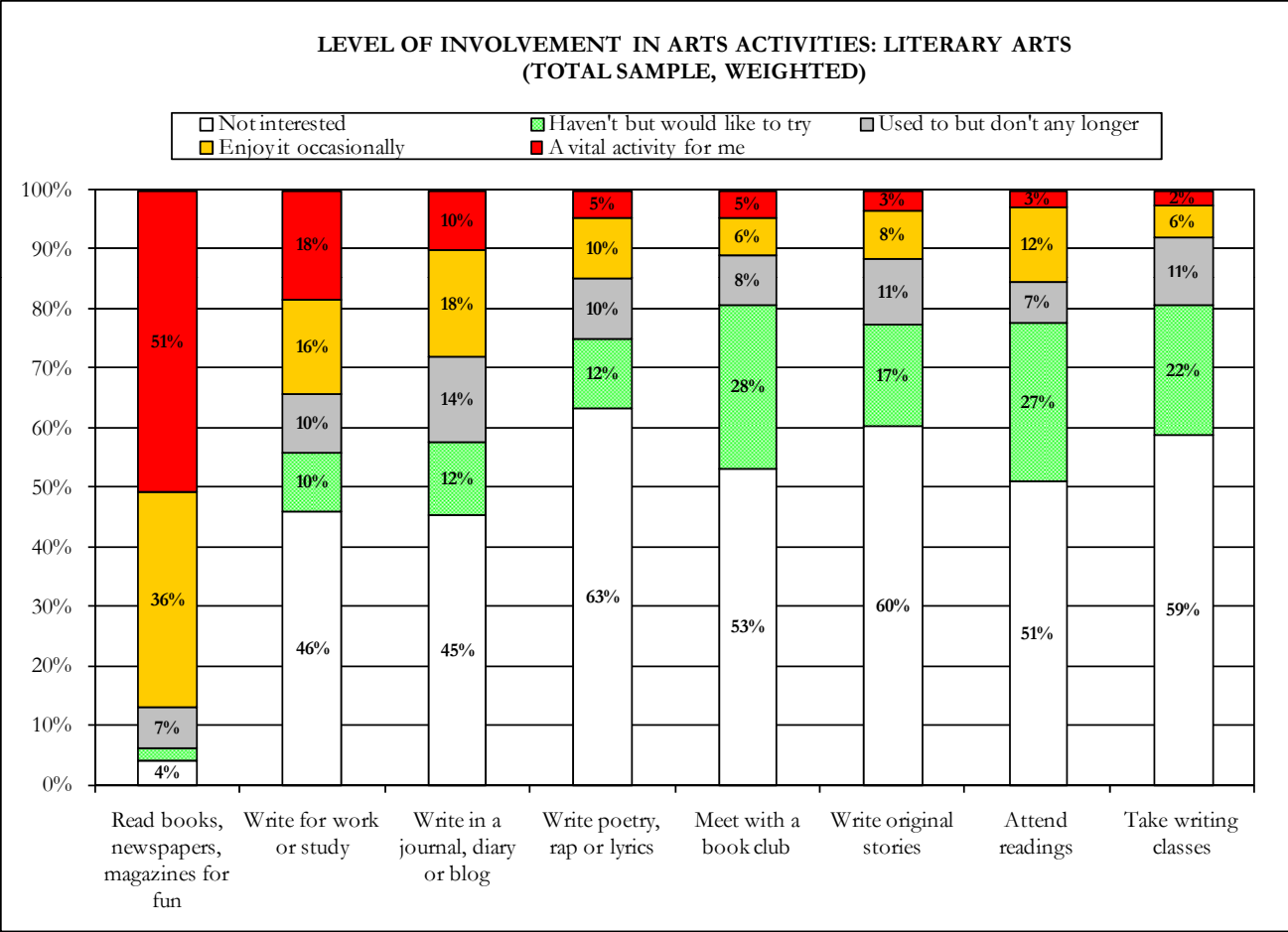
Top Ten Activities for Unfulfilled Interest



- The top ten activities for unfulfilled interest (i.e., “haven’t, but would like to try”) reveal untapped interest in a variety of educational pursuits.
- Approximately one third of all respondents reported an interest in exploring their family history and joining a book club.
- Interestingly, at least one in four respondents reported an interest in taking some form of class, from writing to dance to visual arts and crafts.
 - Increasing opportunities for creative learning will be an important part of fashioning a cultural policy that engages a diverse population.
- These findings support other research that points to greater overall interest in interactive activities that bring the arts closer to the individual.



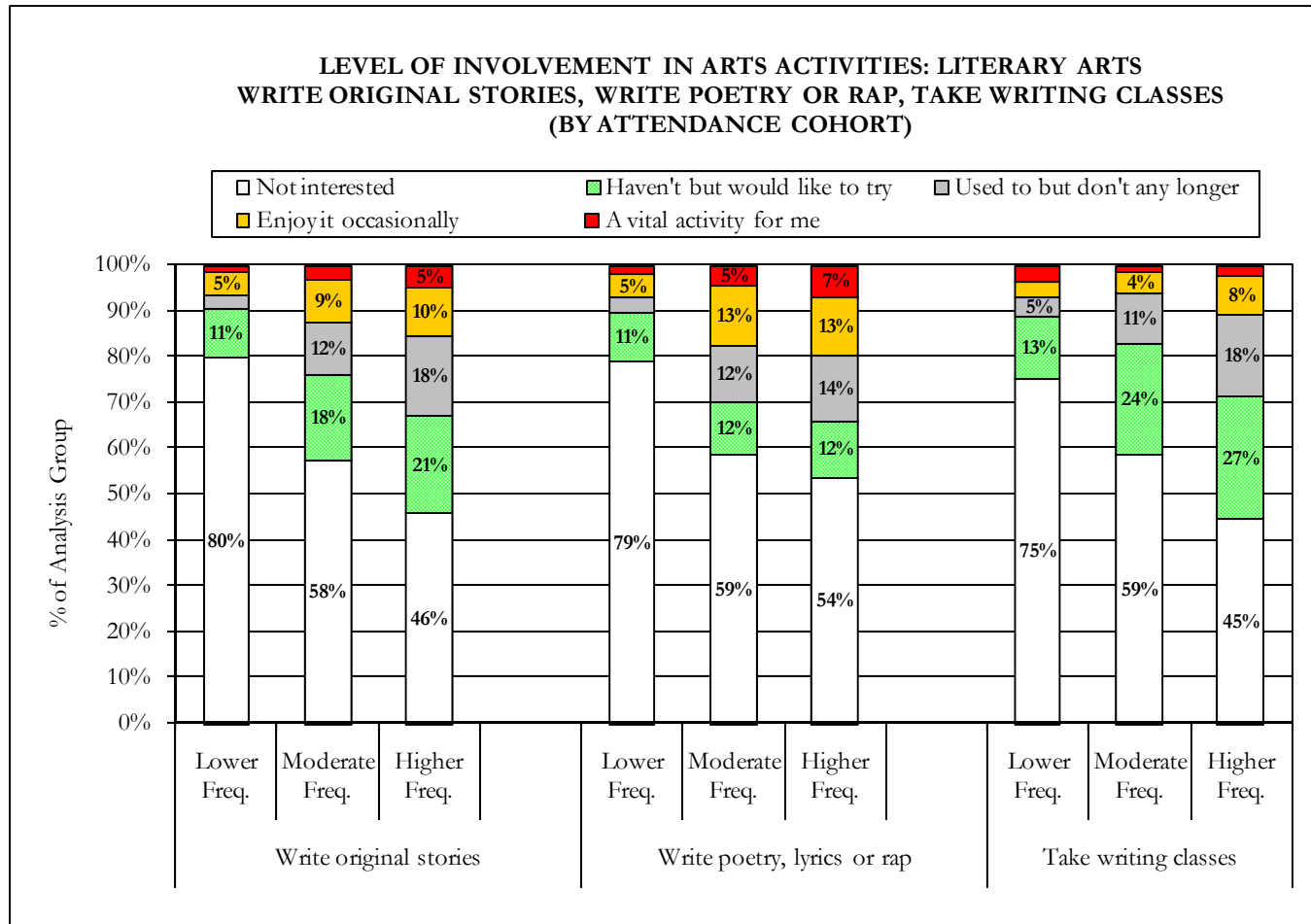
Level of Involvement in Arts Activities: Literary Arts



- As would be expected, reading books, newspapers and magazines for pleasure was by far the most vital and enjoyed activity in literary arts.
- Writing, whether for work or study or in a journal, diary or blog, was cited by one in five and one in ten respondents, respectively, as a vital activity.



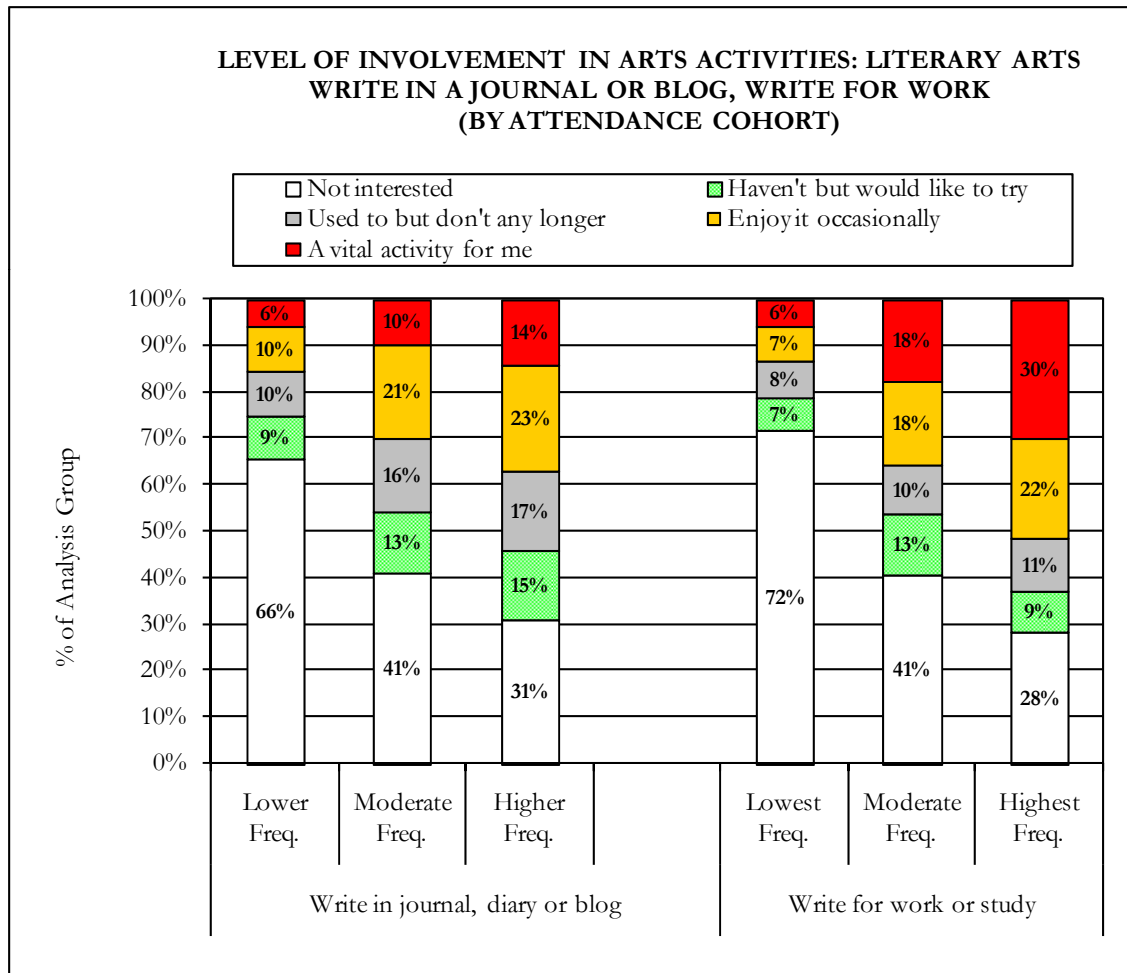
Level of Involvement in Arts Activities: Literary Arts



- Among the inventive literary activities, latent interest exceeds existing levels of involvement for 'writing original stories' and 'taking writing classes.'
- Overall, more people are currently engaged in 'writing and/or performing lyrics, poetry or rap,' especially those in the higher frequency cohort.
- It is also apparent that many people used to write original work, but don't any longer, another indicator of latent interest.



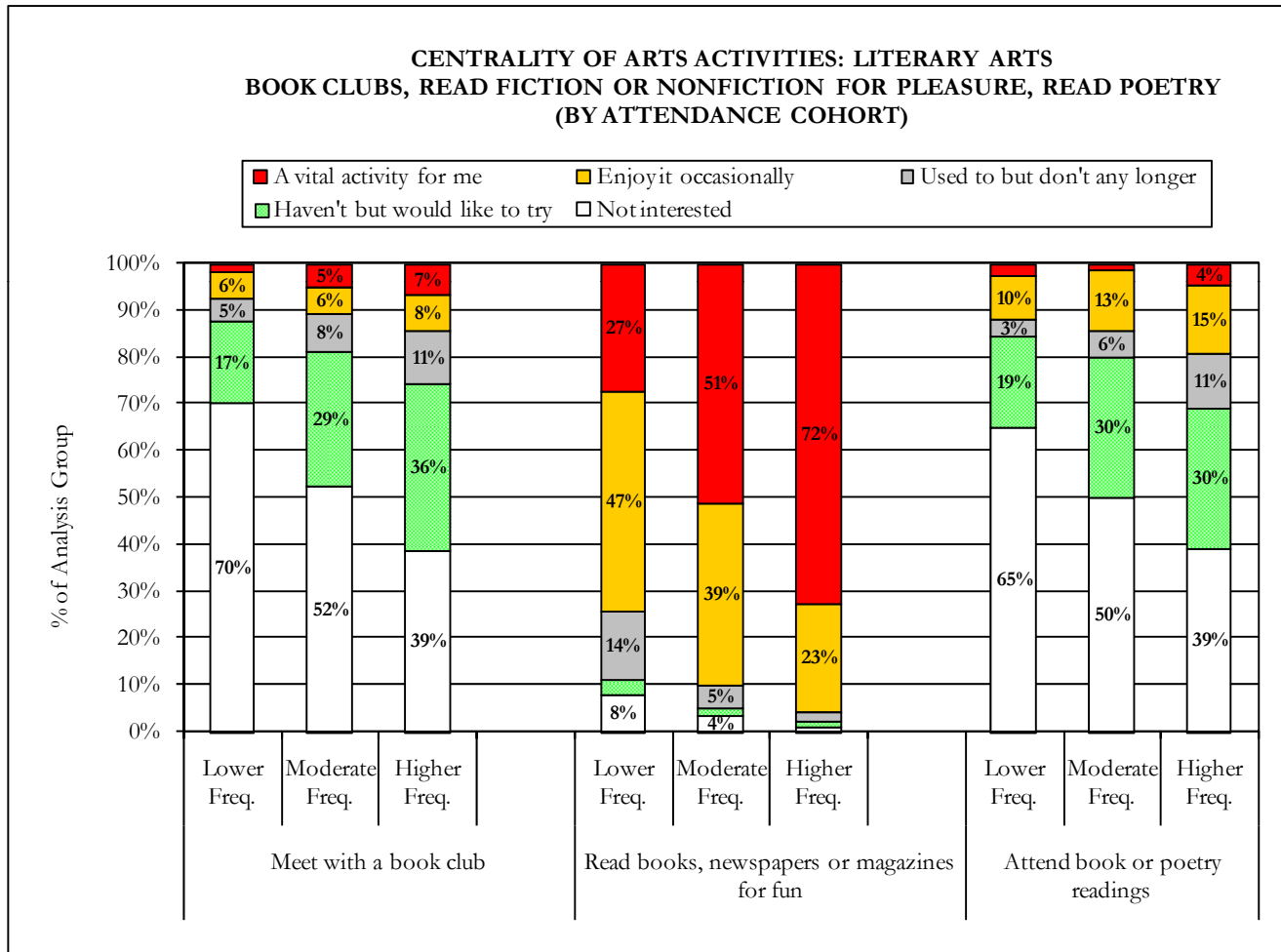
Level of Involvement in Arts Activities: Literary Arts



- Comparatively, levels of involvement are much higher among all frequency cohorts for 'writing for work or study,' suggesting that the workplace is an important setting for creative expression through writing.
 - How can the arts community build bridges to the corporate sector through creative writing?
- Relatively low levels of latent interest were reported for these activities.



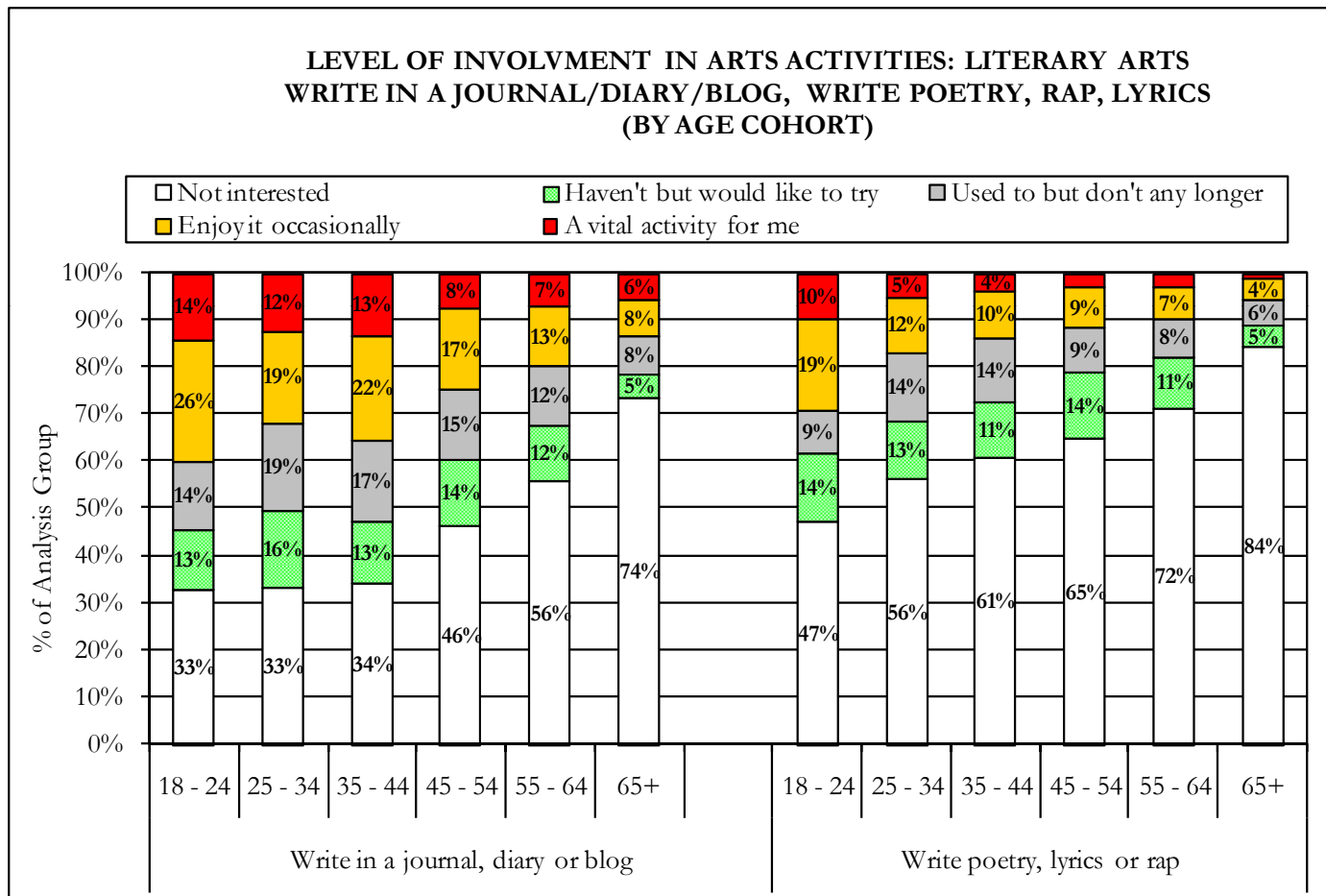
Level of Involvement in Arts Activities: Literary Arts



- ‘Reading books, newspapers or magazines for fun’ is clearly the dominant mode of literary participation among respondents across all frequency cohorts.
- Of primary interest here are the high levels of latent interest in ‘meeting with a book club’ and ‘attend book or poetry readings.’ While this points to unfulfilled interest in literature, it suggests something far more important, which is a shift from the solitary observational mode of participation (i.e., reading alone) to a social interpretive mode (i.e., discussion with others).



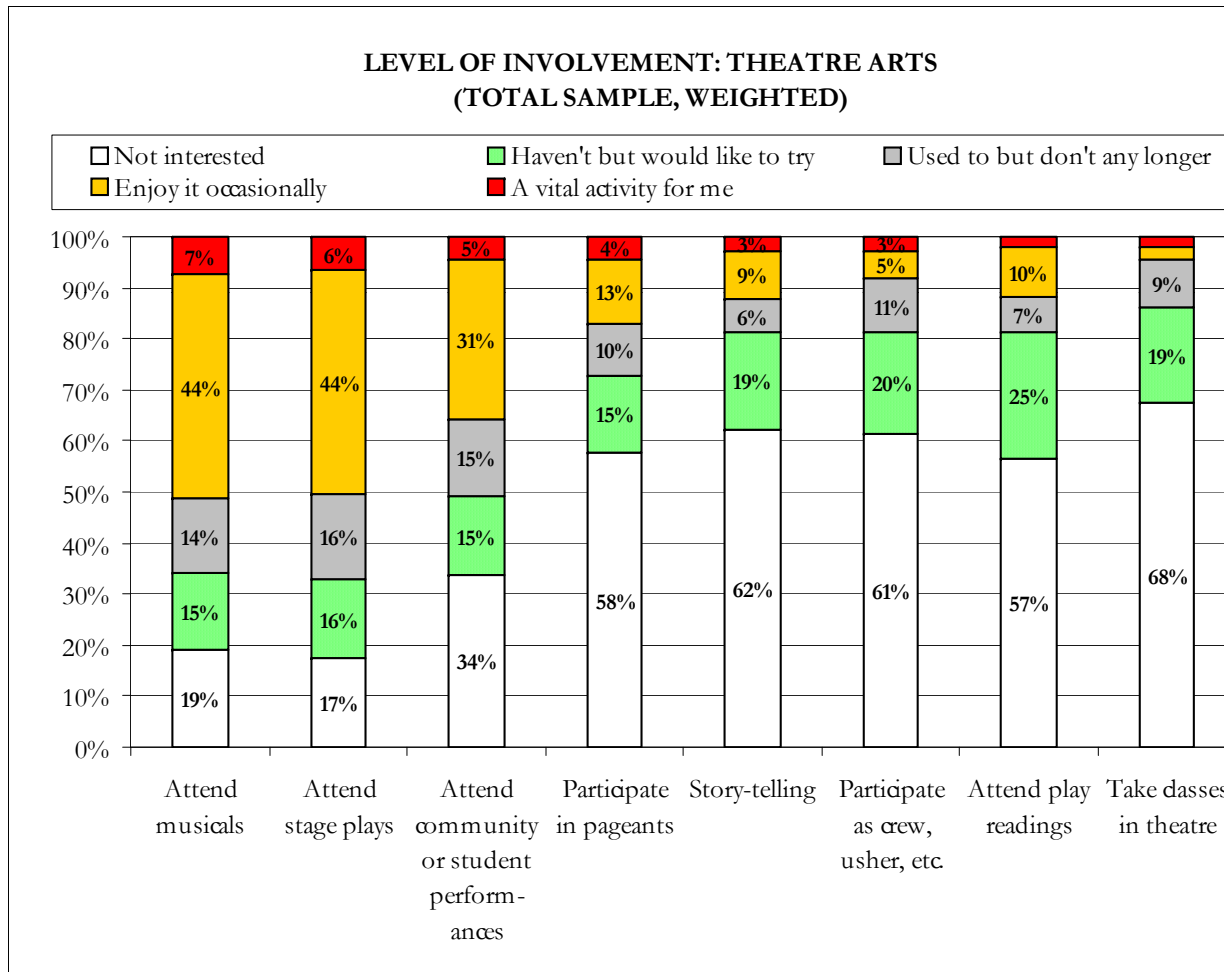
Level of Involvement in Arts Activities: Literary Arts



- In comparing levels of involvement of several of the inventive modes of engagement in literary arts across age cohorts, it is clear that levels of engagement decrease with age.



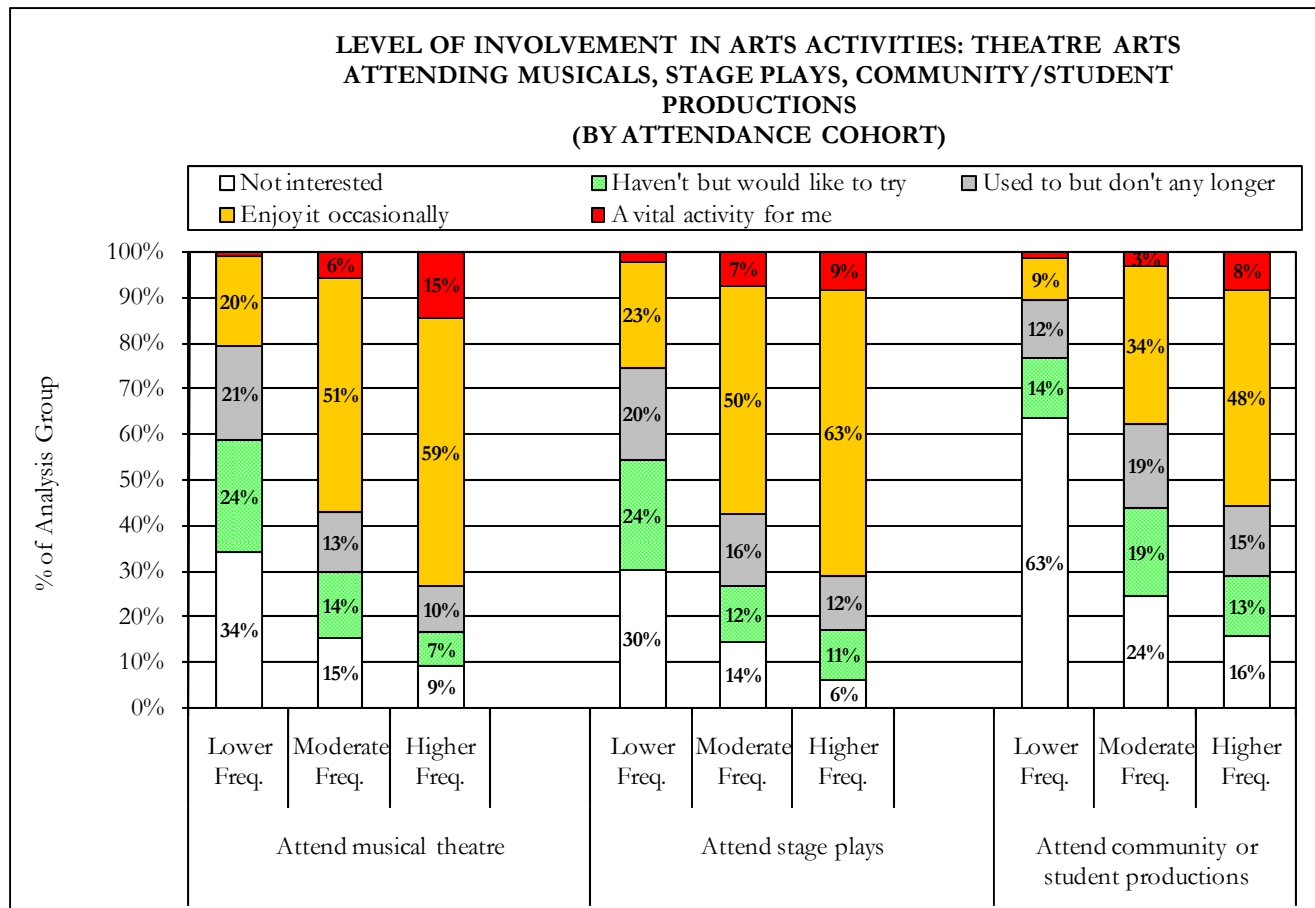
Level of Involvement in Arts Activities: Theatre



- Overall, observational modes of theatre engagement, including attendance at musicals and stage plays, is the dominant theatre activity for all respondents.
 - The real story here, however, is the low percentage of respondents who cite going to stage plays and musicals as vital activities. In other areas, we have seen these figures as high as 20% to 25% "vital activity".
- Interestingly, a high level of latent interest was reported for 'attend play readings' (25%).
- With respect to the inventive and interpretive modes of theatre participation, although levels of current involvement are low, overall latent interest (e.g., 'haven't, but would like to try') is moderately high (19% for 'storytelling' and 'take classes', which suggests demand for more socially-oriented types of activities with a learning component for personal enrichment.
- In general, interest and level of involvement in all theatre activities is lower than in other cities we have surveyed.



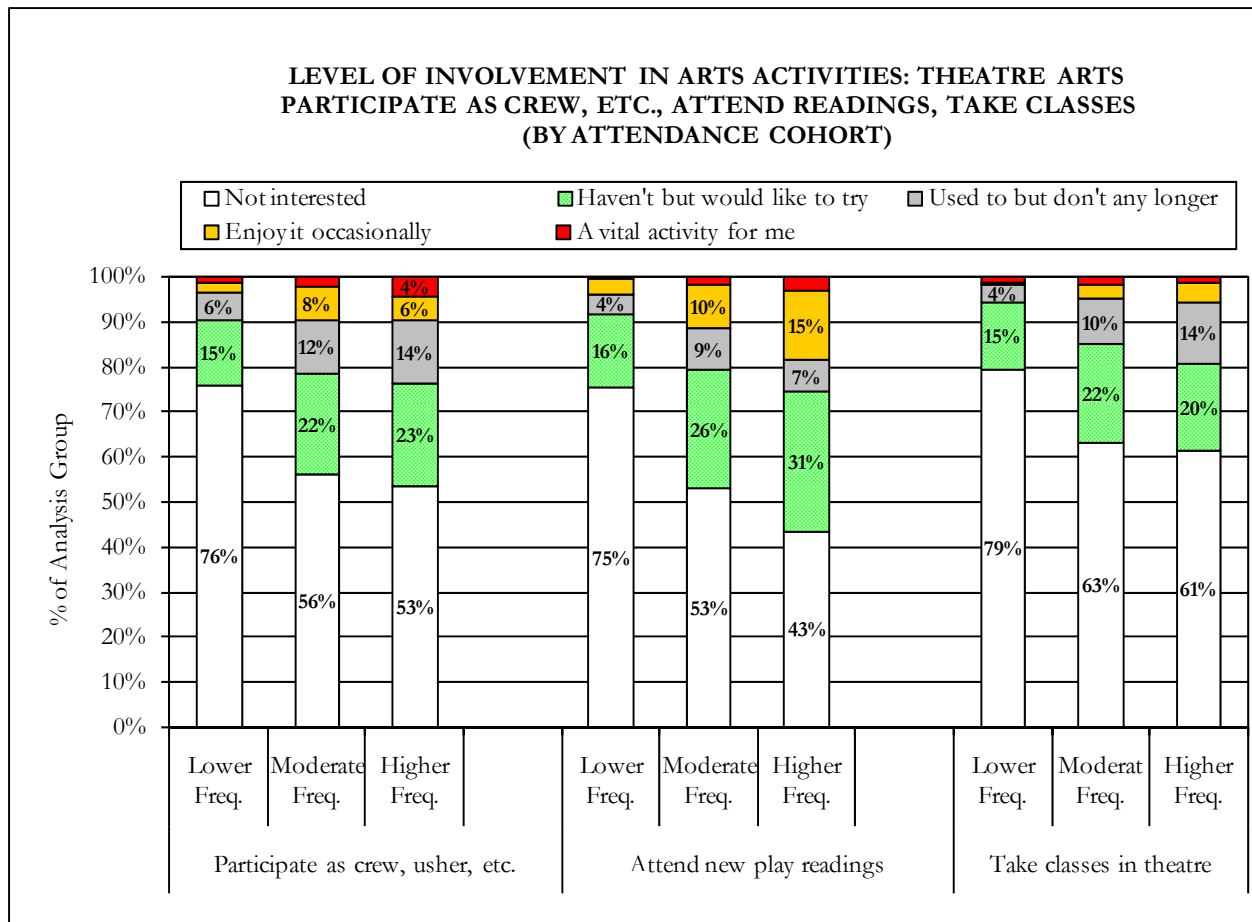
Level of Involvement in Arts Activities: Theatre



- Levels of involvement for observational theatre participation (e.g., attending performances) are relatively high, at least at the “enjoy it occasionally” level.
- High levels of latent interest were reported by respondents in the lower-frequency cohort, suggesting a level of interest despite the economic and other barriers they may experience.
- The high percentages of lower-frequency respondents who reported past involvement is also notable.



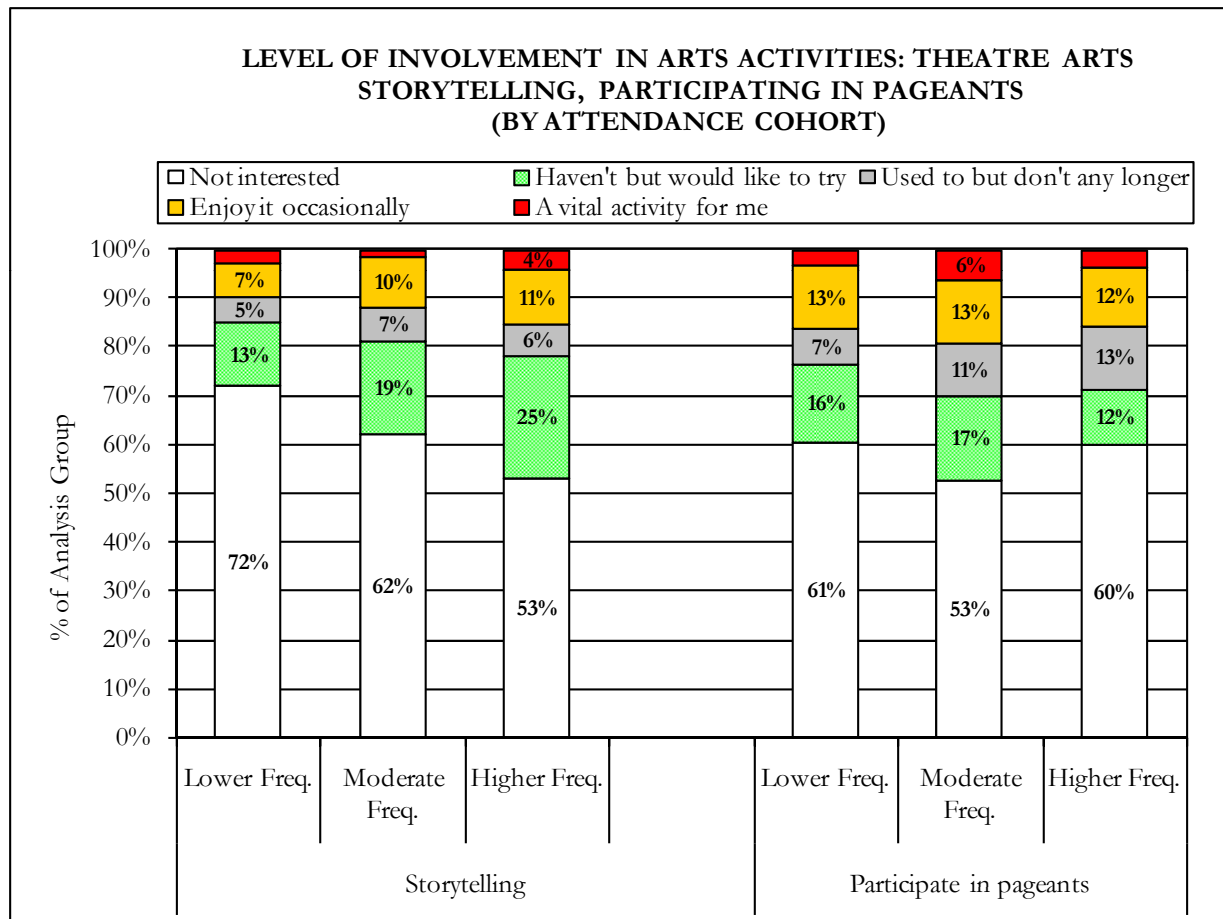
Level of Involvement in Arts Activities: Theatre



- Current levels of involvement for “participate as crew, usher, etc.” and “attend new play readings” and “taking classes in theatre” are very low.
- However, latent interest for all three activities is greater than involvement (i.e., ‘enjoy occasionally’ and a ‘vital activity’). In all cases, latent interest exceeds the levels of current participation, even for respondents in the lower frequency cohort, suggesting a certain amount of untapped interest in participatory theatre activities.



Level of Involvement in Arts Activities: Theatre

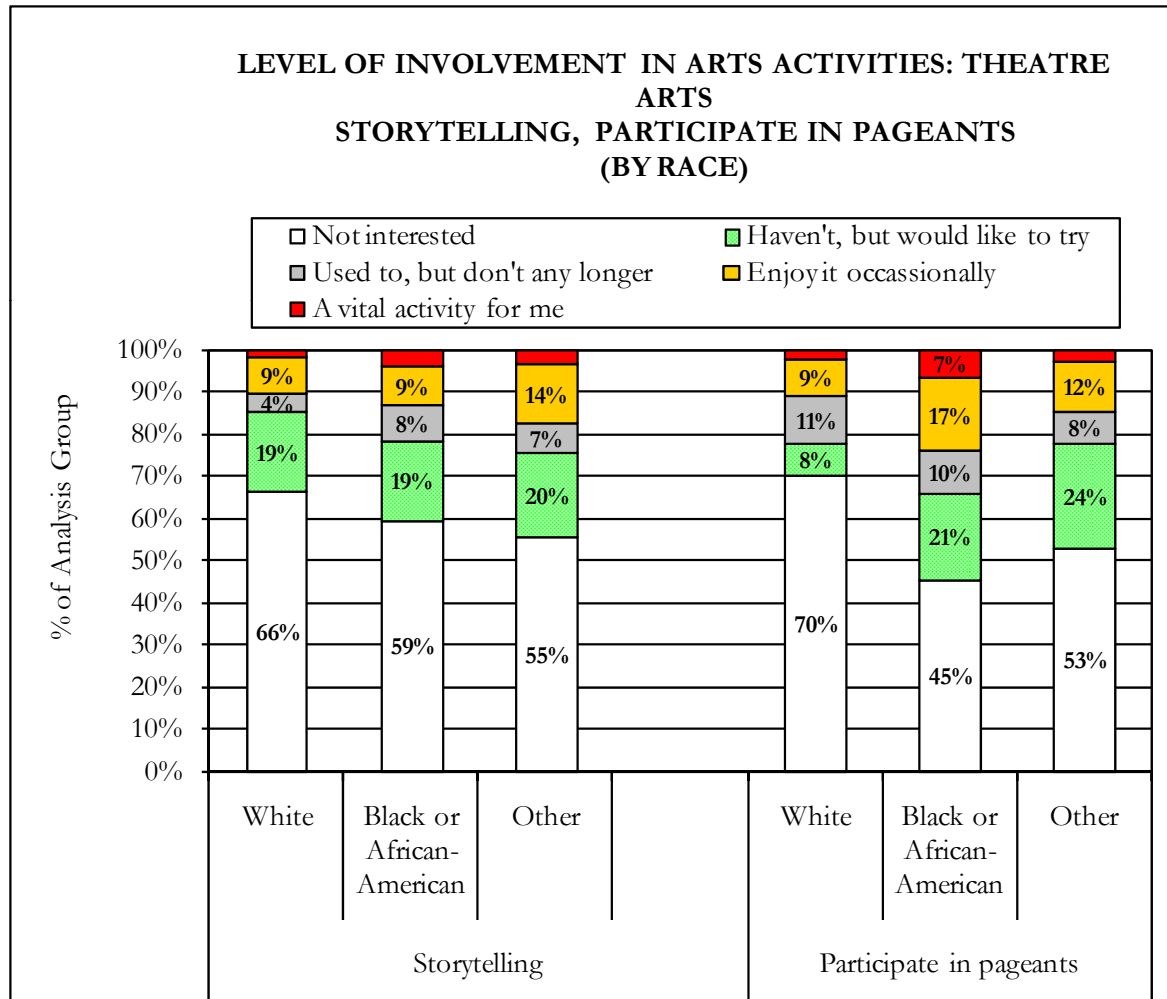


- In comparison to other theatre activities, differences between frequency cohorts for both “telling stories in the oral tradition” and “participating in pageants at a place of worship” level out to some extent across the frequency cohorts, particularly for pageant activity.

- These are examples of arts activities that appeal to a representative cross-section of adults. Note particularly the high level of latent interest in story-telling among high frequency attenders (25%).



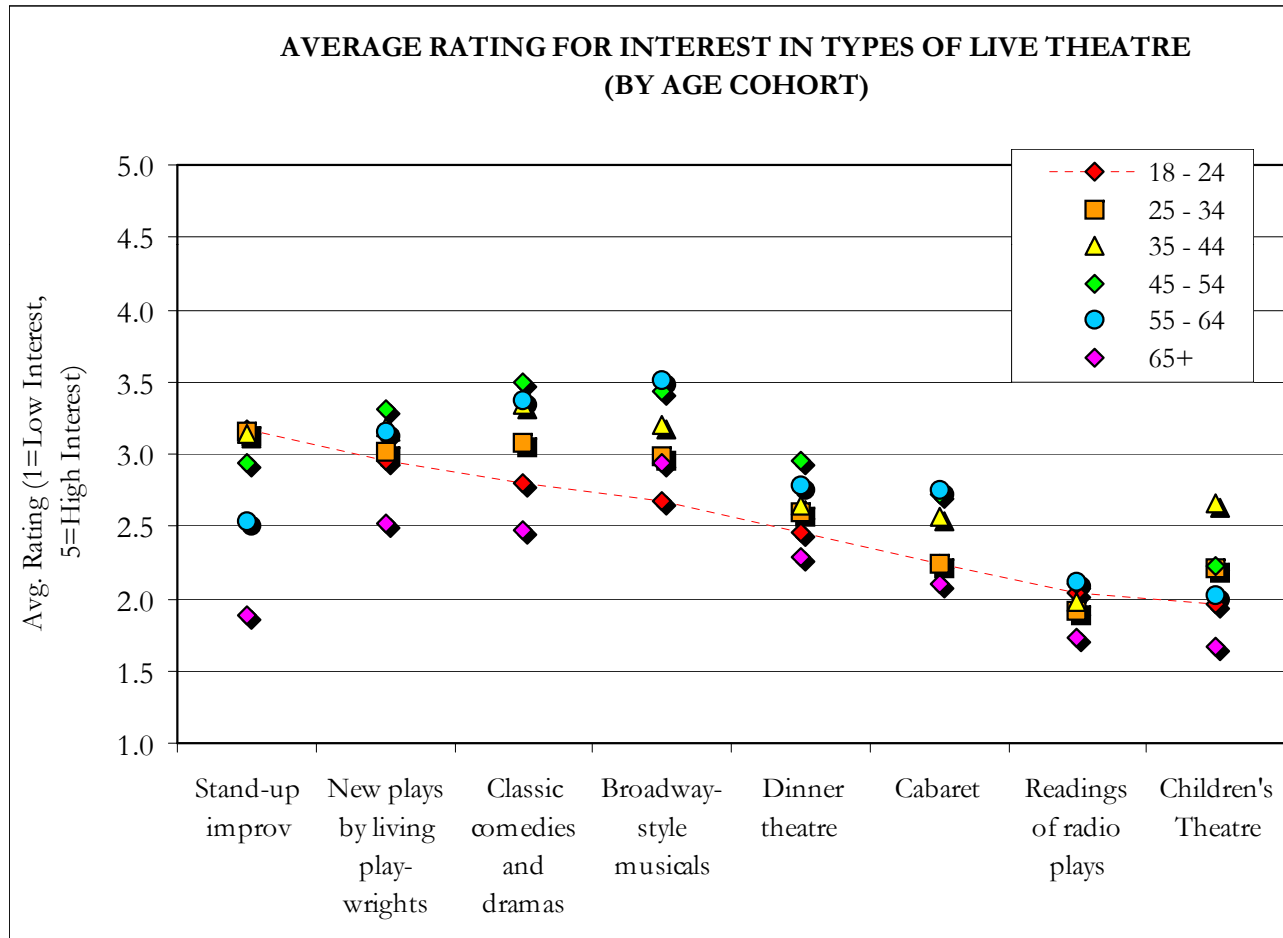
Level of Involvement in Arts Activities: Theatre



- This graph illustrates levels of involvement in storytelling and faith-based pageants by race.
- About one quarter of African-American respondents reported 'participating in pageants at a place of worship' as an activity they currently enjoy occasionally or consider vital.
 - This finding corroborates other findings discussed later in the report related to setting (i.e., African-Americans are more likely to utilize places of worship as a setting for arts and culture activities).
- African Americans were also slightly more likely than Whites to report involvement in storytelling.
 - There is a national dialogue going on right now among funders with respect to how they can support faith-based cultural activities, given the important role that places of worship play in the cultural ecosystem. It is a critical issue, particularly in rural areas where other types of facilities are not available, and because research suggests that the only exposure to live arts programming for many people occurs in their place of worship.



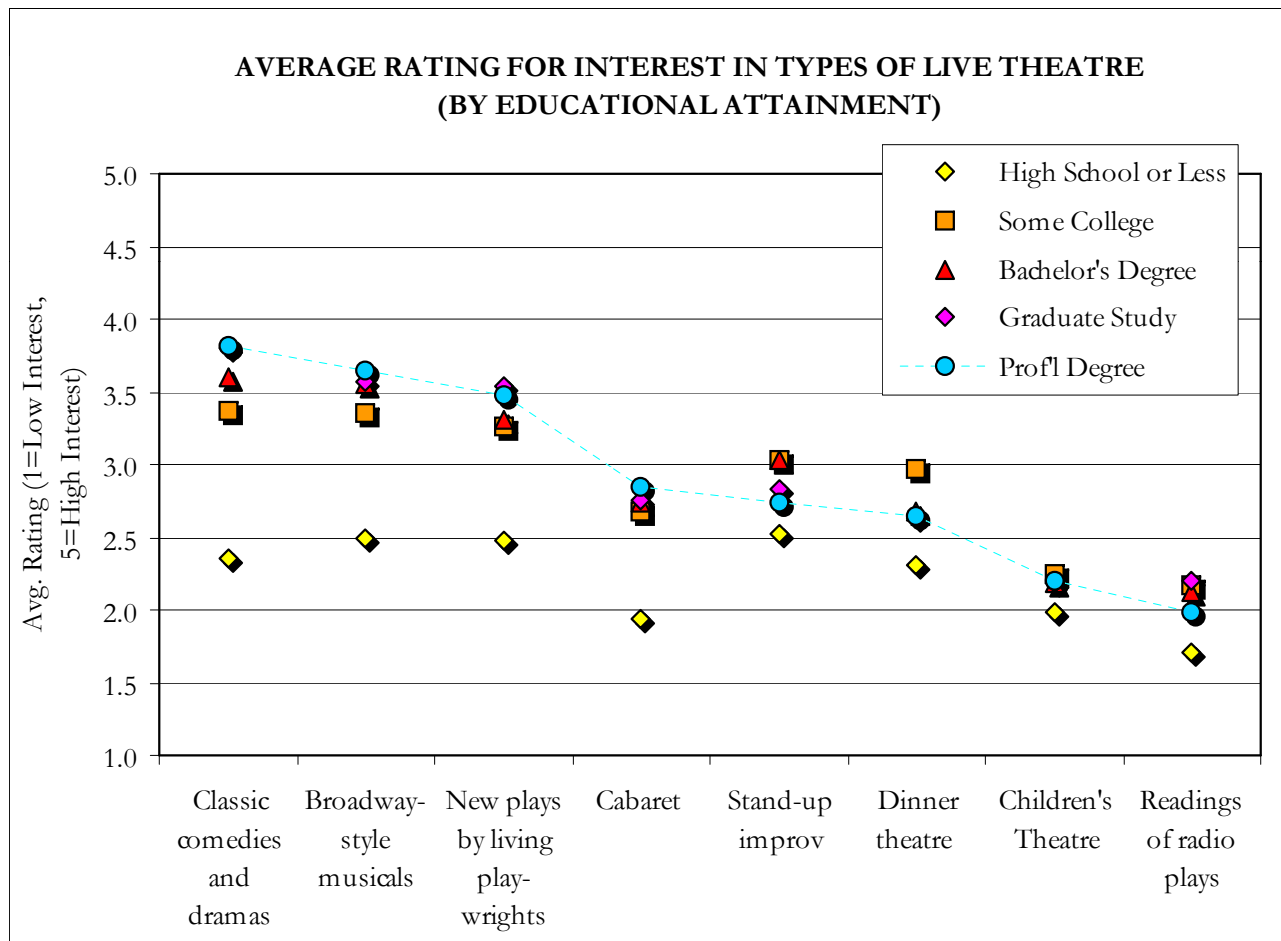
Levels of Interest in Types of Live Theatre Performances



- Respondents were asked, “What is your level of interest in the following types of live theatre performances?”
- Young adults, ages 18 to 24, are most attracted to “stand-up or improv at a comedy club” and “new plays by living playwrights.”
- Middle aged adults, in contrast, are most interested in “Broadway style musicals” and classic comedies and dramas.”
- Respondents 65+ reported lower interest across all types of theatre performances, with the highest interest being for “Broadway-style musicals.”



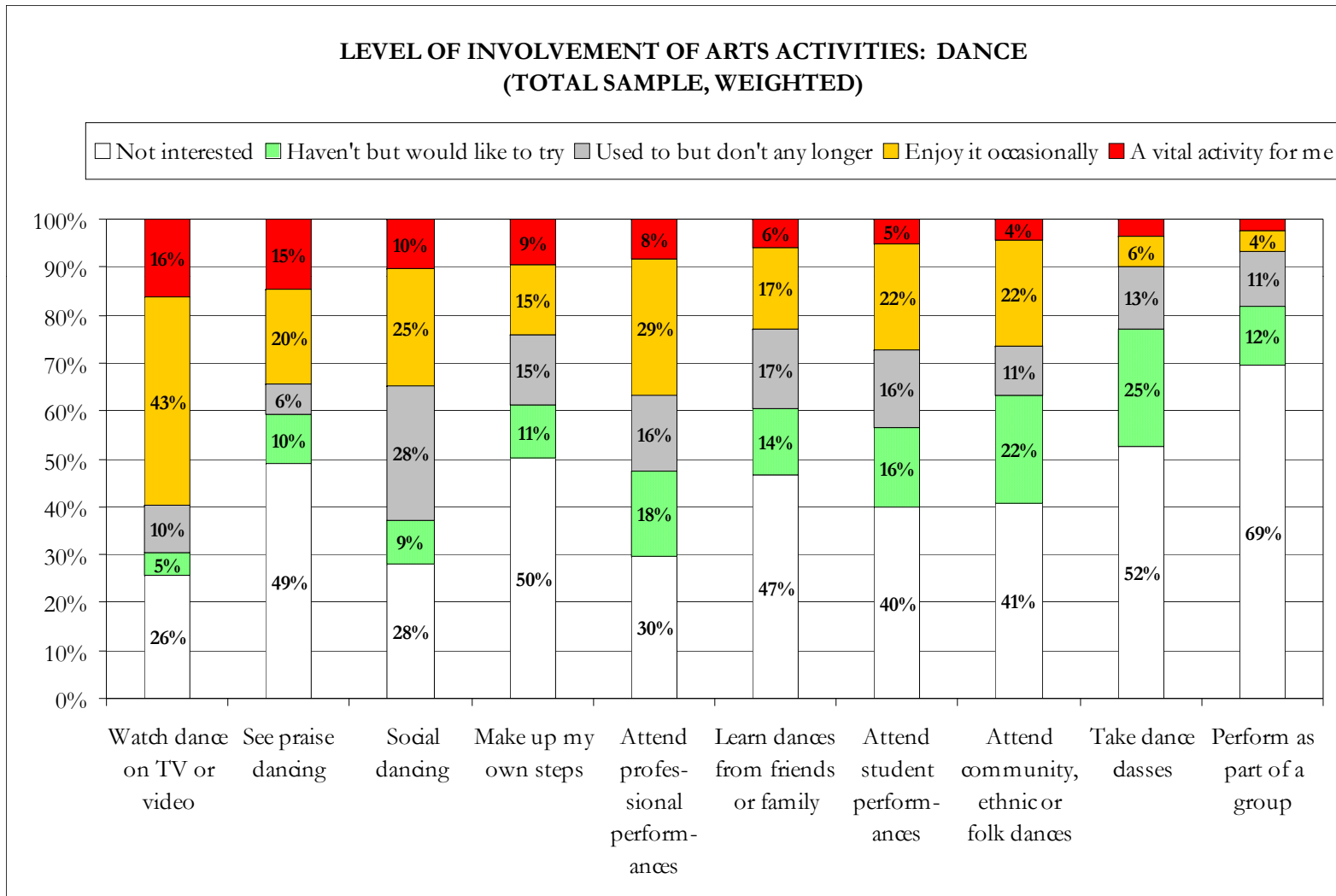
Levels of Interest in Types of Live Theatre Performances



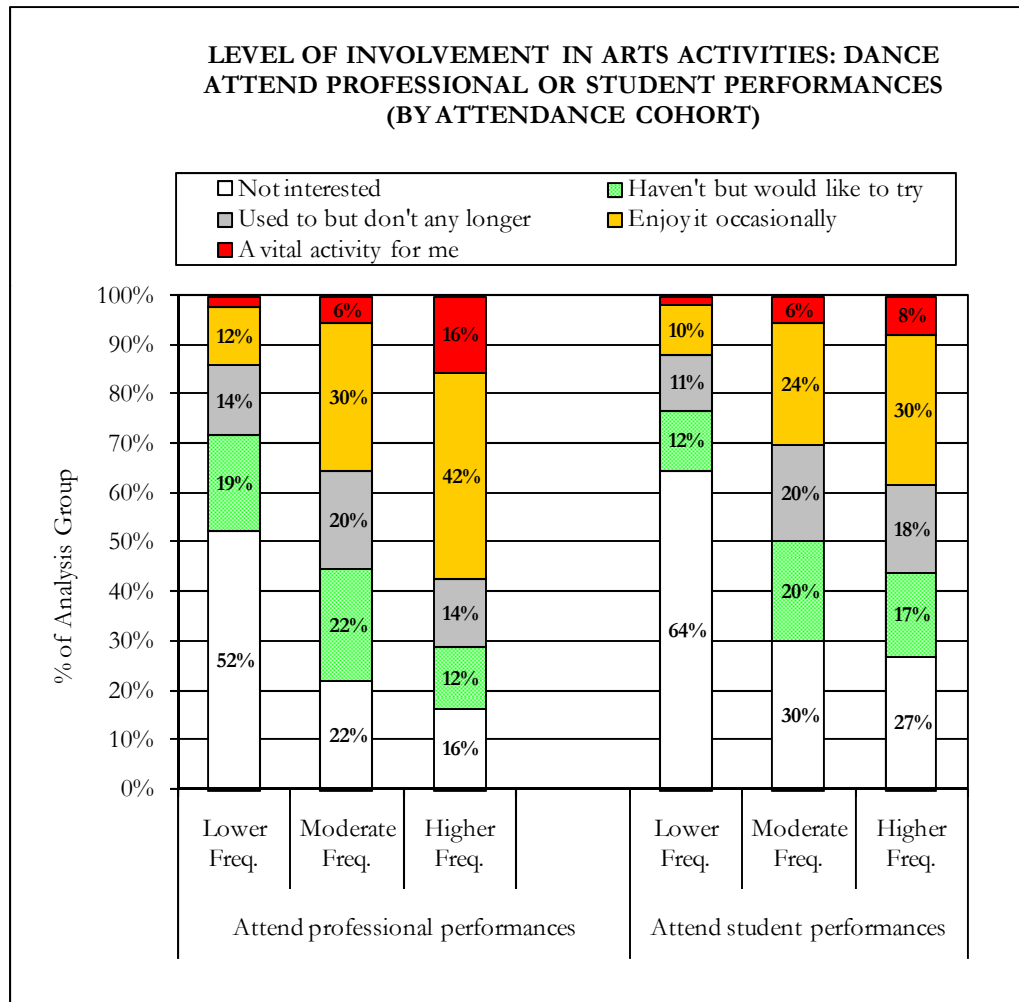
- As would be expected, respondents with lower education levels reported lower levels of interest in all types of live theatre performances, with the exception of children's theatre.
 - One might infer that children's theatre programming serves a dual purpose in exposing children to the arts and in attracting a more diverse cross-section of adults.
- Respondents with a bachelor's degree or higher level of educational attainment cited above average interest in all categories except "readings of radio plays" and "children's theatre." They are most interested in Broadway-style musicals, new plays and classic comedies and dramas.



Level of Involvement in Arts Activities: Dance



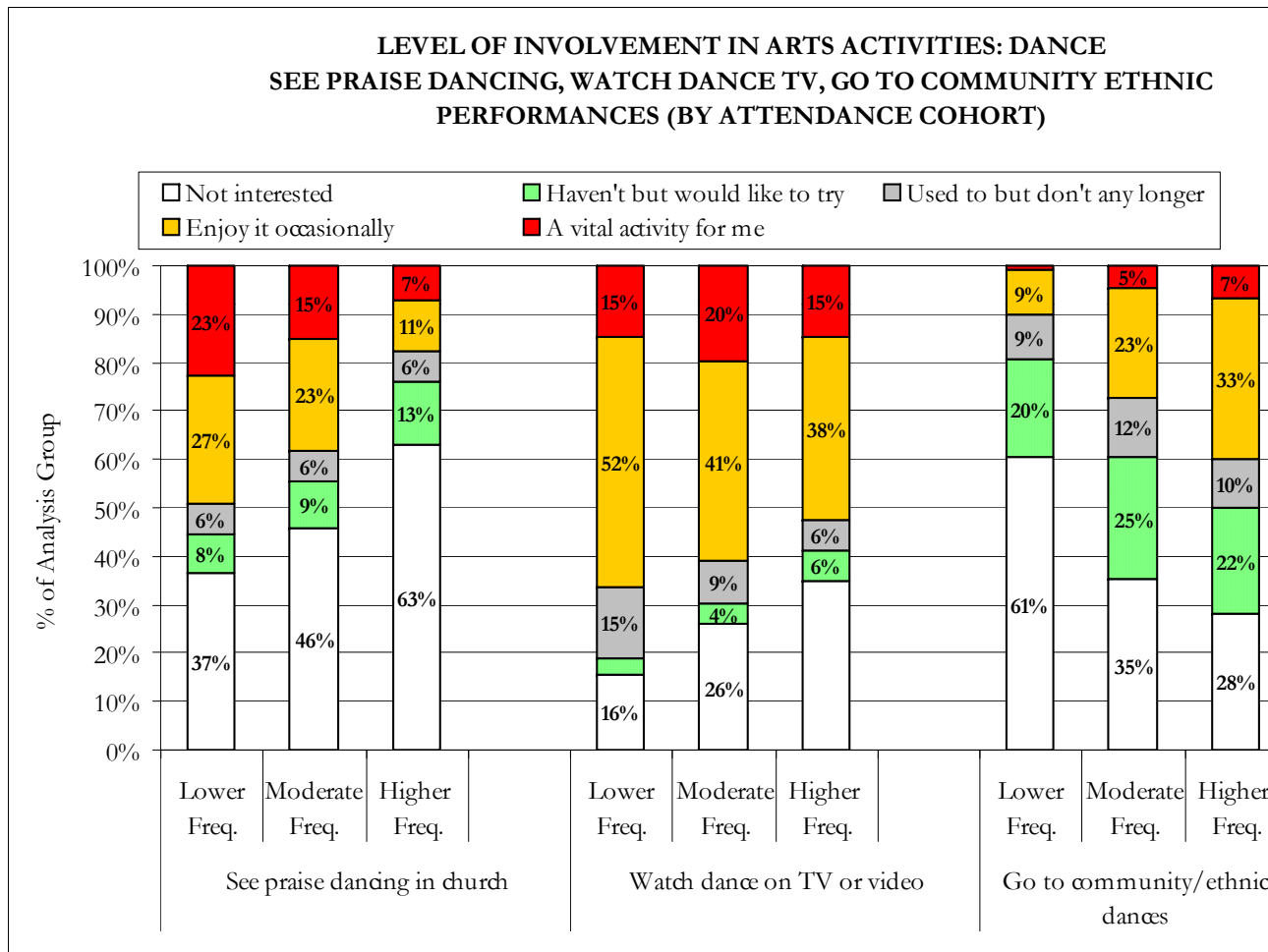
Level of Involvement in Arts Activities: Dance



- Levels of involvement for observational modes of engagement in dance are shown at left and are relatively high.
- Latent interest in attending professional dance performances exceeds current level of participation for lower-frequency attenders, and is also high for moderate attenders (22%).
- It's also significant to note the relatively large percentages who used to attend dance performance, but don't any longer.



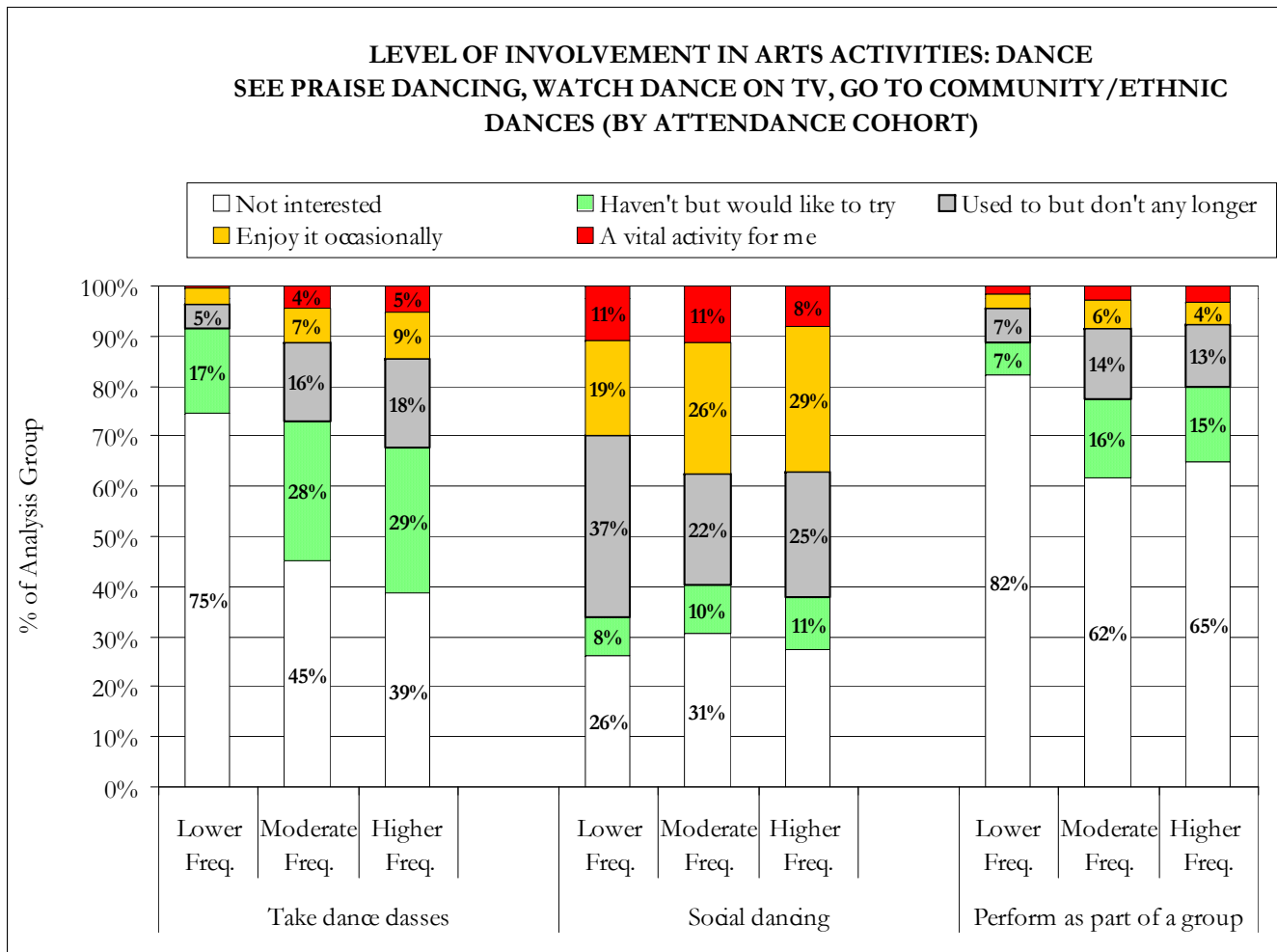
Level of Involvement in Arts Activities: Dance



- Involvement in observational dance activities is highest for “watching dance on TV or video” (43% reported ‘enjoying it occasionally’ and 16% noted it as a ‘vital activity’).
 - This is an example of the effect of popular media programming (i.e., reality-based TV dance shows such as “Dancing with the Stars” and “So You Think You Can Dance”) on public participation. The dance field faces a major challenge in trying to convert this interest into more active forms of dance participation.
- It is interesting to note that involvement for “seeing praise dancing in church” and “watching dance on TV” is inversely related to frequency of attendance. One in four respondents with high school or less education consider praise dancing ‘a vital activity.’
- A high level of latent interest was observed for “attending community, ethnic or folk dances” (22% of all respondents), an example of unfulfilled interest in exploring other cultures and heritage-based arts participation.
- Overall, a wide spectrum of Richmond area residents are involved in dance in one form or another.



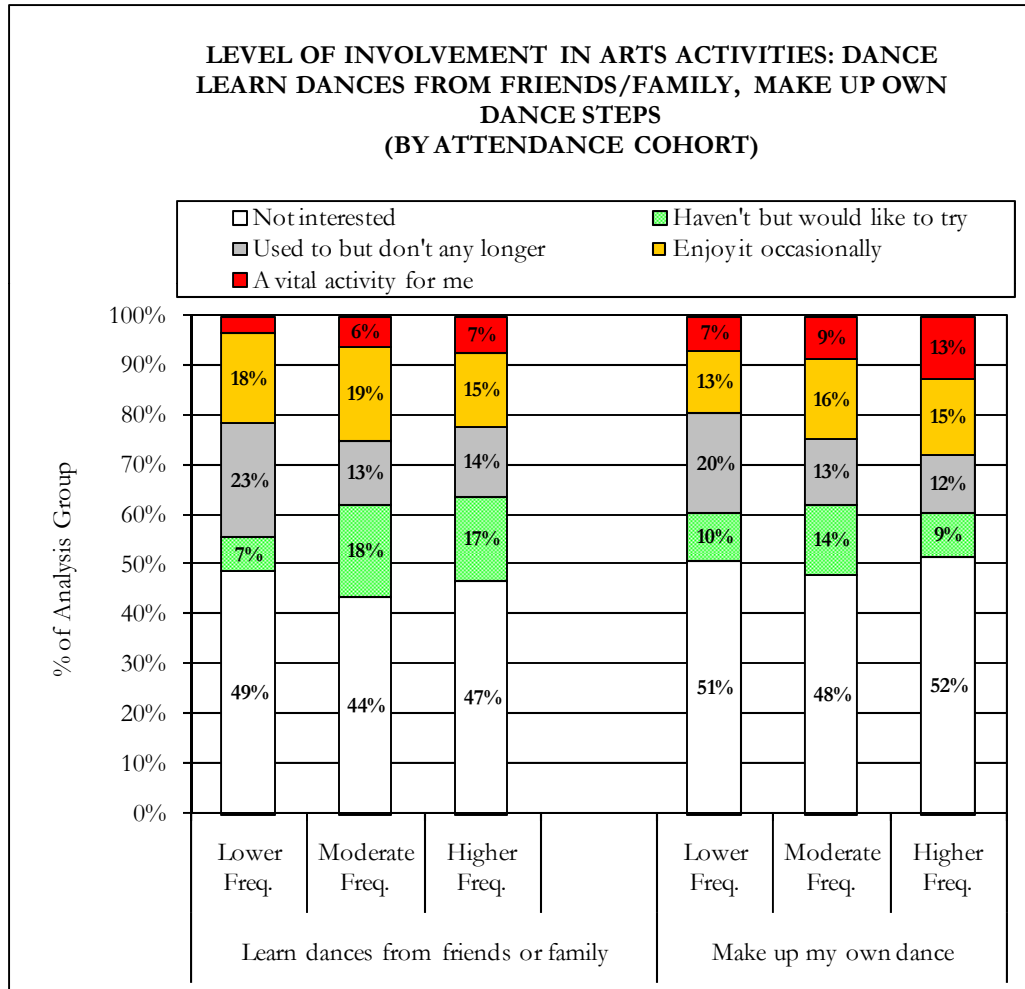
Level of Involvement in Arts Activities: Dance



- Social dancing rates high across all frequency cohorts, suggesting the importance of social context for arts participation, regardless of frequency of attendance to other events.
 - Over one-third of lower frequency attenders reported past involvement in "social dancing," as did many in the moderate and higher frequency cohorts.
- Although we observe very low levels of current engagement in dance classes, we observe a high level of latent interest (17% to 29% across all frequency cohorts) for this activity.
 - This is another indication of unfulfilled interest in participatory learning activities.



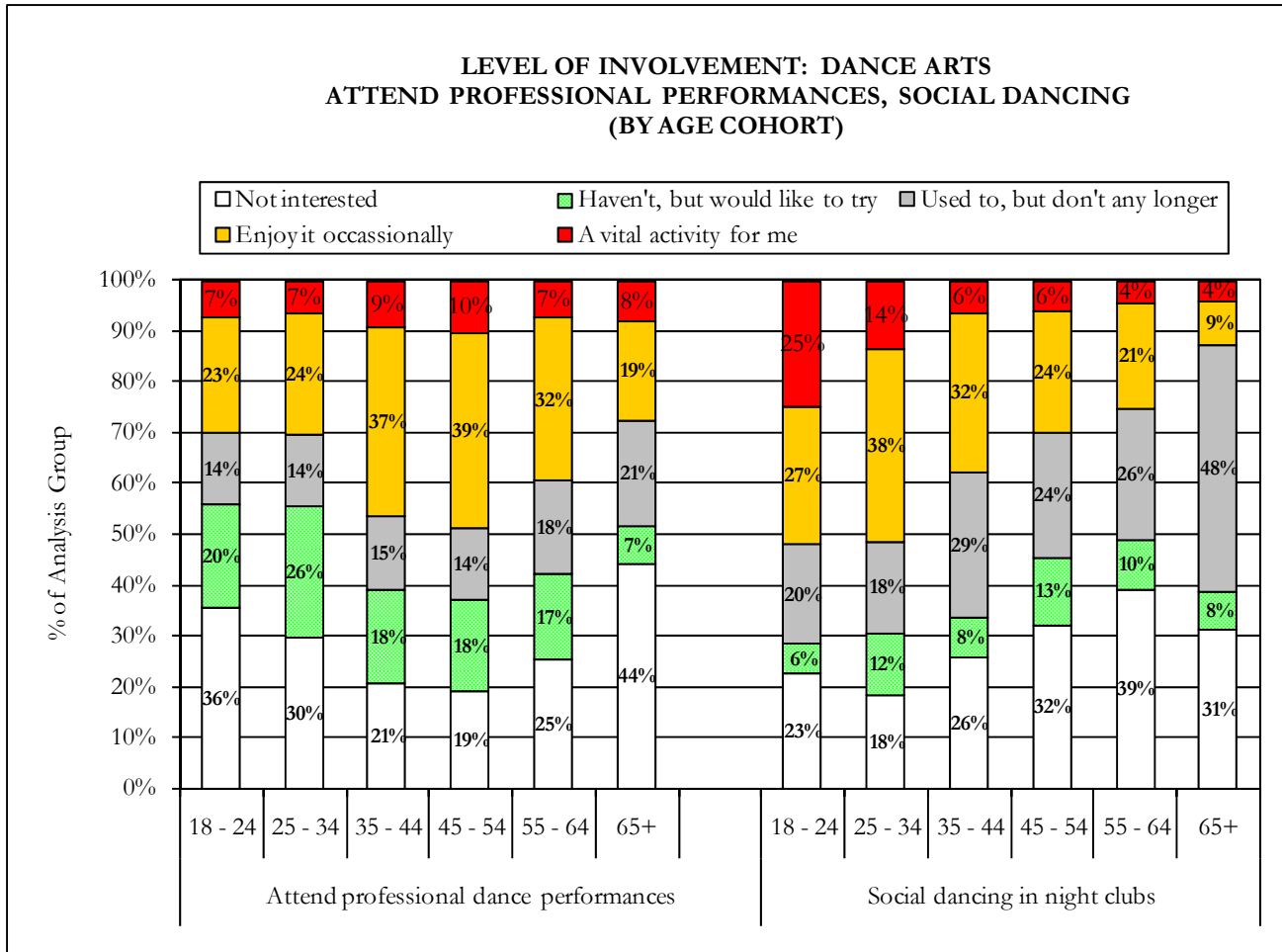
Level of Involvement in Arts Activities: Dance



- The graph at left illustrates levels of involvement for two inventive and interpretive dance activities. Notice how levels of engagement are almost equal across the frequency cohorts.
- Lower and moderate frequency attenders reported slightly higher levels of involvement for “learning dances from family and friends” than higher frequency attenders.
 - This is an indication of how the element of social context (e.g., doing activities with others) increases rates of participation among those with weaker connections to the art form.
- The overall picture from a policy standpoint is that certain forms of dance participation, especially the participatory activities, are likely to attract a broad cross section of the community.



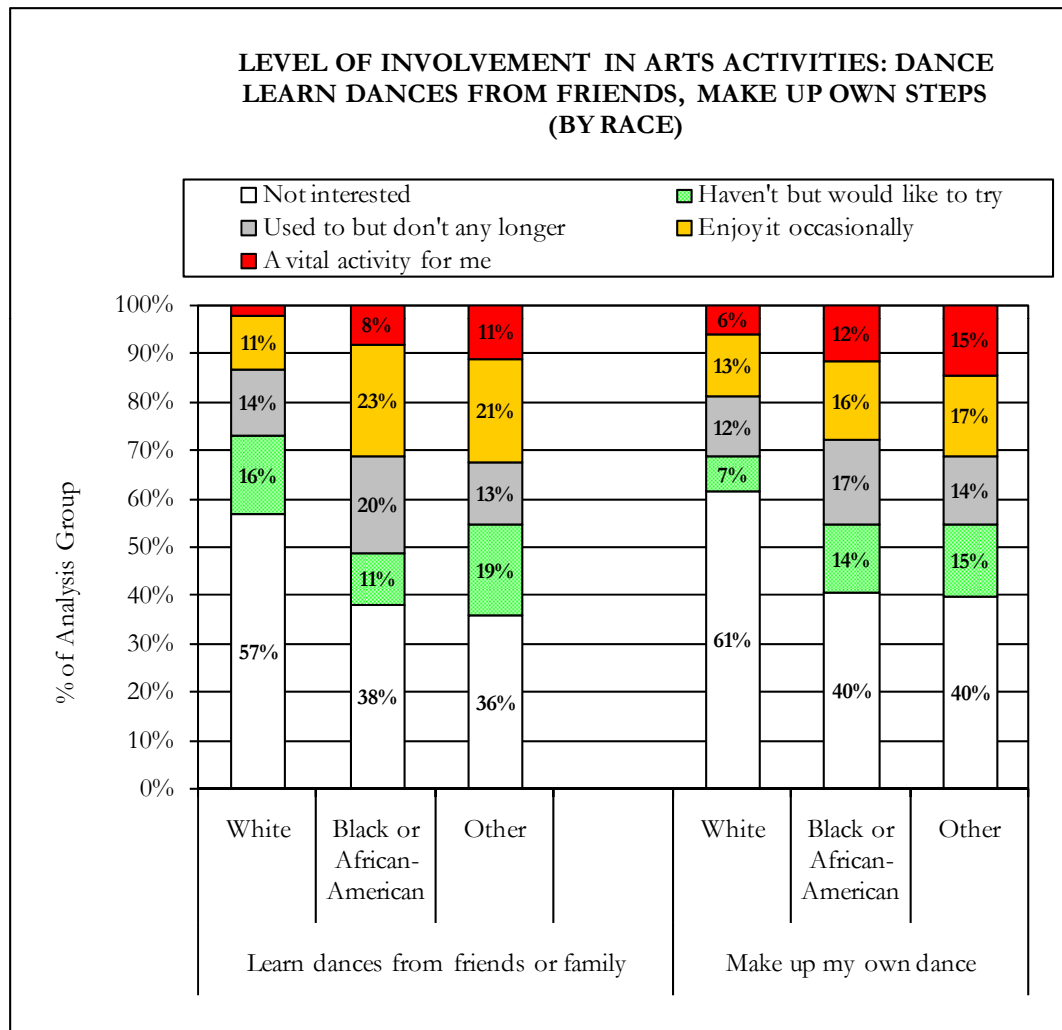
Level of Involvement in Arts Activities: Dance



- As might be expected, different patterns of involvement by age cohort for different types of dance activities can be observed.
- For example, levels of involvement for “attending professional dance performances” increases with age, peaking at 45-54 years, and then decreases again for the higher age cohorts.
- Conversely, levels of involvement in participatory dance activities such as “social dancing in night clubs, community centers or parties” decreases with age.
 - Conversely, past involvement increases with age. There are some interesting examples of dance programs for older adults springing up in communities across the U.S.



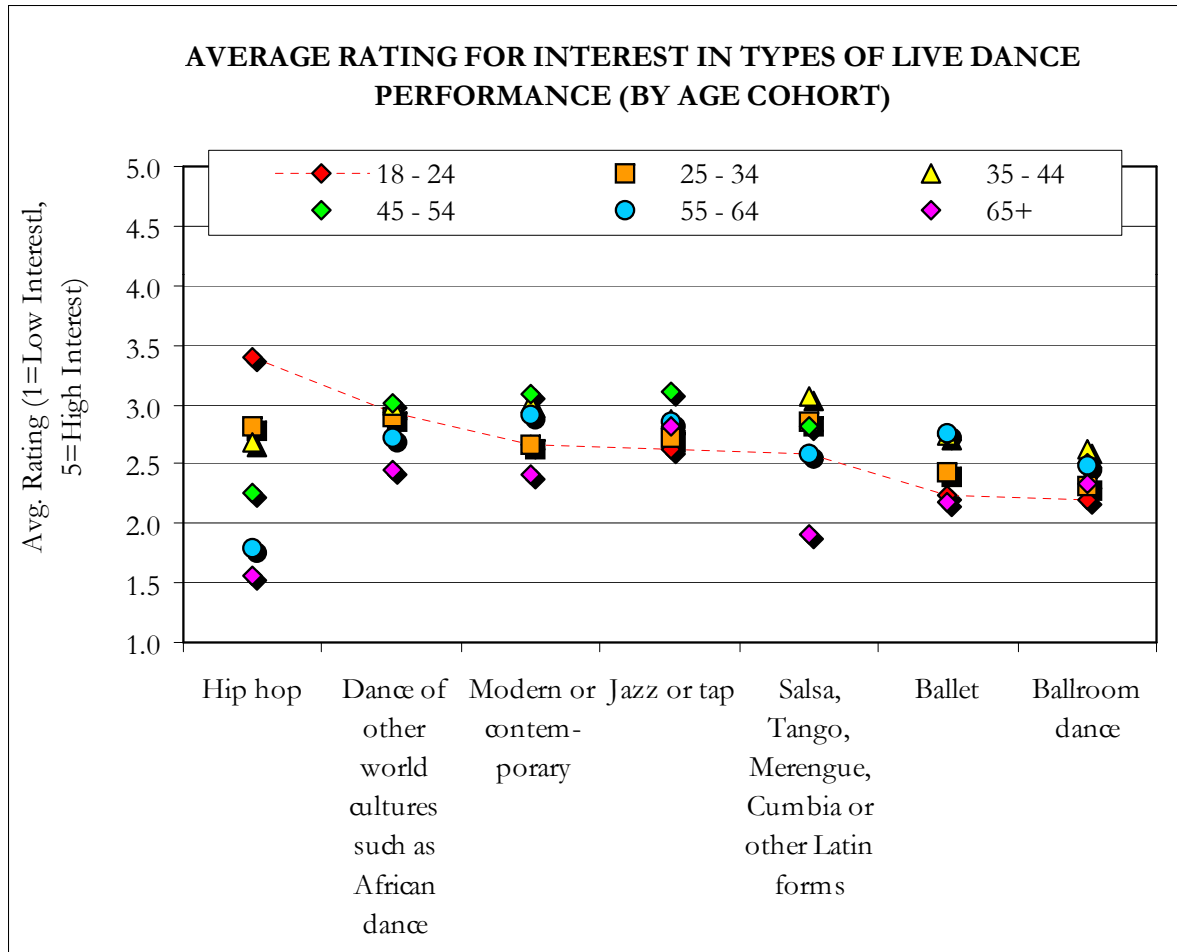
Level of Involvement in Arts Activities: Dance



- In comparing inventive and interpretive dance activities across race, we see that one third of African-Americans enjoy or consider vital “learning from friends or family members’ and “making up my own dance steps.”
- Moderate and higher-frequency attenders reported almost identical levels of involvement in these activities.
 - Results suggest that arts activities that include a social dimension, and activities that provide an avenue of personal creative expression are likely to attract a diverse cross-section Greater Richmond adults.
 - We also think of participatory forms of dance as “the great leveler” of opportunity, as costly supplies and equipment are not needed, and many people identify with various dance traditions that represent their cultural heritage.



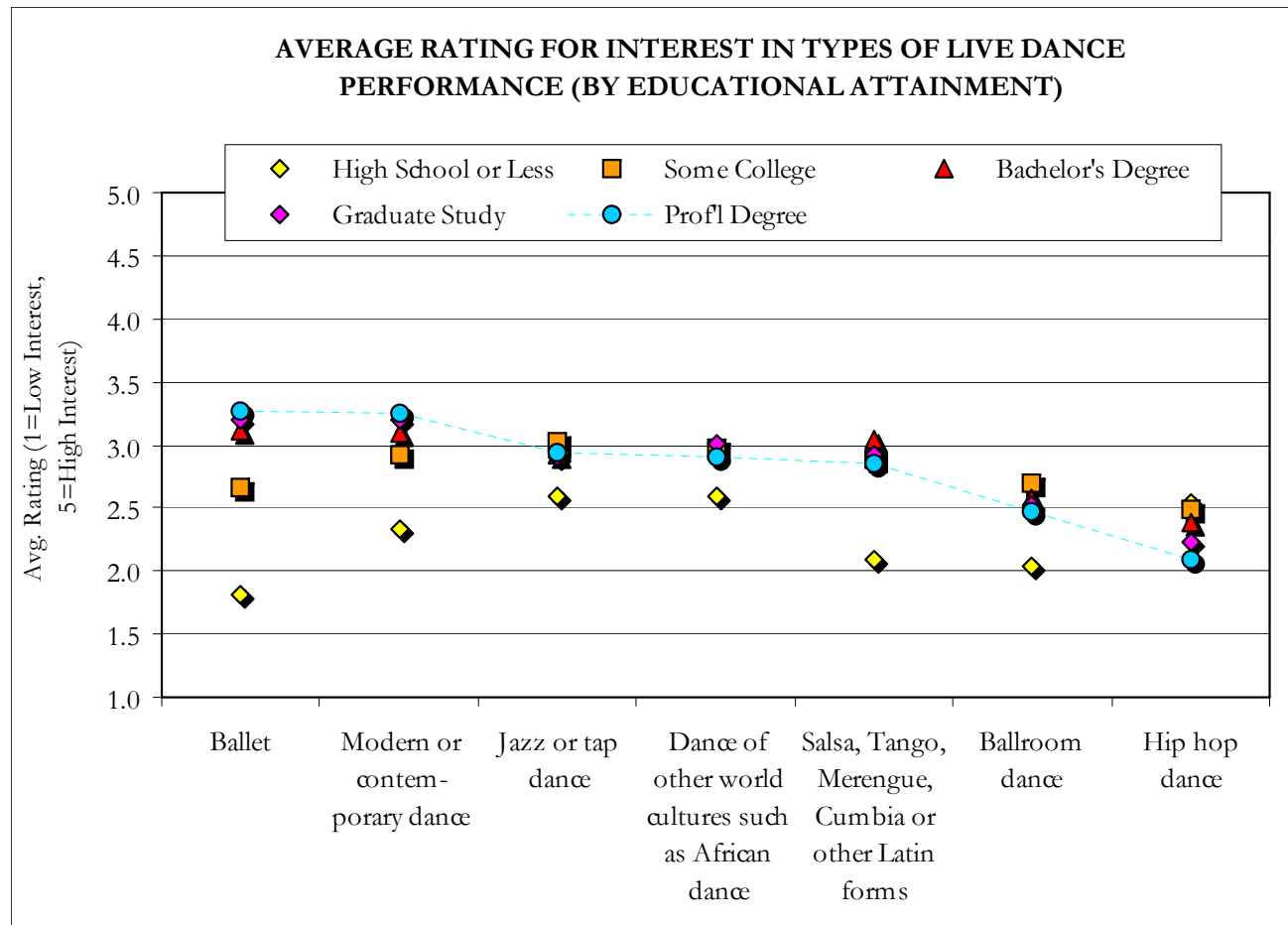
Levels of Interest in Types of Live Dance Performances



- Respondents were asked to indicate their level of interest in attending seven types of live dance performances. Overall, the interest ratings were quite low, on average.
- Note the dramatically different levels of interest in “hip hop dance” across the age cohorts. For younger adults, hip hop dance is by far the most interesting form of dance performance, while it is by far the least interesting form of dance among respondents in the 65+ cohort.
- It is also worth noting that, overall, interest in Latin forms of dance equals interest in other forms of dance for almost all age cohorts, except the 65+ cohort.



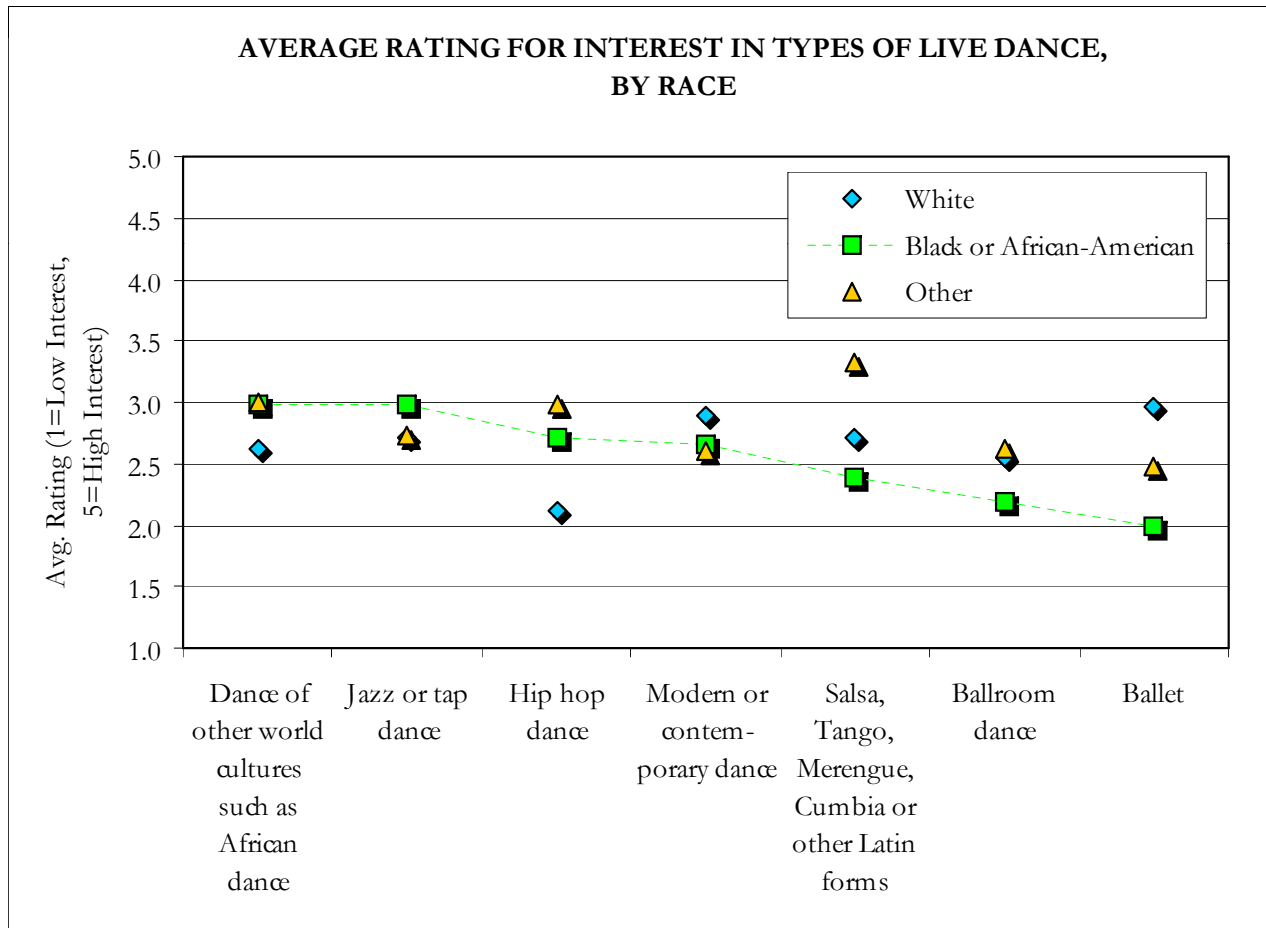
Levels of Interest in Types of Live Dance Performances



- As seen with theatre, respondents with high school educations are much less interested in all forms of live dance performance, compared to respondents with higher education levels.
- Respondents with college degrees reported equal levels of interest in seeing “ballet” and “modern or contemporary dance” performances.
- Interest in seeing “hip hop dance” performances is inversely correlated to educational attainment.



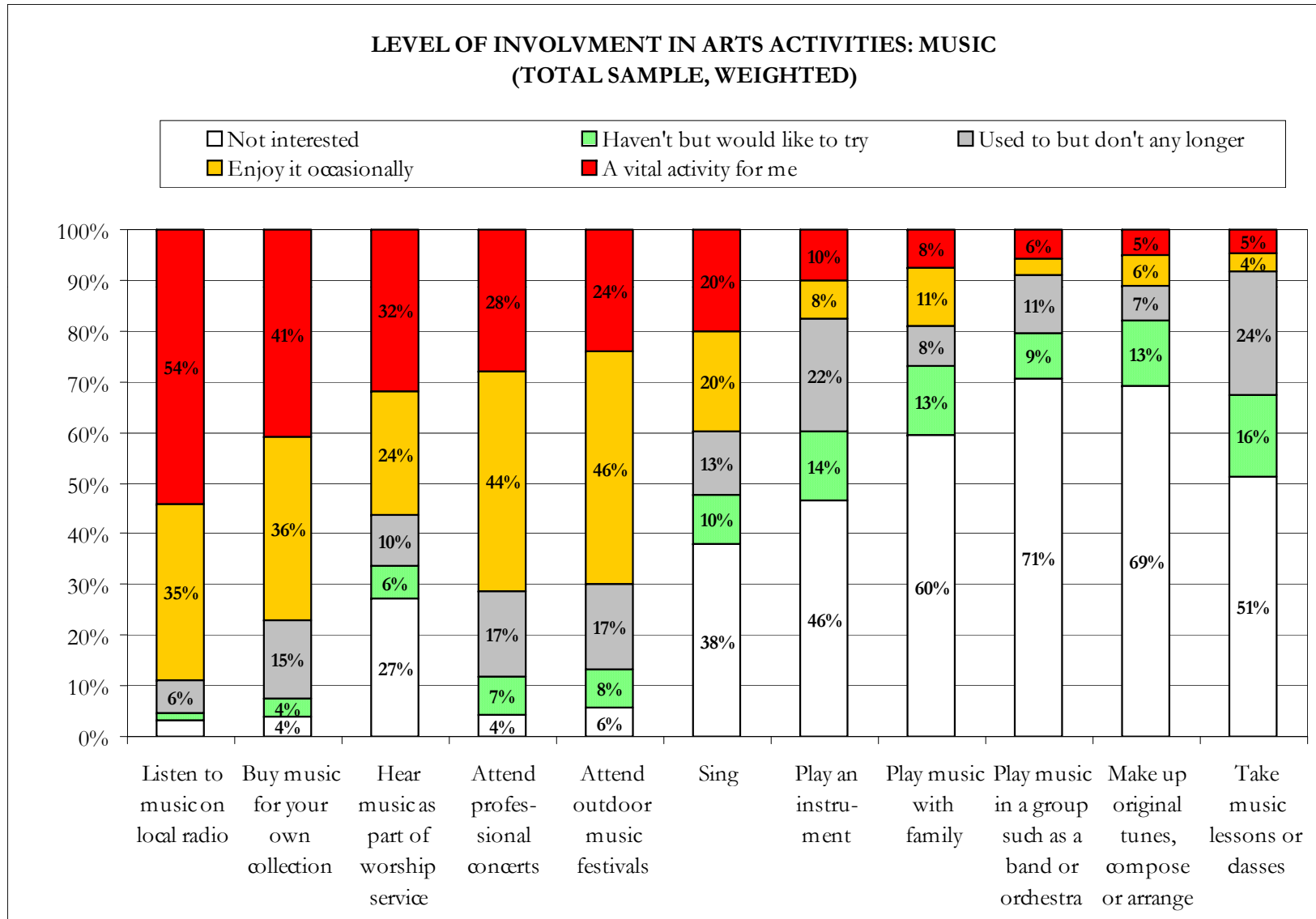
Levels of Interest in Types of Live Dance Performances



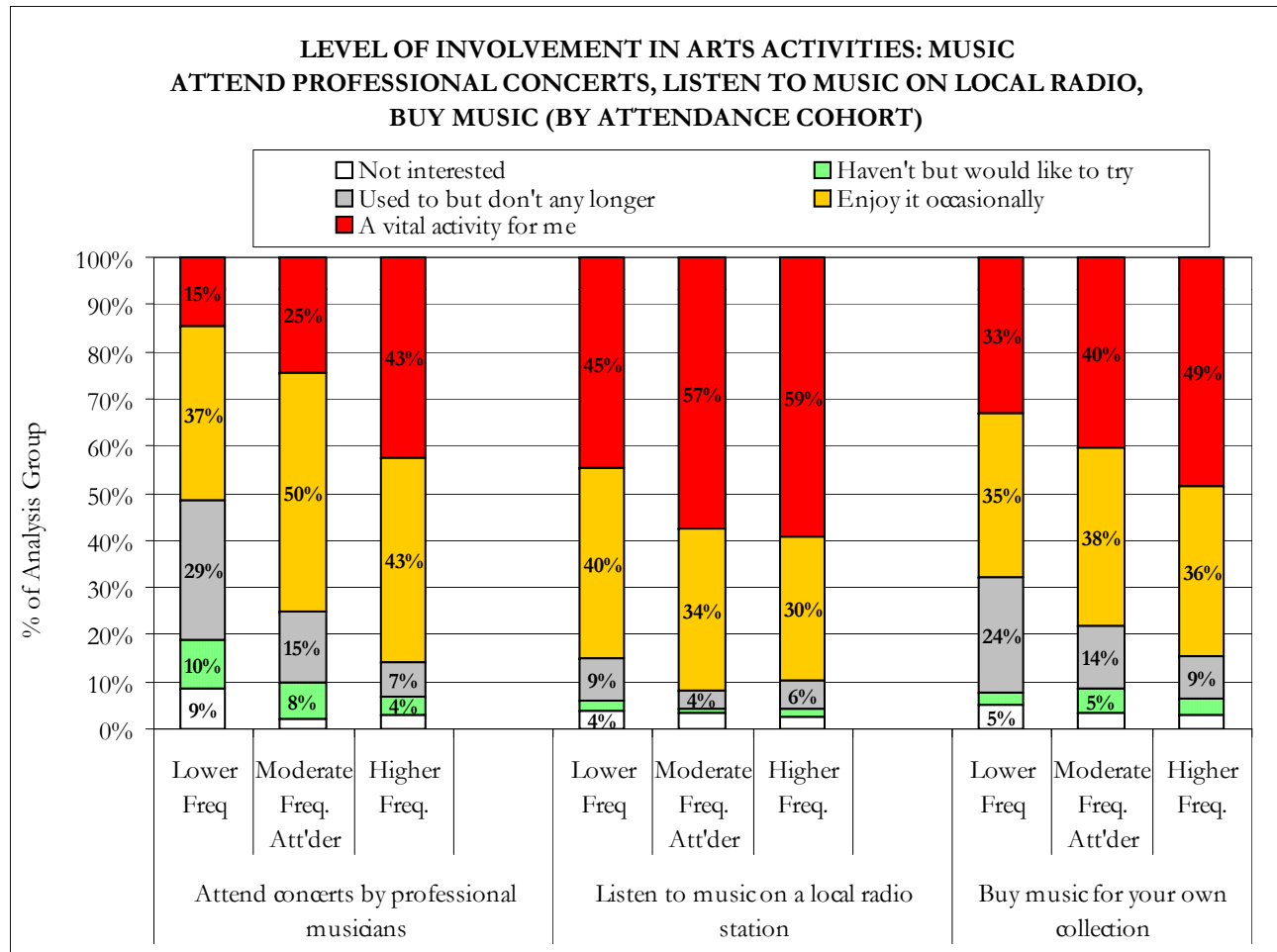
- This chart reports differences in interest levels by race. Here we see significant differences in the levels of interest in seeing different types of live dance performances.
- The largest disparities in interest levels can be observed for “hip hop dance,” with African Americans and Other races report much higher levels of interest, and Latin forms of dance, with Other races (including Hispanics) reported much higher levels of interest, as might be expected. It is interesting to note here that Whites reported higher levels of interest in Latin forms of dance than African Americans.
 - The disparity is particularly acute for “Ballet,” with Whites reporting twice the levels of interest as African Americans.



Level of Involvement in Arts Activities: Music



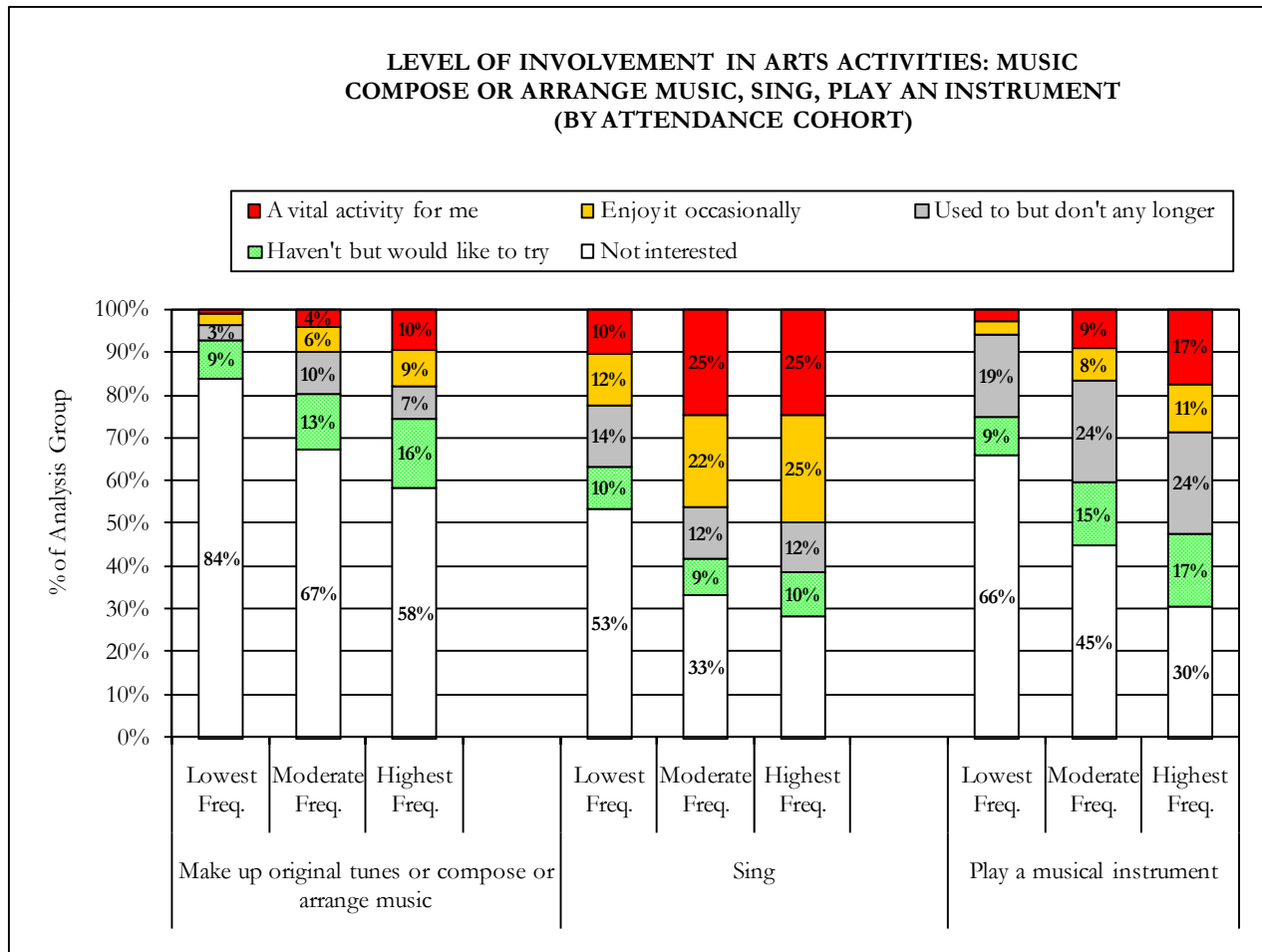
Level of Involvement in Arts Activities: Music



- Almost everyone is engaged in music activities at some level, particularly music consumption.
- “Attending concerts by professional musicians (any style)” is a vital activity for 43% of respondents in the higher frequency cohort, but only 15% of those in the lower cohort. Many more enjoy it occasionally.
- Levels of involvement for “Listening to music on a local radio station” (i.e., media-based observational engagement) and “buying music for your own collection” (i.e., curatorial engagement) are high across all attendance cohorts, with a large majority involved at some level in each.



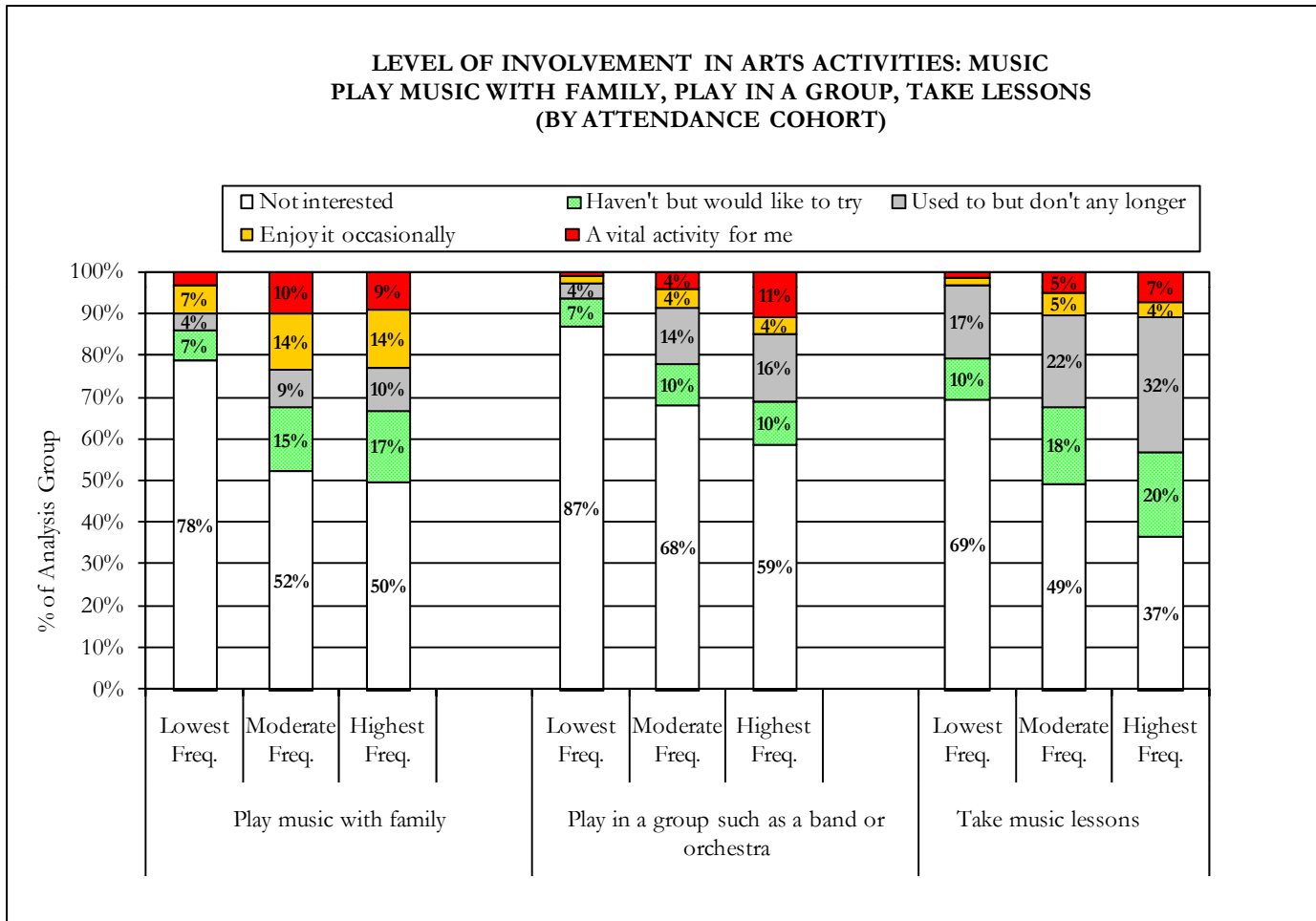
Level of Involvement in Arts Activities: Music



- As might be expected, inventive forms of music participation (i.e., composing or arranging music) are vital to only a small percentage of people, although the levels of latent interest nearly equal the levels of existing participation.
- Levels of involvement in singing are nearly equal for moderate and higher-frequency attenders. Like dancing, singing does not require costly supplies or equipment and thus attracts a more diverse constituency.
- Also note that levels of engagement in singing are significantly higher than levels of engagement in playing an instrument, although many more respondents reported past involvement in playing an instrument, suggesting a certain level of musical knowledge and appreciation in the community.
 - What types of programs might encourage residents to dust off their instruments and start playing again? Some interesting work is being done in this vein in the U.K. (e.g., the "Cobweb Orchestras").



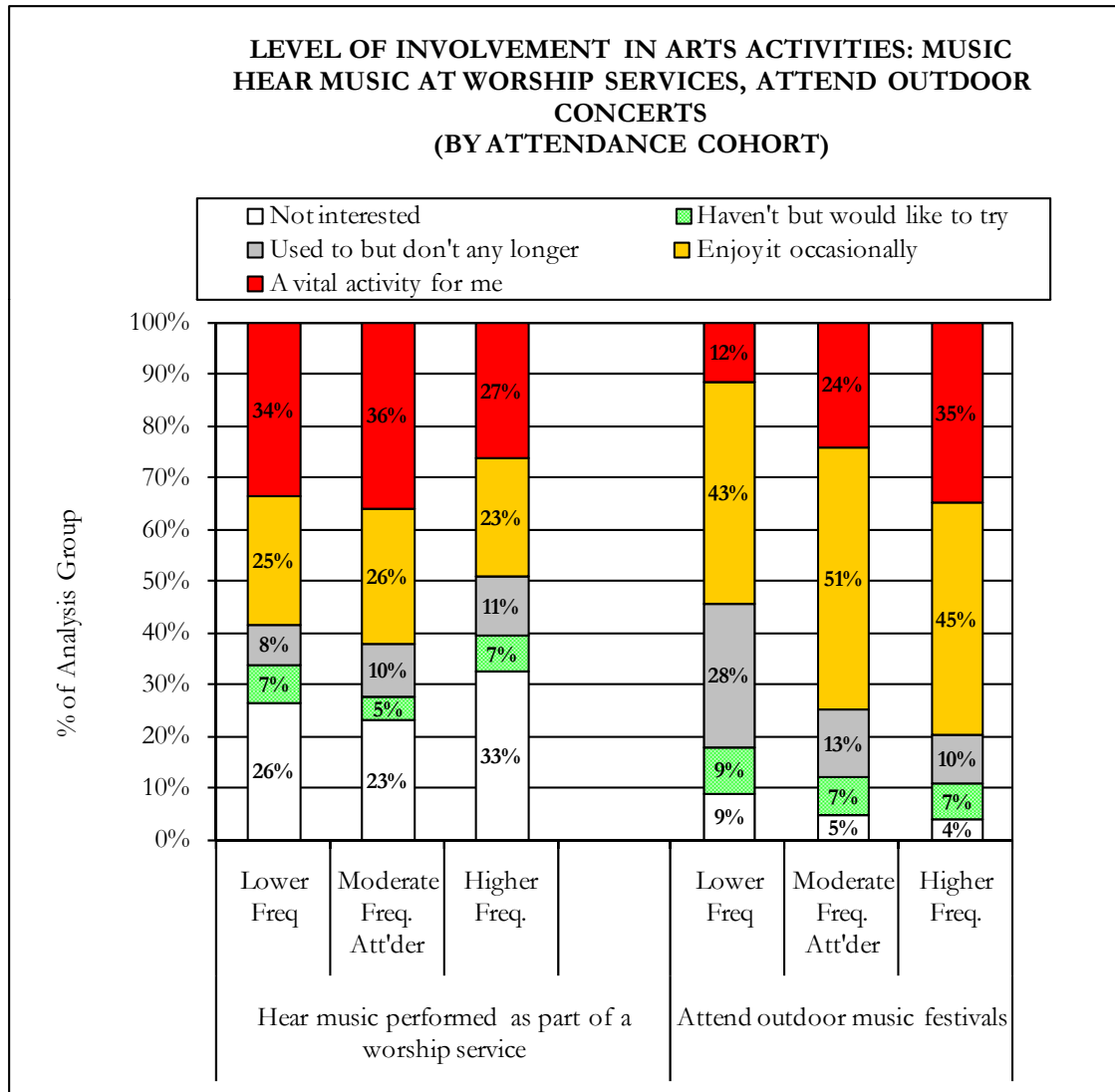
Level of Involvement in Arts Activities: Music



- Few adults are currently taking music lessons or classes, although a very large portion of them “used to, but don’t any longer” (from 17% to 32%), and another 20% of moderate and higher frequency attenders say that they’re interested in taking music lessons, but haven’t tried it.
- From a cultural policy perspective, this raises the question “How can we re-engage people in arts activities that they used to do?”

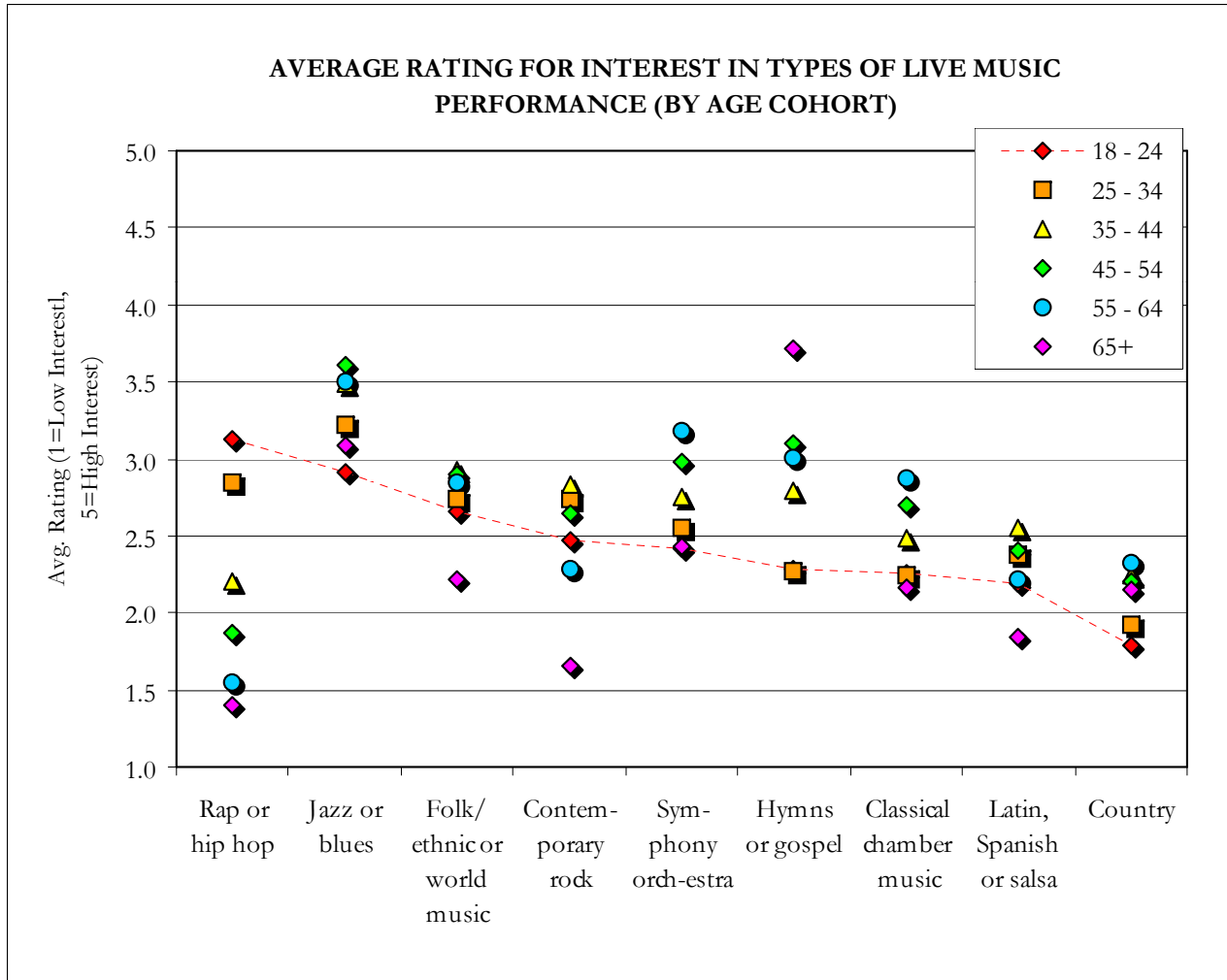


Level of Involvement in Arts Activities: Music



- “Hearing music performed as part of a worship service” is a major form of cultural engagement among Richmond area adults, and is highest among those in the lower frequency cohorts.
- A majority of respondents in all three frequency cohorts “attend outdoor music festivals” which is undoubtedly a reflection of the large number and popularity of festivals in the Richmond area.

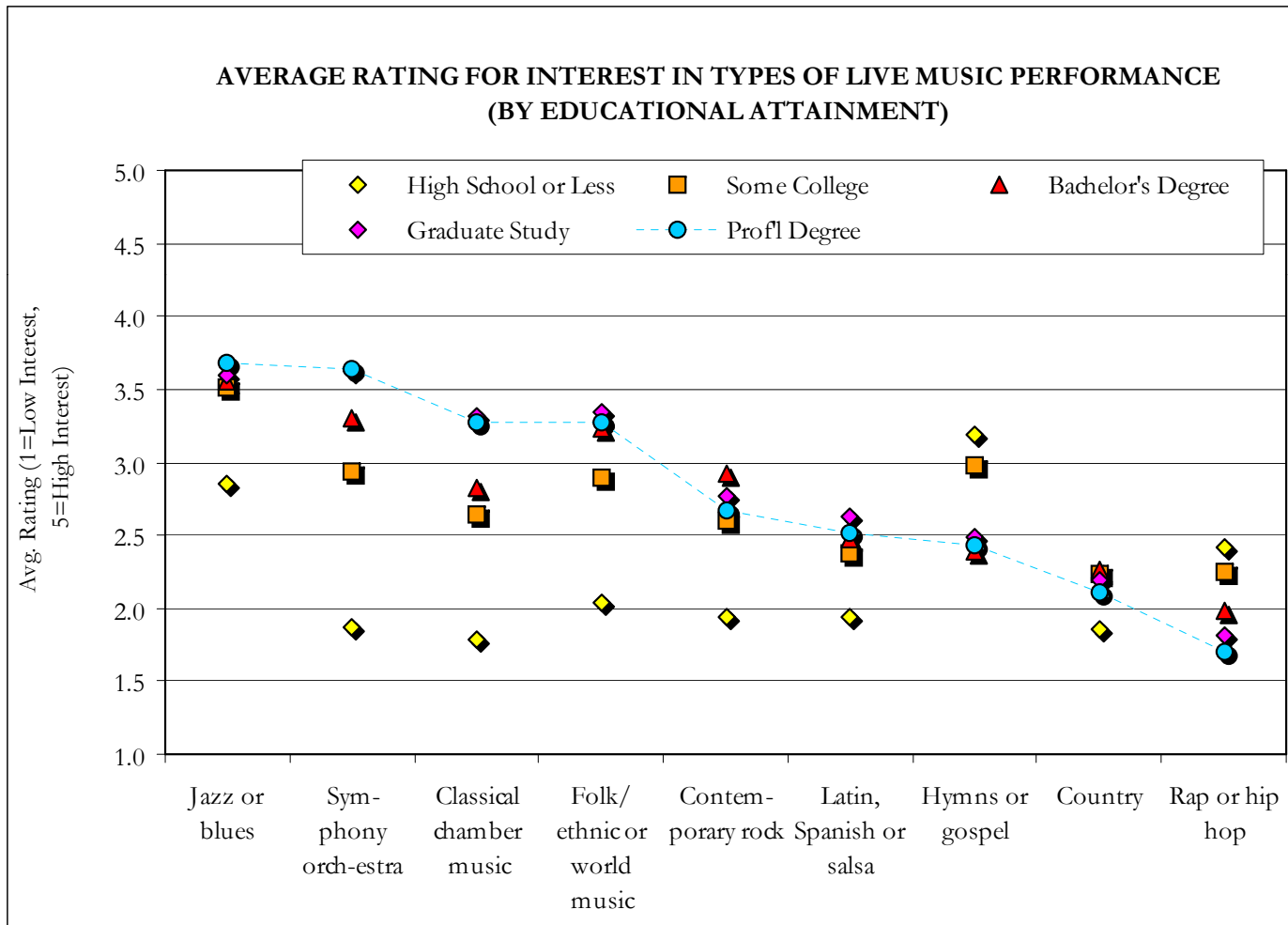
Levels of Interest in Types of Live Music Performances



- On average, respondents reported the highest levels of interest in seeing live jazz or blues concerts. However, large differences in levels of interest were observed across the age cohorts.
- Younger adults are most interested in rap or hip hop, jazz or blues.
- Adults age 65 and older, on the other hand, are significantly more interested than other age groups in “hymns or gospel music.”
- It’s interesting to note that interest in Latin forms of music are higher than interest in country music.
- Normally, we would’ve expected to see a higher average score for “symphony orchestra” in the 65+ age cohort. Note that our sample of respondents in the 65+ age cohort is disproportionately African-American compared to the rest of the sample.



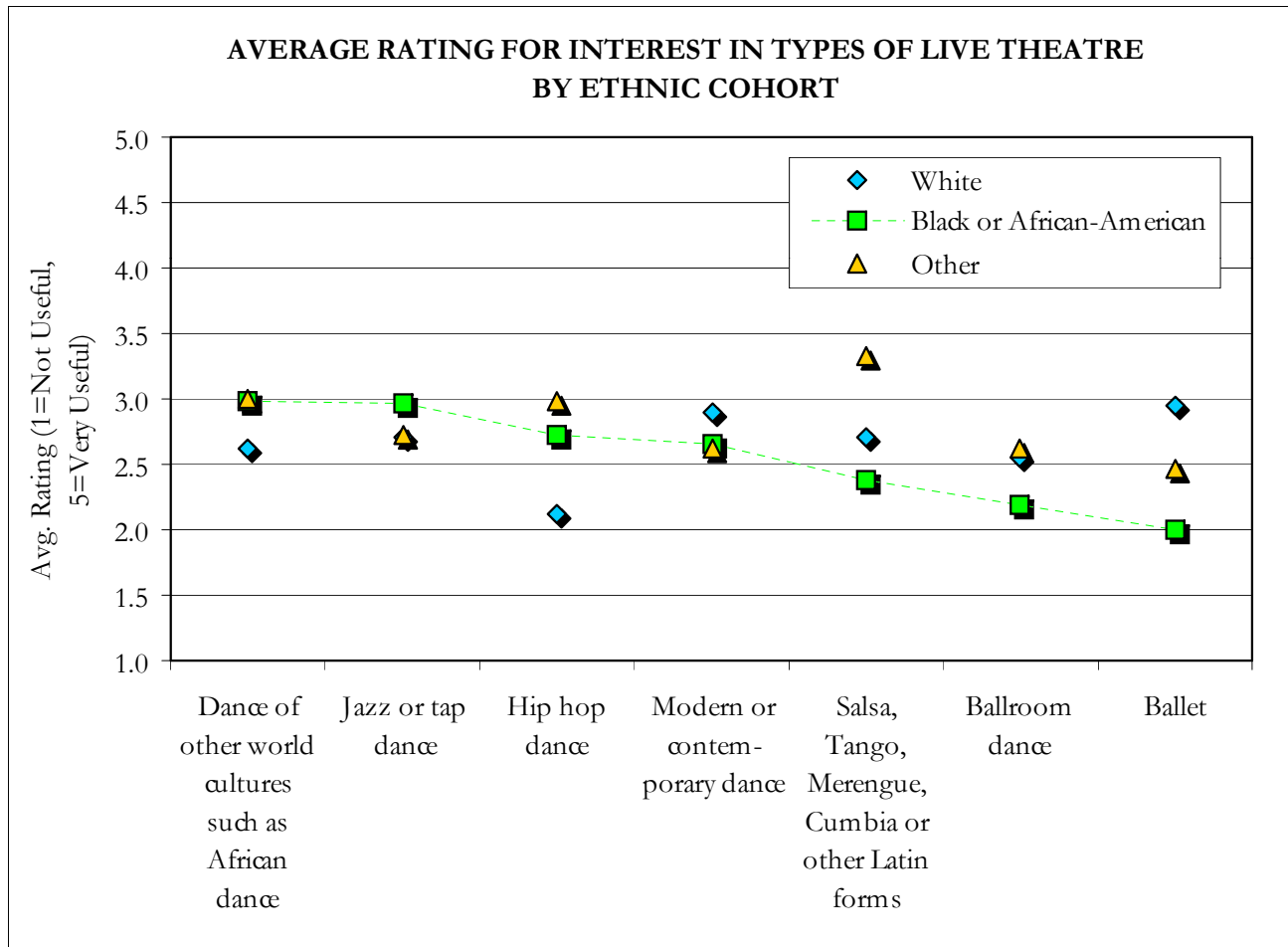
Levels of Interest in Types of Live Music Performances



- Wide disparities are observed with respect to music interest levels in relation to educational attainment.
- Respondents with lower levels of educational attainment are more interested in “hymns or gospel music” and “rap or hip hop.”
- With the exception of “high school or less,” respondents in all other education cohorts reported similar levels of interest in “jazz or blues.”
- Those with a bachelor’s degree or higher level of education also reported above average interest in symphony orchestras, classical chamber music and music of world culture.



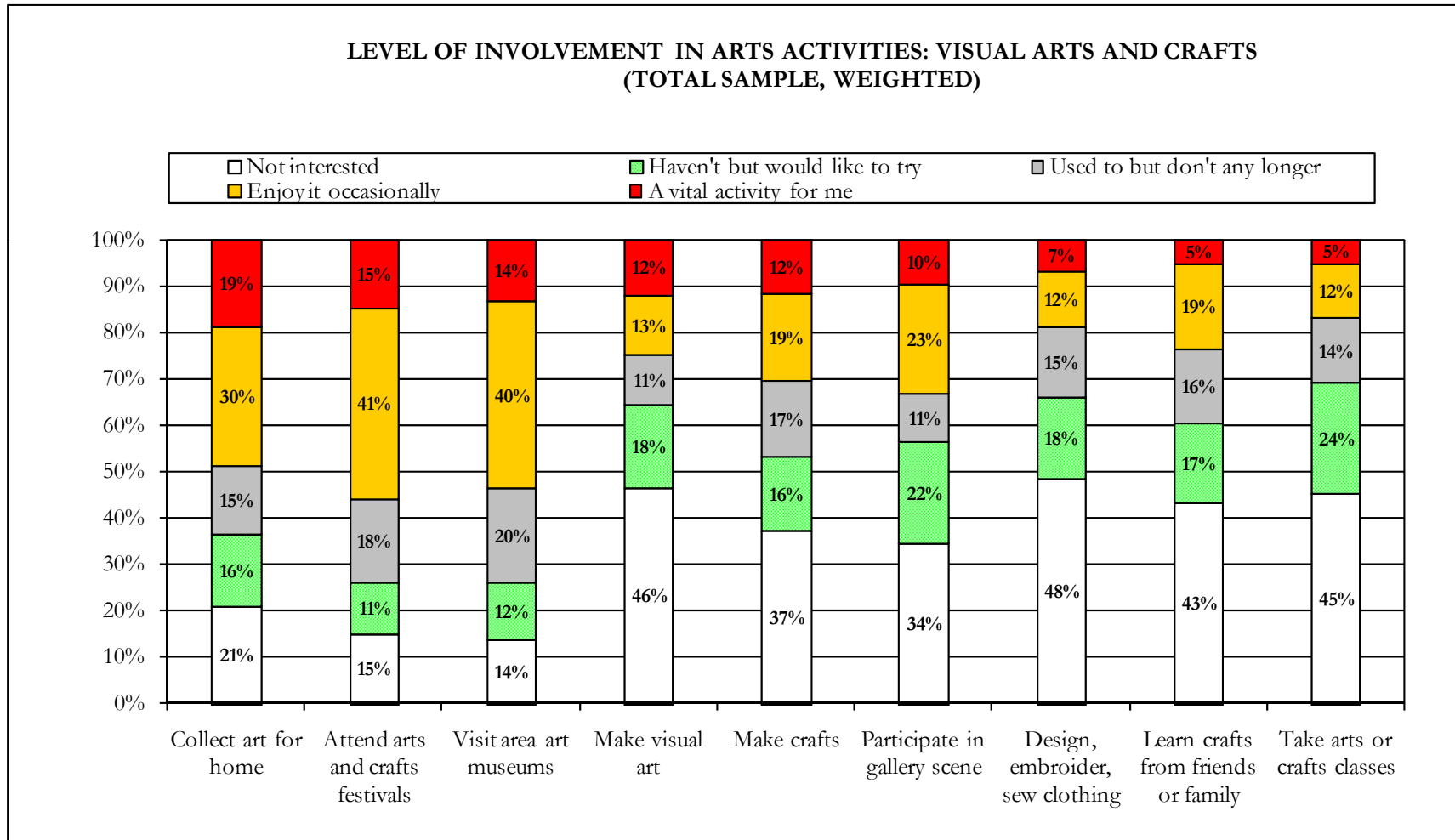
Levels of Interest in Types of Live Music Performances



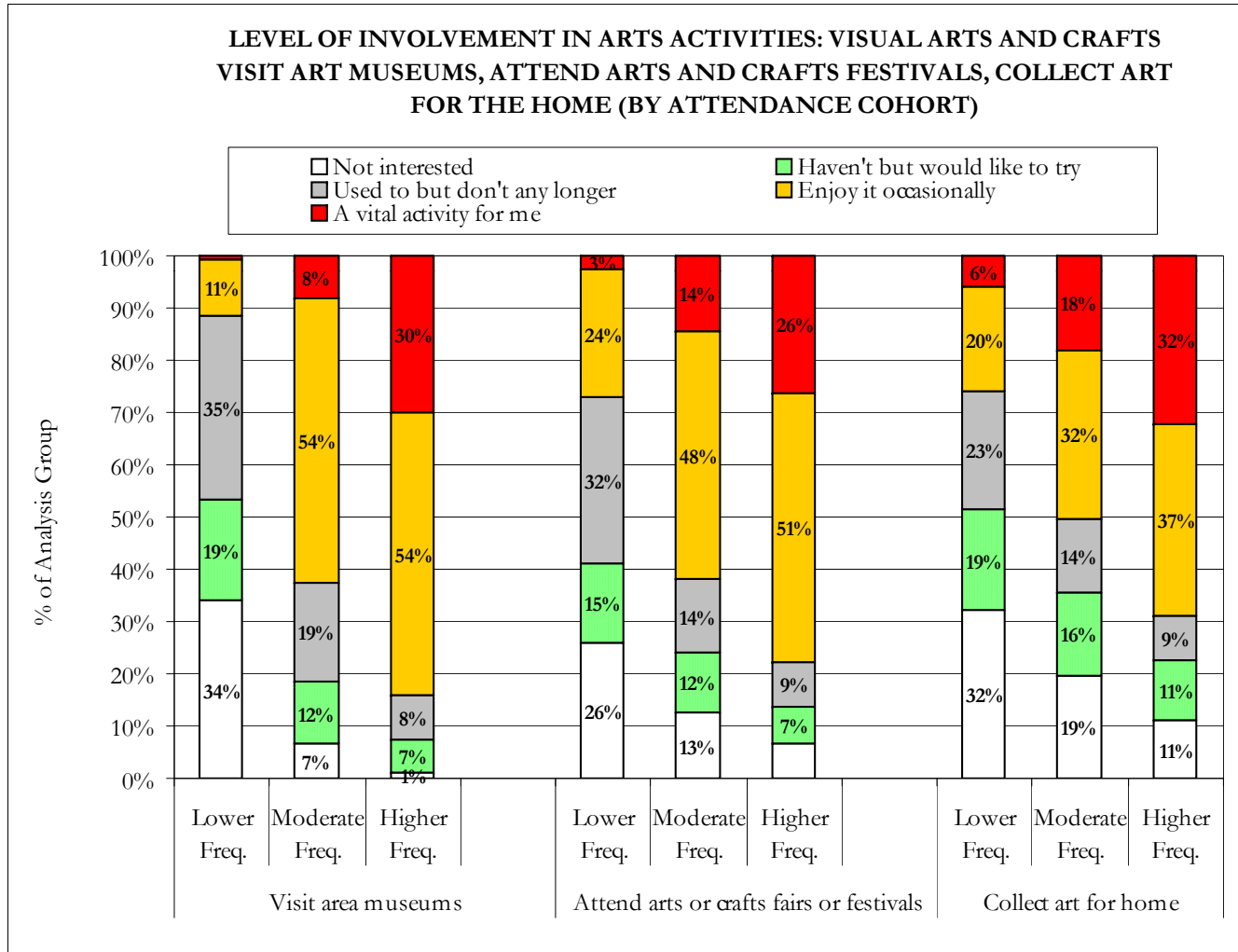
- With respect to race, results for music preferences are largely intuitive.
- Among African American respondents, the highest levels of interest were reported for “dance of other world cultures, such as African dance” and “jazz or tap dance.”
- For the “Other” race group (including Hispanics), interest levels were highest for Latin forms of dance, followed by hip hop dance.
- Compared to Whites, African American respondents reported half the interest levels for ballet, although this disparity all but disappears for “modern or contemporary dance.”



Level of Involvement in Arts Activities: Visual Arts and Crafts



Level of Involvement in Arts Activities: Visual Arts and Crafts



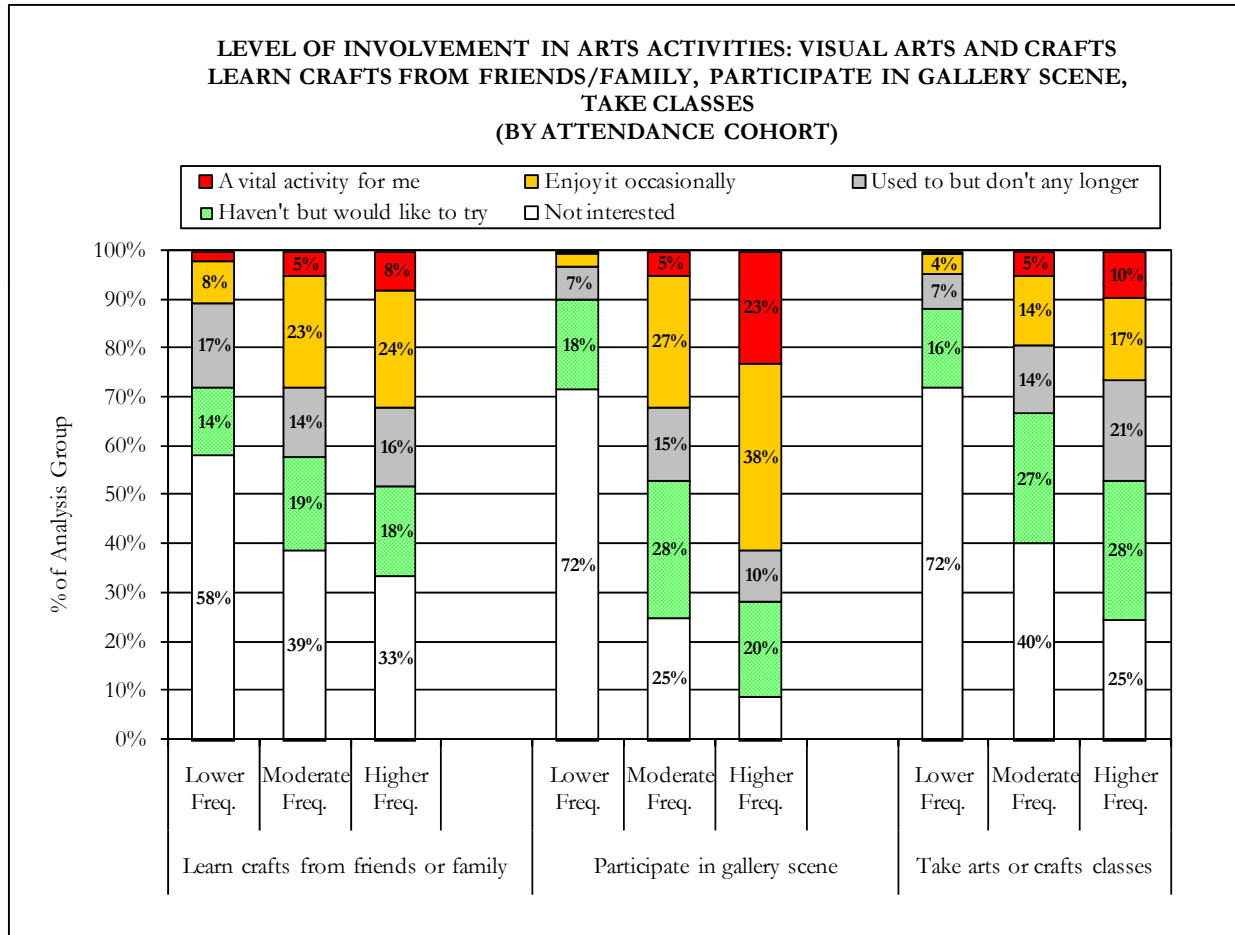
- Of all the visual art and craft activities tested, the most vital activity cited by respondents is “collecting art or decorations for the home,” although this activity is far more central to those in the higher frequency cohort, compared to those in the lowest cohort (32% vs. 6% “a vital activity,” respectively).

- How can arts organizations, particularly museums, be relevant to people in their homes, if collecting art is such a valued form of participation?

- The level of past involvement (i.e., ‘used to, but don’t anymore’) is particularly high for these activities and exceeds levels of current participation for lower frequency attenders.



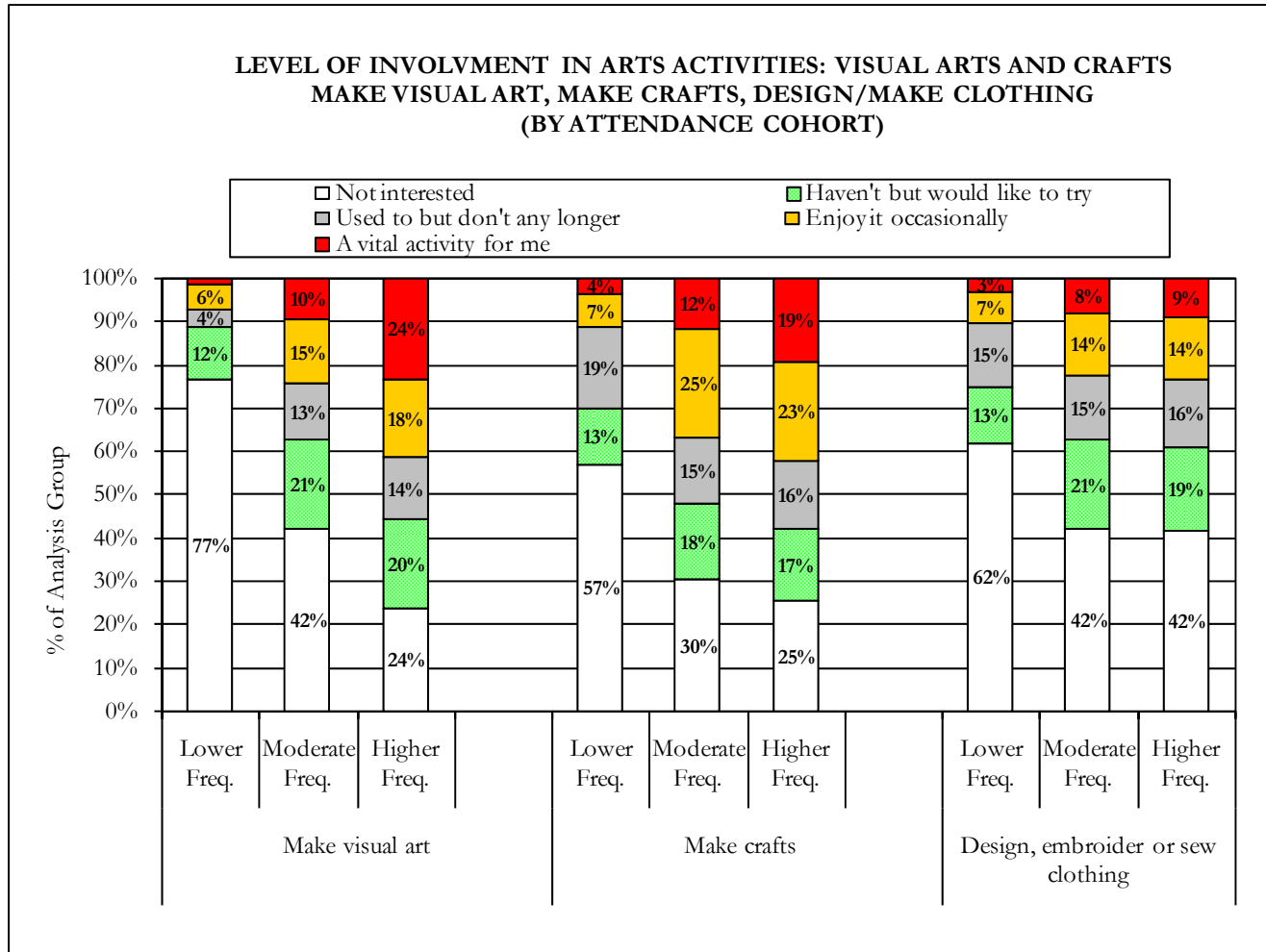
Level of Involvement in Arts Activities: Visual Arts and Crafts



- “Participating in the local gallery scene” increases dramatically with frequency cohort, although 18% of lower frequency attenders and 28% of moderate attenders say they haven’t but would like to try.
 - Given that survey respondents are among the most culturally active adults in the area, and the Richmond gallery scene is beginning to gather a reputation as the ‘hot ticket’ in town, it is not surprising that latent interest is high across all frequency cohorts.
 - The greater policy question is how to capitalize on this high level of interest.
- High levels of latent interest were reported for “taking art or craft-making classes,” especially among respondents in the moderate and higher frequency cohorts (27%
- Also note that levels of engagement in informal learning (i.e., “learning crafts from friends or family”) are a bit higher than levels of engagement in structured learning activity (i.e., taking arts and crafts classes).



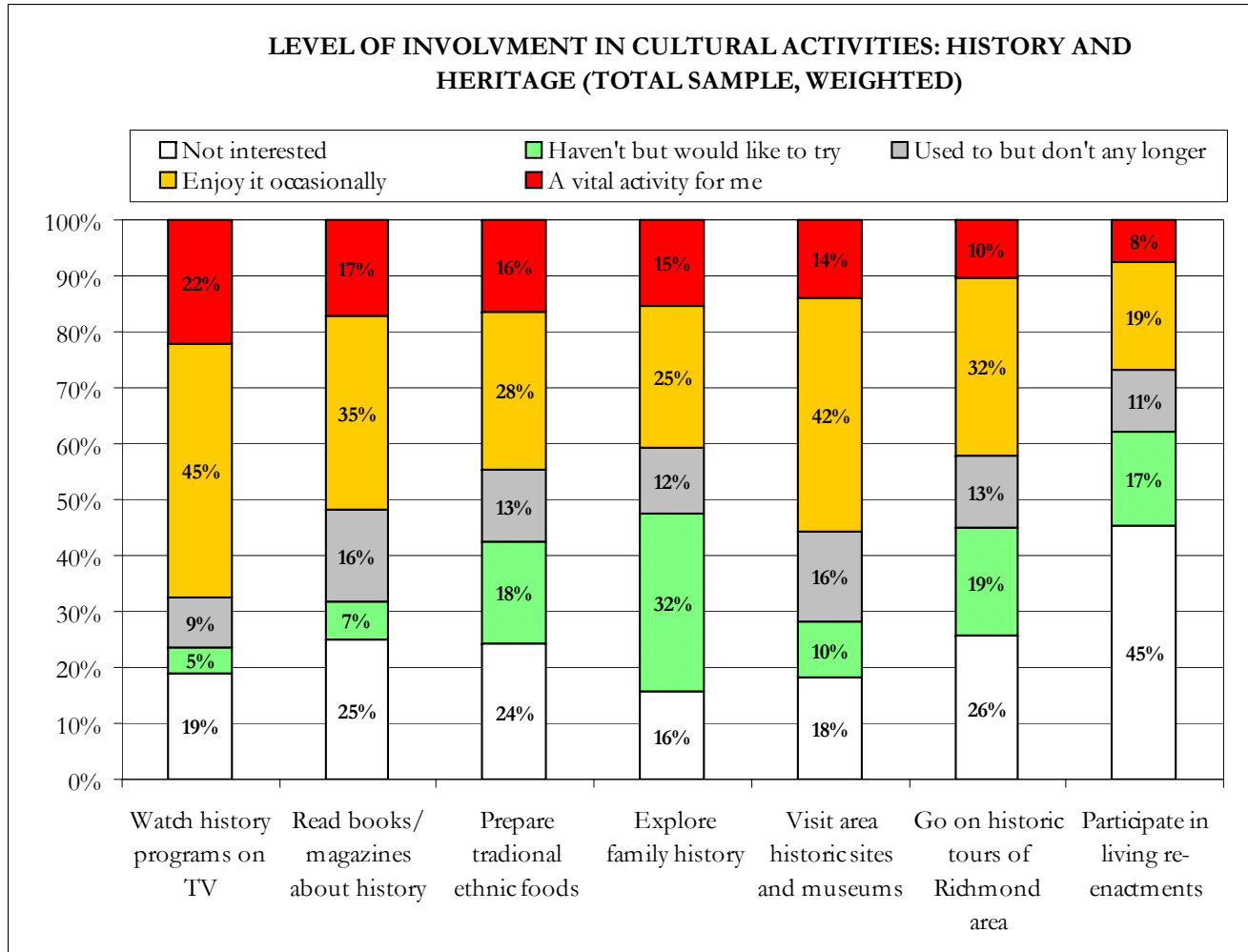
Level of Involvement in Arts Activities: Visual Arts and Crafts



- Compare the involvement figures for “making crafts,” “making visual art,” and “design, embroidering or sewing clothing,” and note the subtle differences.
- Levels of involvement for “designing, embroidering, or sewing clothing” are slightly more consistent across the frequency cohorts.
- Compared to “making visual art (any medium),” slightly more respondents reported current or past involvement in making crafts.
- A moderate amount of latent interest was reported for these activities among the moderate and higher frequency cohorts.



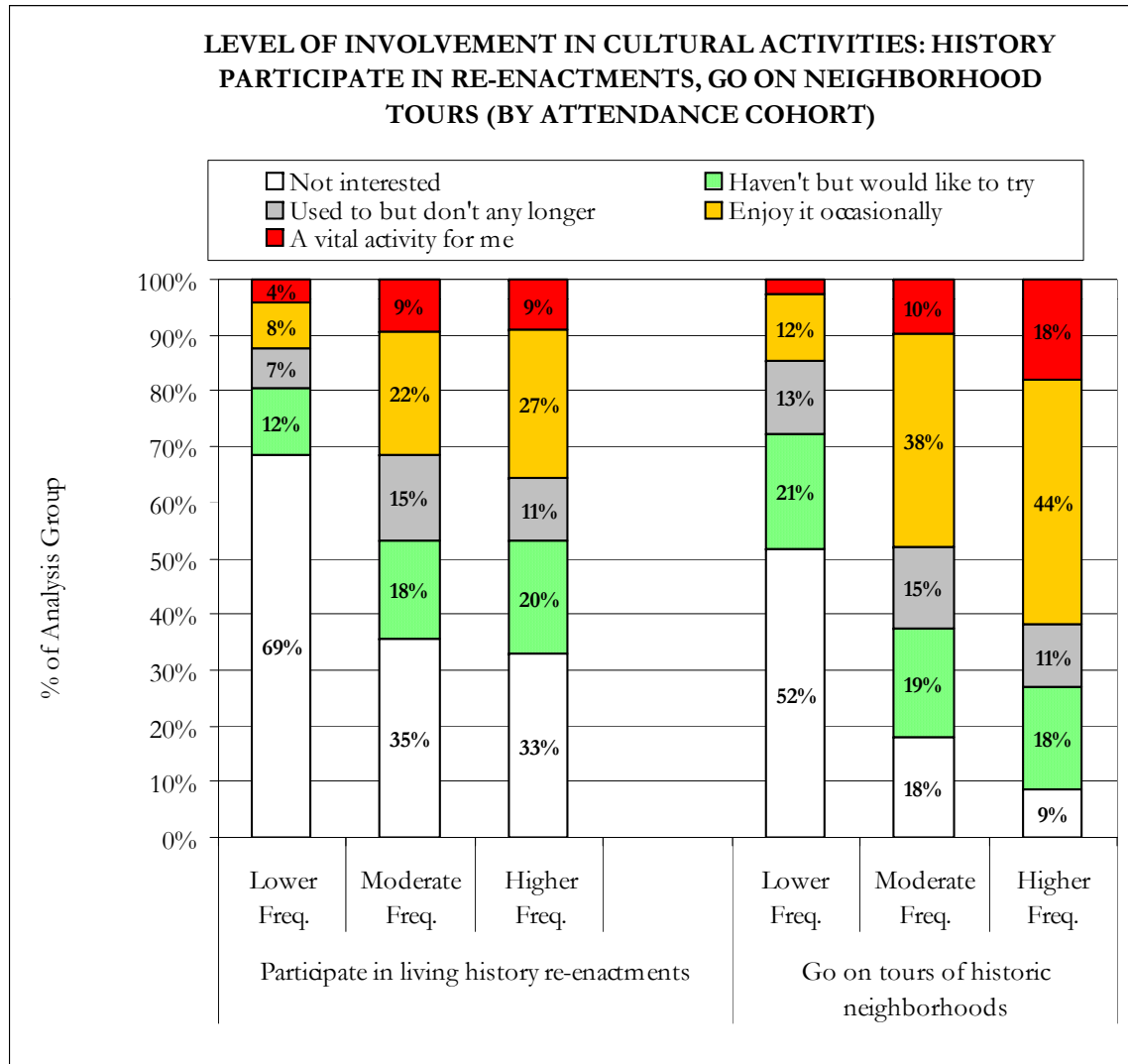
Level of Involvement in Cultural Activities: History and Heritage



- Respondents were also asked about their level of involvement in seven different history activities.
- Overall, “watching history programs on TV” and “reading books or magazines about history” are the most vital of these activities, on average.
- Most notably, a significant amount of latent interest was expressed in ‘research or explore your family history’, with one in three respondents reporting they “are interested, but haven’t tried it.”
 - This finding is yet another indicator of the trend towards more interest in participatory forms of cultural expression, and also suggests a deep need in the community for more self-awareness and understanding of how the present relates to the past.



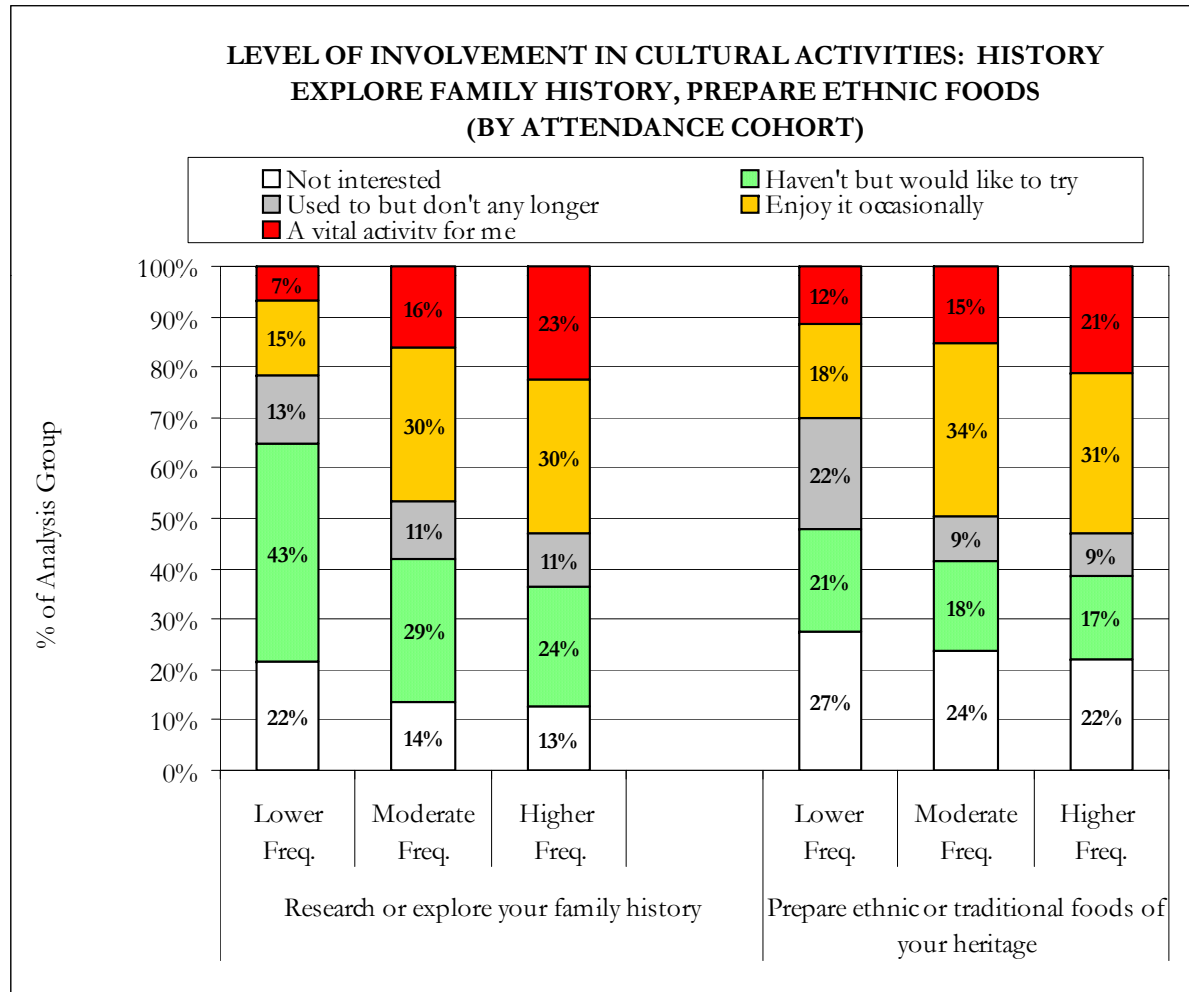
Level of Involvement in Cultural Activities: History and Heritage



- Richmond’s unique historic context provides opportunities for unique experiences, such as re-enactments of historic moments, and walking or driving tours of historic neighborhoods.
- Both of these activities show moderate to high levels of involvement, and moderate to high levels of latent interest (esp. for walking tours).
- Note also that levels of engagement in “participating in living history re-enactments” are equal for respondents in the moderate and higher frequency cohorts, suggesting these activities draw a somewhat more diverse constituency.



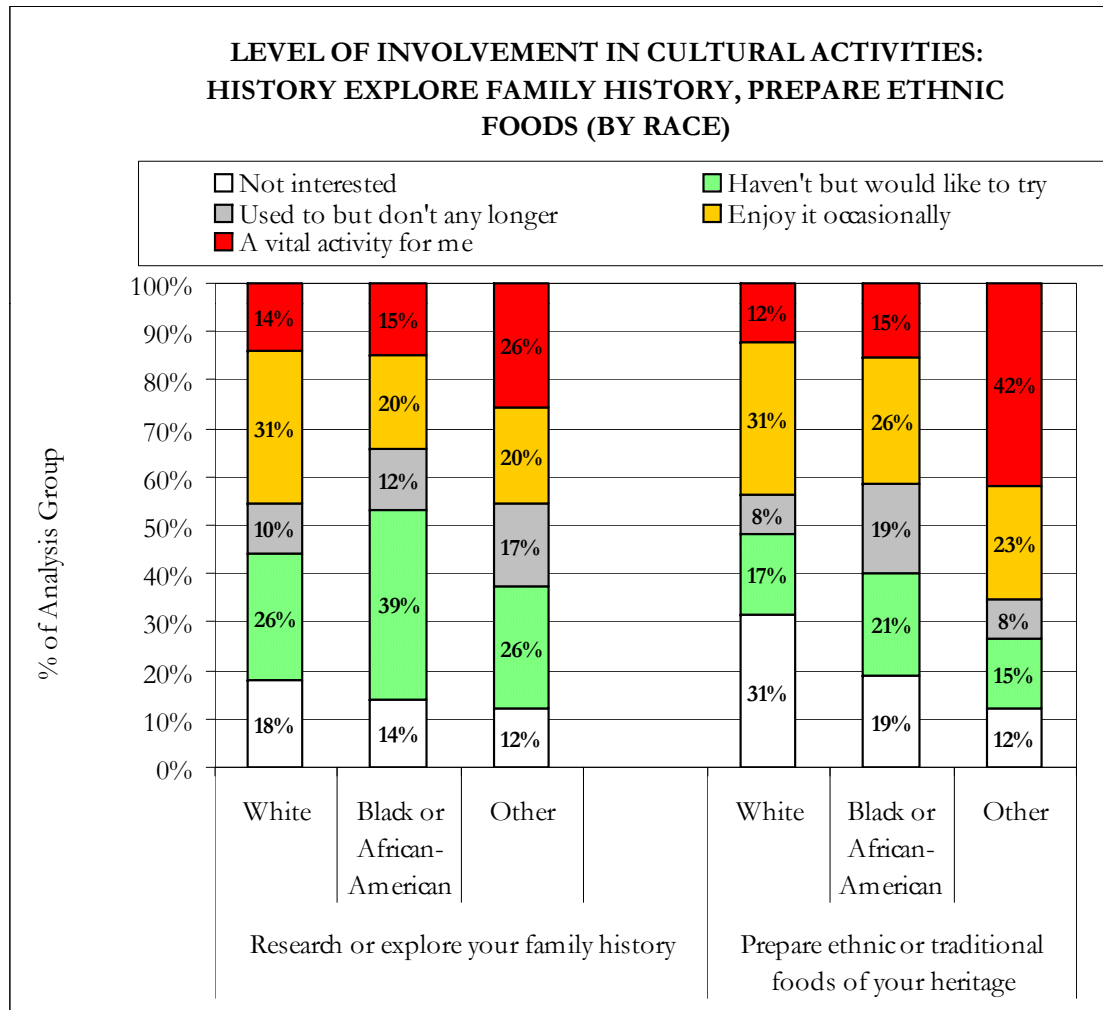
Level of Involvement in Cultural Activities: History and Heritage



- Two heritage-related activities are noteworthy for their broad audience. Involvement levels in “research or explore your family history” and “prepare traditional or ethnic foods” are nearly equal across the frequency cohorts.
- Significantly, lower frequency attenders are twice as likely as higher frequency attenders to report latent interest in exploring family history (43%), suggesting a significant vein of untapped energy around this activity among Richmond’s diverse populations.
- Lower frequency attenders also report significantly higher levels of past involvement in “preparing ethnic or traditional foods of your heritage” than other attendance cohorts (22%).



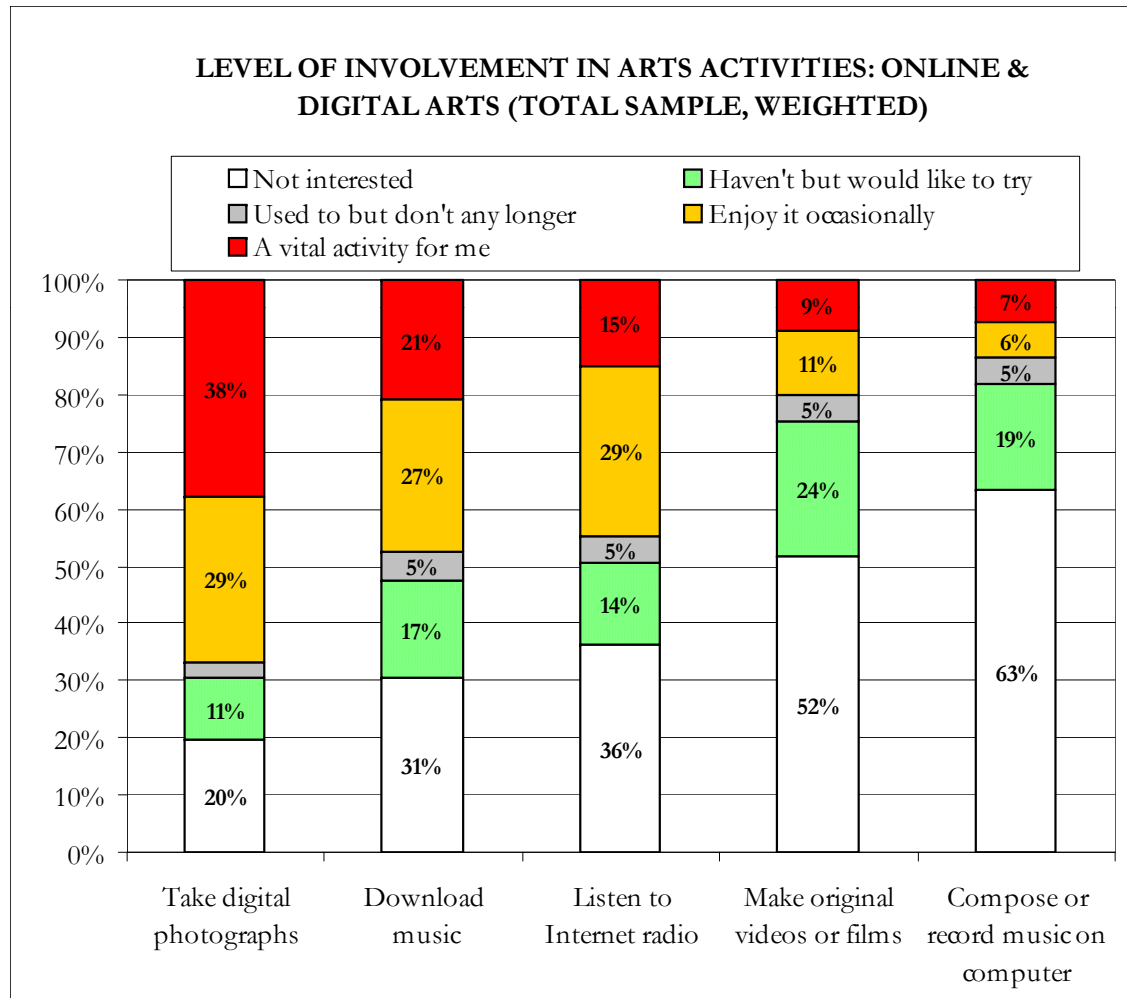
Level of Involvement in Cultural Activities: History and Heritage



- In looking at interpretive history activities by racial cohort, it is clear that levels of involvement are similar across all races, suggesting a common interest in personal history and tradition.
- One in three African-American respondents is interested in exploring his or her family history, but hasn't tried yet.
 - This finding is significant given the historical setting of Richmond, as well as the opportunity it suggests to engage African-Americans through personal history programs, such as StoryCorps and other programs that help people to chronicle their lives and learn about their family history.



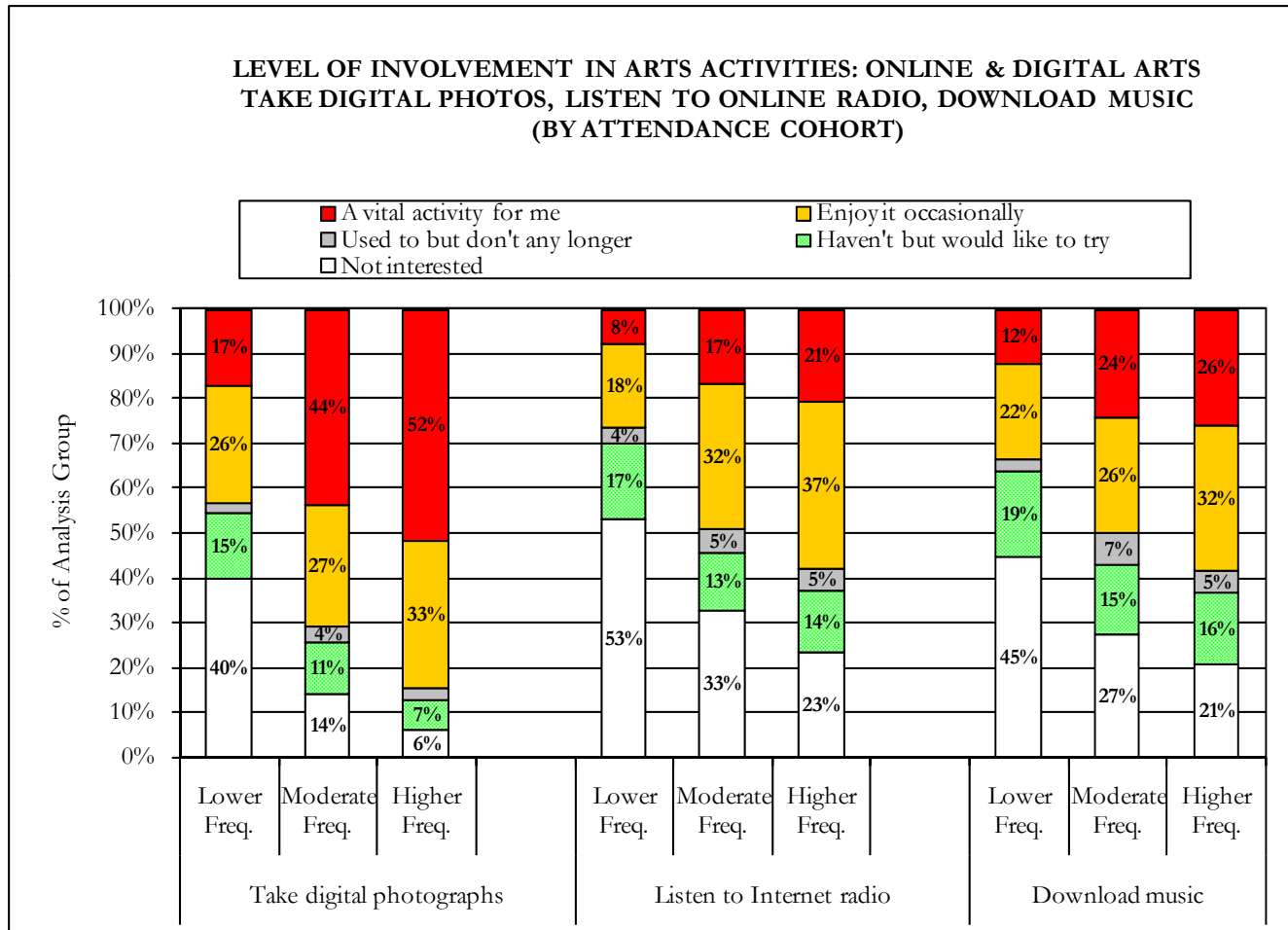
Level of Involvement in Cultural Activities: Online & Digital Arts



- We also asked respondents about a number of additional arts activities related to the Internet and computer use.
- “Taking digital photographs” is by far the most vital activity for all respondents, followed by “downloading music” and “listening to music the Internet.”
- Although current involvement in “making original videos or films,” one of the inventive modes of participation, is lower than most of the other activities tested, the level of latent interest is greatest (24%), suggesting a level of untapped demand for learning to make original videos.



Level of Involvement in Cultural Activities: Online & Digital Arts

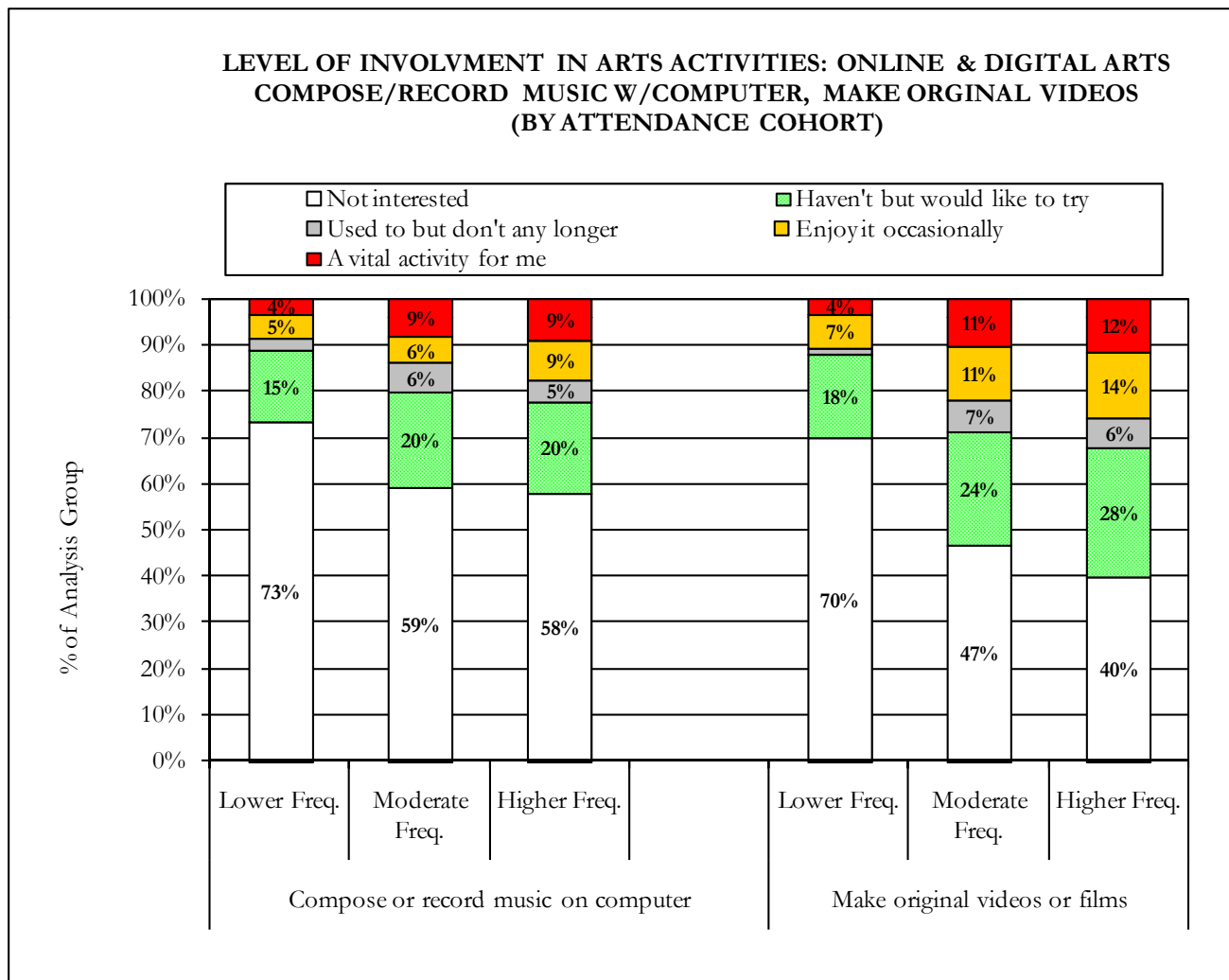


- While levels of involvement in online and digital arts activities increase across the frequency cohorts, the levels of engagement in “taking digital photographs” and “downloading music” are strong across the moderate and higher frequency cohorts.

- Digital photography is now so pervasive that it has become a form of cultural literacy.
- Educators have struggled to design programs that teach adults and children how to download and compile music at higher levels of technical and aesthetic proficiency, despite the fact that this activity has become central to the lives of tens of millions of Americans.



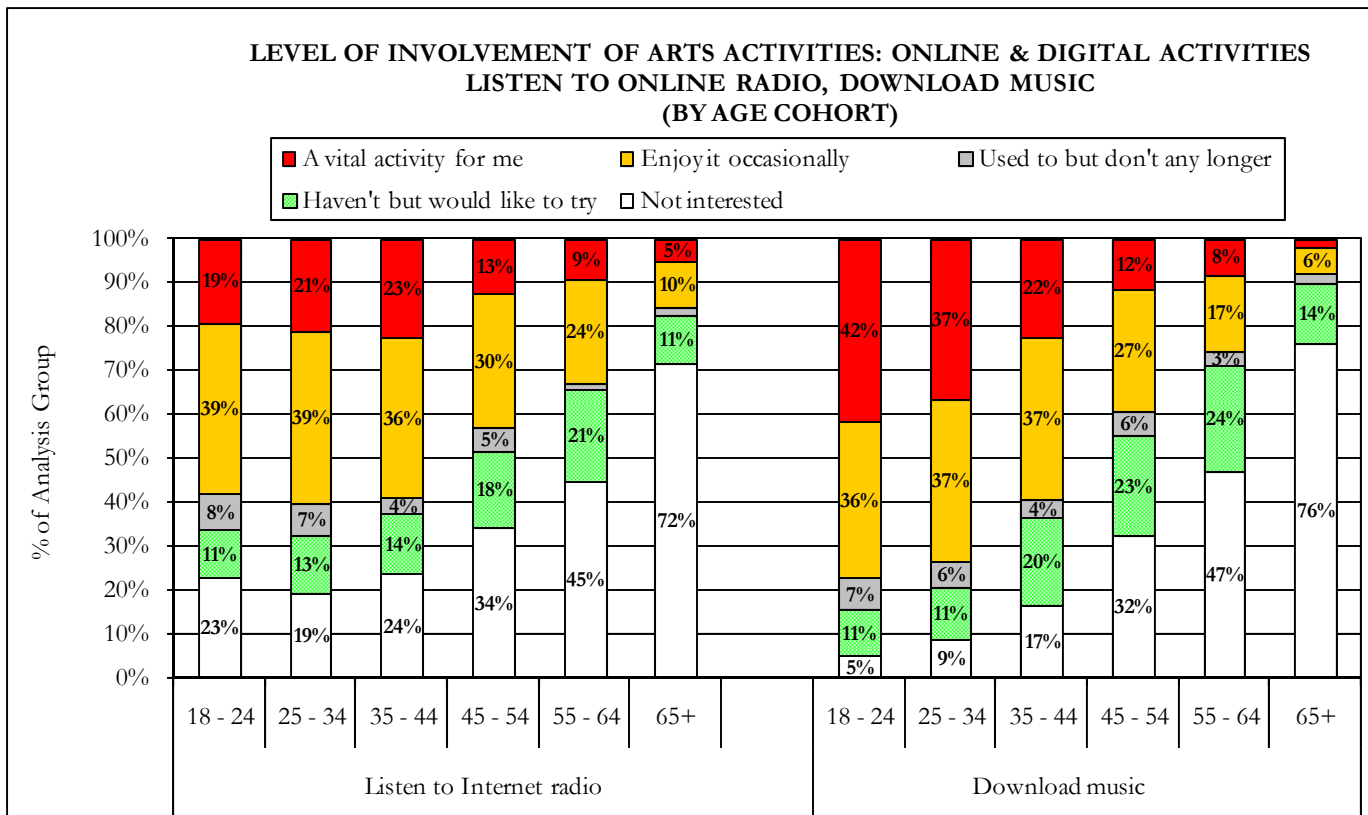
Level of Involvement in Cultural Activities: Online & Digital Arts



- As one might expect, overall levels of engagement for “composing or recording music on a computer” and “making original videos or films” are lower on average than for other digital arts activities.
- However, in all cases levels of latent interest are higher than levels of current engagement.
 - It will be interest to track these figures over time, given the proliferation of music composition software (e.g., Garage Band) and given the large percentages of Americans who carry around video cameras in their cell phones.



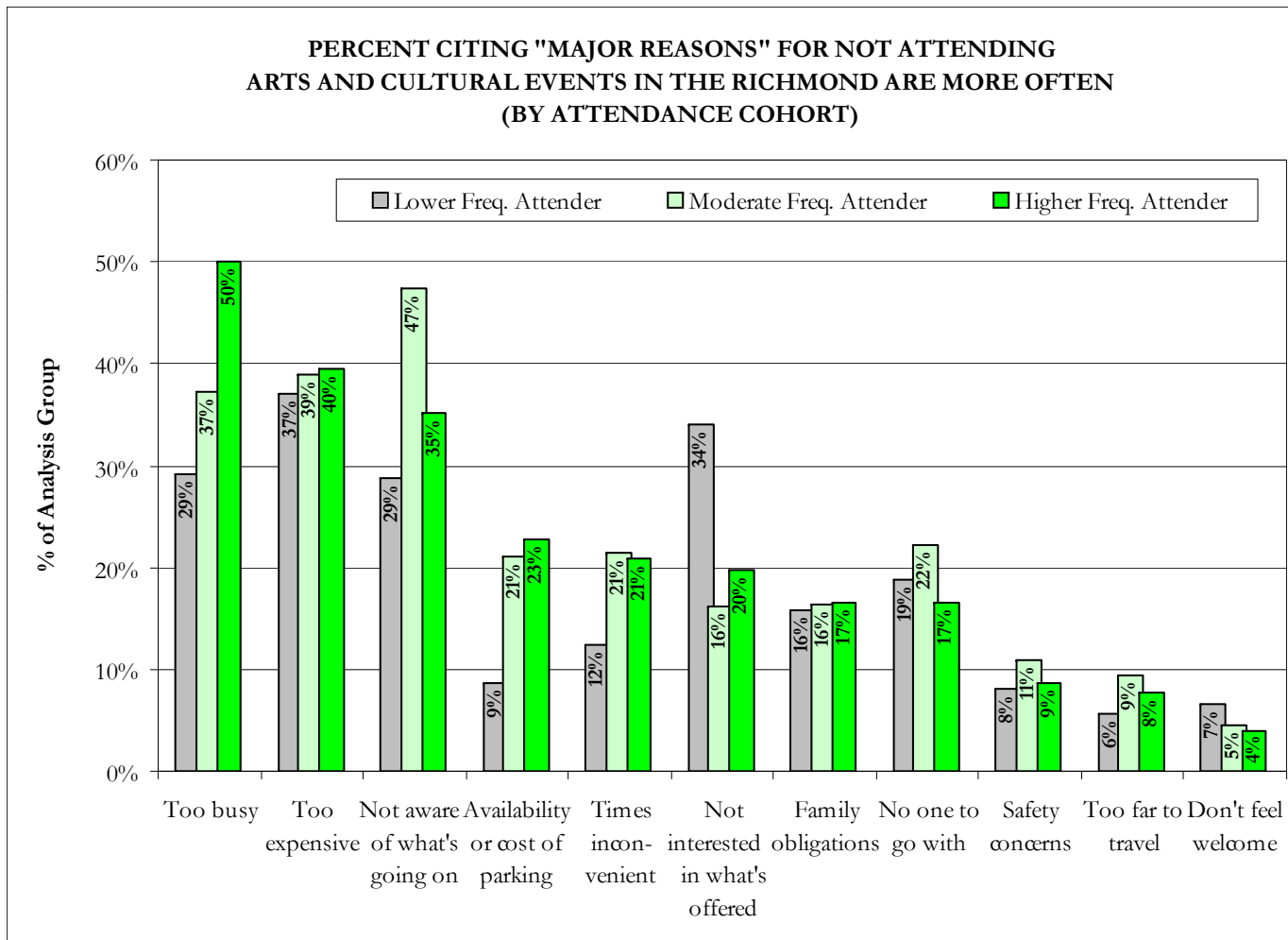
Level of Involvement in Cultural Activities: Online & Digital Arts



- Further investigation illustrates the close correlation between age and interest in “listening to Internet radio” and “downloading music from the Internet.”
- In comparing levels of involvement for downloading music with levels of involvement for attending concerts (discussed earlier), we note that current engagement in downloading music exceeds current engagement in attending live concerts by about 25 percentage points among the youngest age cohort, suggesting a fundamental shift in music participation patterns that will only grow.



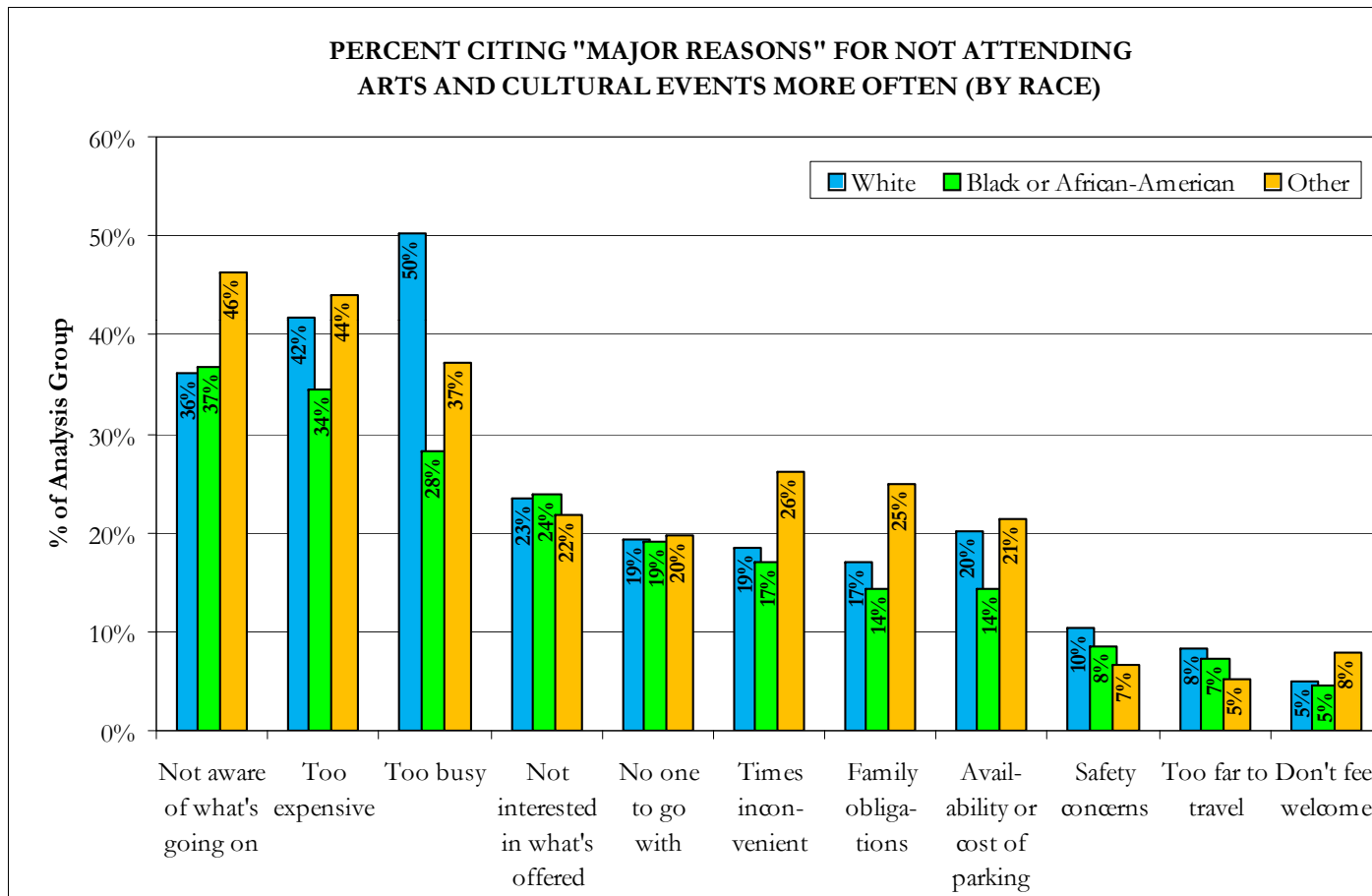
Barriers to Attendance



- Respondents were provided with a list of reasons why some people don't attend arts and cultural events more often, and asked to indicate which are "major reasons" why they do not attend "cultural programs and events" in the Richmond area more often. Ironically, lower-frequency attenders cited fewer barriers, on average.
- By a wide margin, the top three "major reasons" are 'too busy,' 'too expensive' and 'not aware of what is going on.'
- Comparatively, higher frequency attenders find they are 'too busy,' echoing other audience research that culturally active adults tend to be more active in other areas of their lives as well, such as social outings, travel, work, family, etc.
- Significantly, one-third of lower frequency attenders are 'not interested in what's offered,' suggest that relevancy of current offerings is a major barrier for those in the lower frequency cohort.



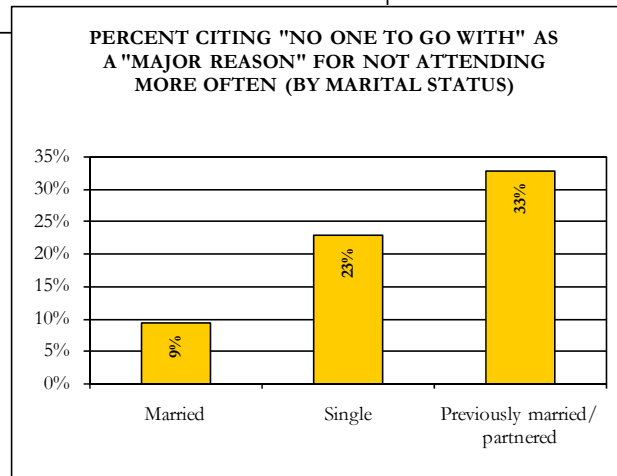
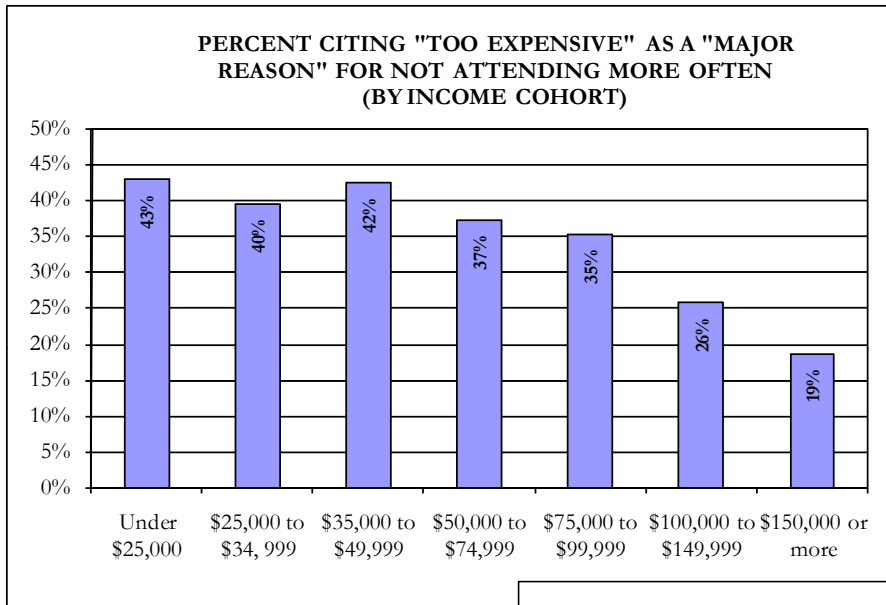
Barriers to Attendance



- Further analysis was done to explore barriers by race.
- Overall, the top three “major reasons” for not attending are consistent across races and parallel results for the total sample.
- White respondents, however, were much more likely to cite time constraints (50% compared to 28% for African-Americans and 37% for Other races).
- Other races (e.g., Hispanic, Asian-American, etc.) were more likely than others to cite “family obligations” “hours/times aren’t convenient.”
- “Not interested in what’s offered” does not vary by race cohort



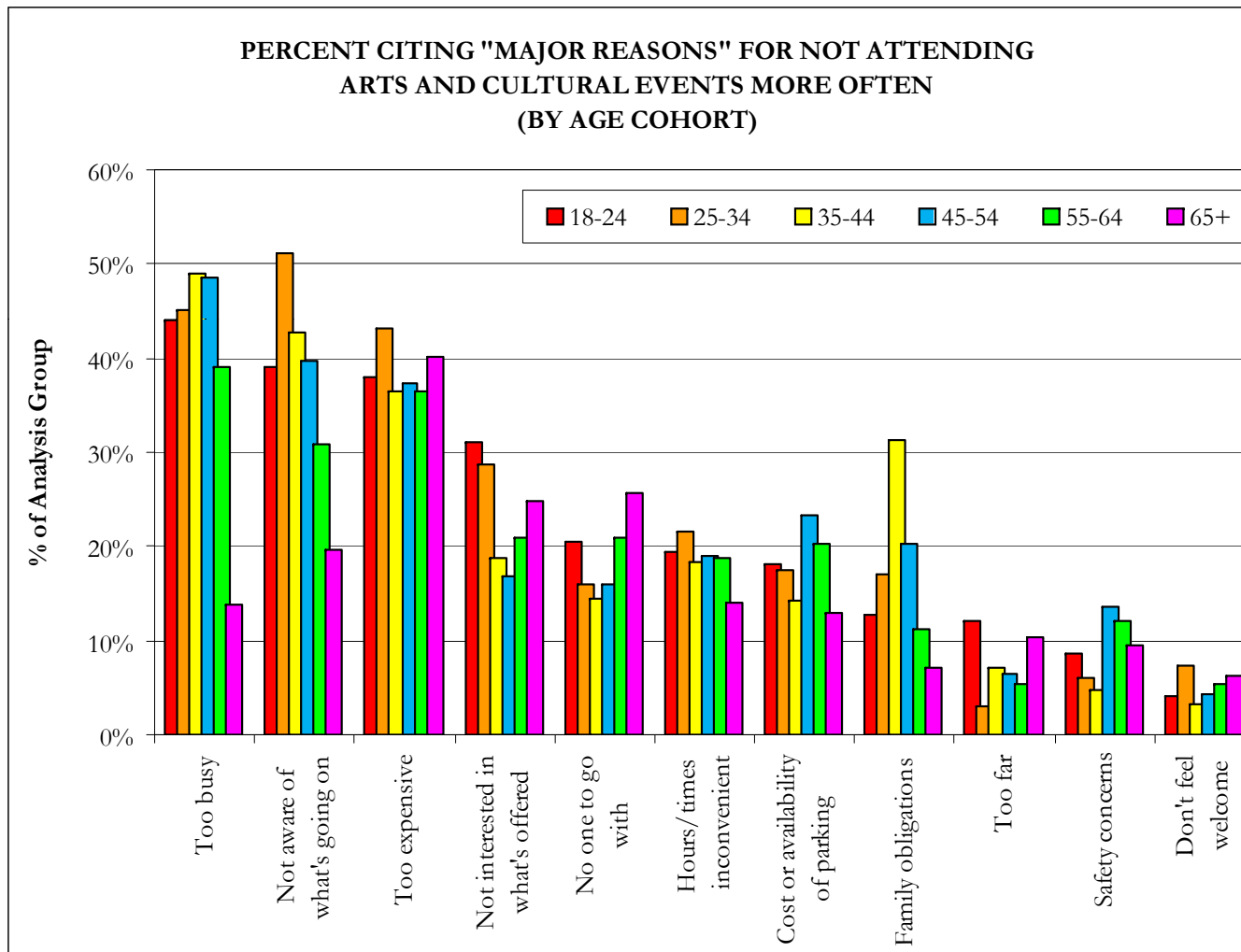
Barriers to Attendance



- How does household income affect the cost barrier?
- Very clearly. The percentage of respondents reporting that cost is a “major reason” for not attending more often decreases consistently as household income increases.
- “Too expensive” was cited as a “major” reason by two times as many respondents in the Under \$25,000 income cohort, compared to the “\$150,000 or more” cohort.
- How does marital status affect the social context barrier?
- Again, very clearly. Previously married or partnered respondents were four times more likely than married respondents to report that lack of social context is a “major reason” for not attending more often.
 - This points to a major reason why many people do not take advantage of cultural offerings: because no one invites them to go.



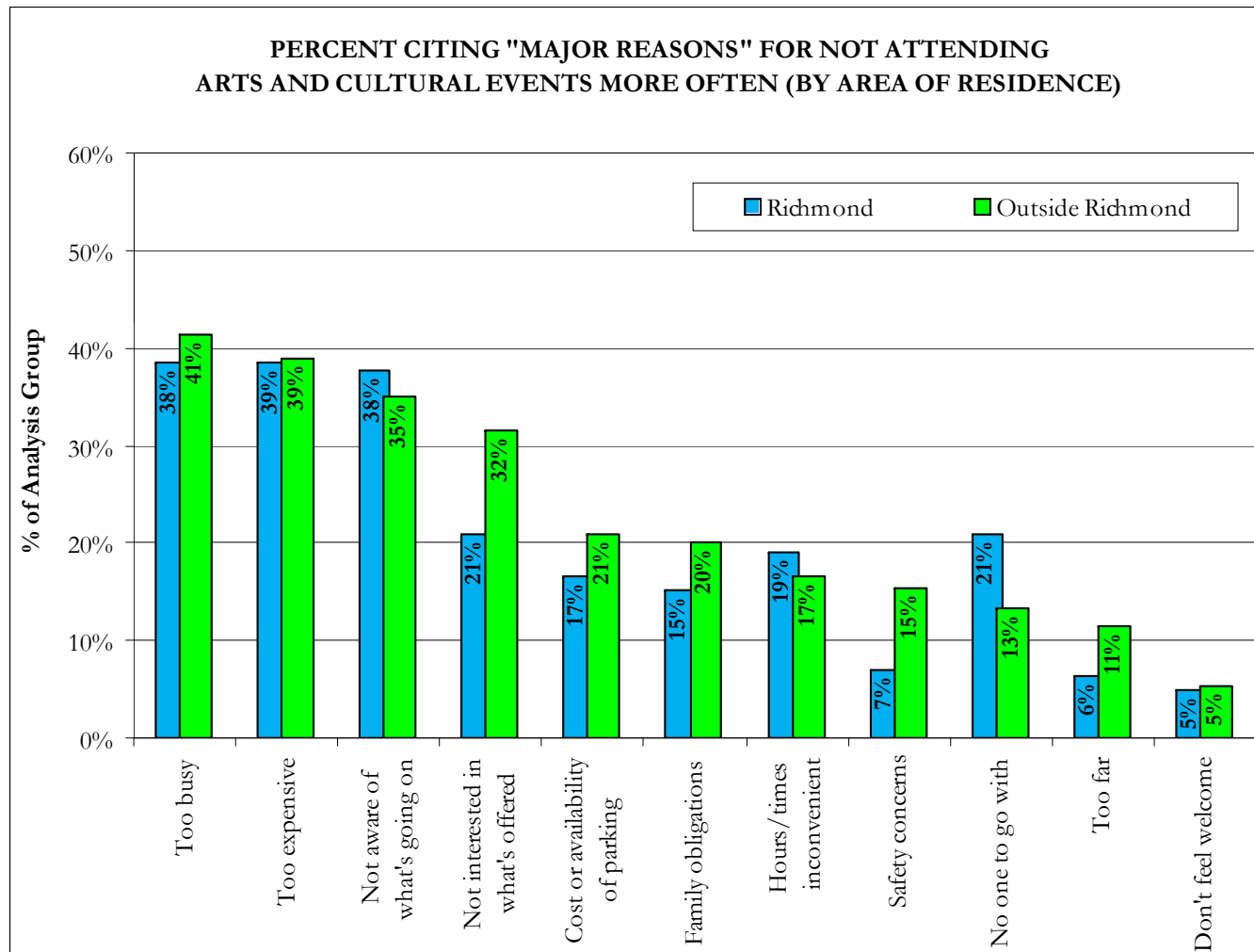
Barriers to Attendance



- Further analyses by age cohort reveals some interesting patterns.
- Respondents in the younger age cohorts were more likely to cite “too busy” and “not aware of what’s going on” as “major reasons” for not attending more often.
 - Respondents in the 65+ age cohort were much less likely than younger respondents to cite “too busy” as a barrier, presumably reflecting occupation status (i.e., some are retirees).
- Lack of relevancy is also a significant barrier for 18 to 35 year old respondents, as one-third of this cohort indicated they are not interested in what is offered.
- As would be expected, adults in the child-rearing 35-44 age cohort were much more likely to cite “family obligations.”



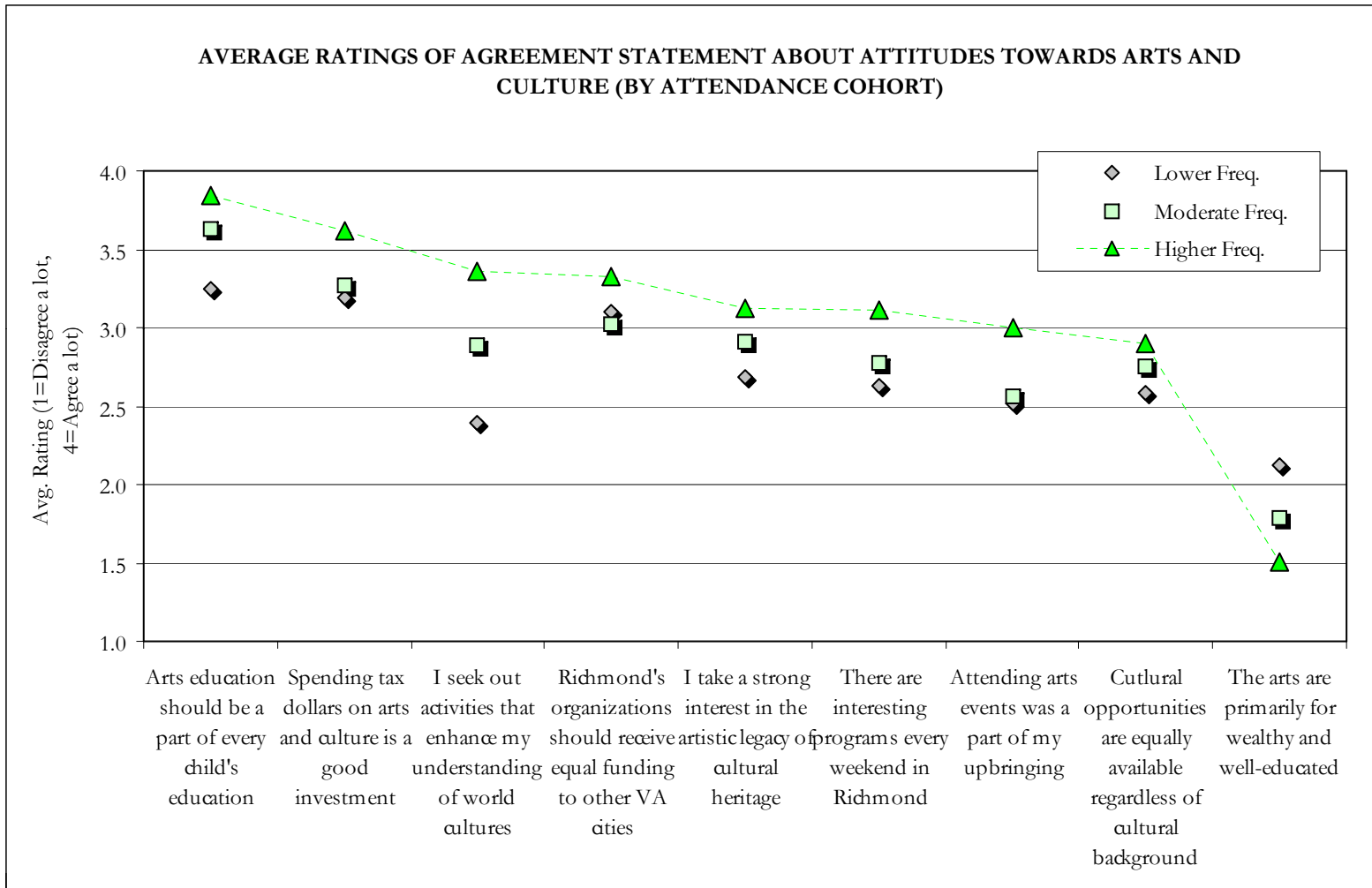
Barriers to Attendance



- An effort to understand if respondents who live outside of Richmond experience different barriers reveals several noteworthy observations:
- Respondents who live outside of Richmond were much more likely to cite “not interested in what’s offered” as a barrier, compared to Richmond residents (32% vs. 21%, respectively).
- Safety concerns are twice the problem for outer area residents as for Richmond residents (15% vs. 7%).
- “Distance is too far, drive time too long” is a minor barrier, although twice as many respondents living outside of Richmond cited it (11% vs. 6% of Richmond residents).
- Richmond residents, who are much more likely to be single or previously married, cited “no one to go with” as a major barrier at a higher rate than residents of the outer areas (21% vs. 13%).



Attitudes Towards Arts and Culture

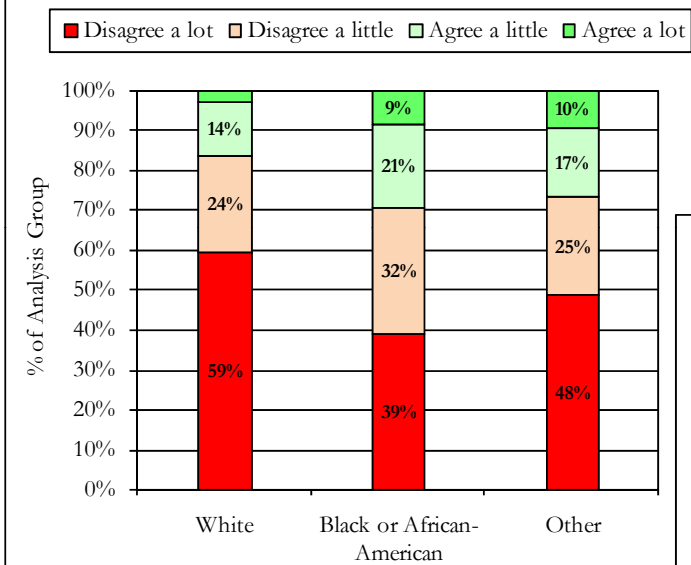


- Respondents were asked to indicate their level of agreement with a series of value statements relating to arts and culture.
- As might be expected, those in the higher frequency cohort reported the highest levels of agreement with most of the statements, with one notable exception: the lower frequency group was much more likely to agree that “arts are primarily for the wealthy and well-educated.”
- In addition to other barriers, such as expense and time, this suggests a perceived equity gap in the current offerings.



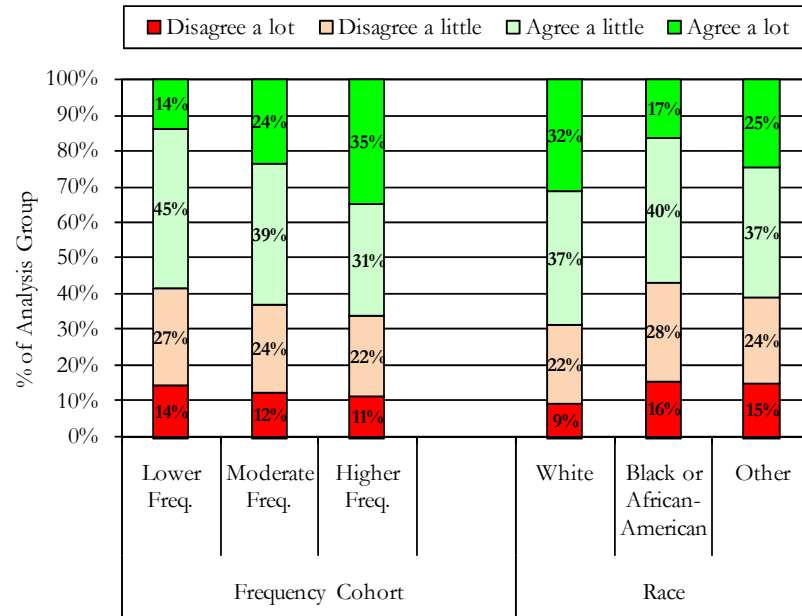
Attitudes Towards Arts and Culture

**AGREEMENT STATEMENT: "THE ARTS ARE PRIMARILY FOR THE WEALTHY AND WELL-EDUCATED."
(BY RACE)**



- Further analysis of specific agreement statements reveals that three in ten African-American respondents agree to some extent that “the arts as for the wealthy and well-educated,” about twice the rate of Whites.
- Similarly, African-American respondents are half as likely as Whites to “agree a lot” that cultural opportunities are equally available regardless of cultural background (17% vs. 32%).
 - Overall, results suggest that equity in cultural provision is a serious issue for Richmond.

**AGREEMENT STATEMENT: "CULTURAL OPPORTUNITIES ARE EQUALLY AVAILABLE AND ACCESSIBLE TO RICHMOND AREA RESIDENTS REGARDLESS OF CULTURAL BACKGROUND."
(BY ATTENDANCE COHORT & RACE)**



Attitudes Towards Arts and Culture

ATTITUDES TOWARDS ARTS AND CULTURAL (% WHO "AGREE A LOT" / % AGREE AT ALL WITH EACH STATEMENT)	TOTAL SAMPLE	RACE COHORTS			FREQUENCY COHORTS		
		White	Black or African-American	Other	Lower Freq. Attender	Moderate Freq. Attender	Higher Freq. Attender
Attending arts events was a part of my upbringing.	24/63	31/63	1/4	23/64	10/57	19/55	5/9
The arts are primarily for the wealthy and well-educated.	6/23	3/16	2/7	9/26	3/10	3/11	1/5
There are interesting cultural programs happening every weekend in Richmond.	24/69	32/75	13/57	25/67	11/58	19/62	38/77
Cultural opportunities are equally available and accessible to Richmond area residents regardless of cultural background.	25/63	31/68	16/53	24/59	13/55	23/60	7/13
Arts education should be a part of every child's education.	67/93	82/97	49/86	63/85	37/85	70/89	87/97
I take a strong interest in the artistic legacy of my cultural heritage..	31/71	13/32	31/70	21/25	18/59	29/67	41/77
I seek out activities that enhance my understanding of world cultures.	32/68	35/74	23/53	45/79	13/43	25/64	26/43
Richmond's arts and culture organizations should receive equal or greater government funding than those in other Virginia cities.	41/81	43/77	37/79	19/39	32/79	1/2	51/83
Spending tax dollars on arts and cultural programs and facilities is a good investment.	54/88	59/90	23/42	49/79	38/83%	46/81	71/92

- The table above compares the percentage of respondents who ‘agree a lot’ with each attitudinal statement by race and frequency cohort.
- On average, 54% of respondents “agree a lot” that spending tax dollars on arts and cultural programs and facilities is a good investment, and another 34% “agree a little,” for a total of 88% agreement.
- Overall, there is strong support for arts education and public funding, although not to the extent that we have seen in other communities. Part of this may be due to the current economic environment, which may dampen support for public funding in general.





Appendix 1: “Vital Activities” by
Discipline

Appendix 2: Survey Protocol



Participation Tables by Discipline: Literary Arts

LEVEL OF INVOLVEMENT IN ARTS ACTIVITIES: LITERARY ARTS (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Read books, newspapers, magazines for fun	51%	68%	33%	43%	40%	49%	55%	58%	61%	43%
Meet with a book club	5%	5%	3%	3%	1%	4%	7%	6%	5%	4%
Attend readings	3%	1%	4%	2%	5%	4%	2%	2%	3%	1%
Write in a journal, diary or blog	10%	10%	7%	15%	14%	12%	13%	7%	7%	5%
Write poetry, rap or lyrics	5%	3%	5%	9%	10%	5%	4%	3%	3%	1%
Write original stories	3%	3%	3%	9%	3%	3%	4%	4%	3%	2%
Write for work or study	18%	24%	11%	16%	23%	20%	21%	19%	17%	6%
Take writing classes	2%	1%	4%	2%	2%	4%	2%	1%	1%	11%



Participation Tables by Discipline: Theatre

LEVEL OF INVOLVEMENT IN ARTS ACTIVITIES: THEATRE (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Attend musicals	7%	10%	5%	4%	4%	5%	7%	10%	12%	8%
Attend stage plays	6%	8%	5%	3%	4%	3%	7%	7%	9%	7%
Participate as crew, usher, etc.	3%	2%	3%	3%	3%	2%	4%	3%	2%	3%
Attend community or student performances	5%	5%	4%	4%	4%	3%	6%	6%	4%	3%
Storytelling	3%	2%	4%	4%	3%	2%	2%	4%	3%	3%
Participate in pageants	4%	2%	6%	4%	5%	1%	4%	5%	4%	4%
Attend play readings	2%	1%	3%	1%	2%	1%	2%	2%	1%	2%
Take classes in theatre	2%	1%	3%	4%	5%	1%	1%	1%	1%	9%



Participation Tables by Discipline: Dance

LEVEL OF INVOLVEMENT IN ARTS ACTIVITIES: DANCE (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Watch dance on TV or video	16%	13%	18%	25%	27%	14%	14%	13%	11%	15%
Attend community, ethnic or folk dances	4%	3%	4%	8%	4%	4%	7%	5%	2%	3%
See praise dancing	15%	1%	26%	21%	12%	8%	14%	17%	10%	21%
Attend professional performances	8%	9%	5%	11%	7%	7%	9%	10%	7%	7%
Attend student performances	5%	6%	3%	8%	4%	4%	9%	5%	4%	3%
Social dancing	10%	7%	11%	8%	24%	14%	6%	6%	4%	3%
Perform as part of a group	3%	2%	2%	6%	4%	2%	2%	3%	1%	1%
Take dance classes	3%	4%	3%	1%	3%	4%	4%	2%	2%	15%
Learn dances from friends or family	6%	2%	8%	11%	8%	7%	5%	5%	4%	4%
Make up my own steps	9%	6%	11%	14%	16%	11%	8%	7%	6%	5%



Participation Tables by Discipline: Music

LEVEL OF INVOLVEMENT IN ARTS ACTIVITIES: MUSIC (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Listen to music on local radio	54%	58%	47%	60%	55%	59%	58%	56%	56%	37%
Buy music	41%	44%	35%	38%	48%	55%	44%	42%	31%	17%
Attend professional concerts	28%	33%	20%	26%	32%	32%	29%	26%	28%	15%
Hear music as part of worship service	32%	22%	39%	32%	16%	18%	28%	42%	33%	43%
Attend outdoor music festivals	24%	25%	18%	36%	27%	27%	24%	29%	20%	11%
Sing	20%	21%	17%	36%	18%	21%	22%	25%	17%	11%
Play an instrument	10%	14%	5%	11%	13%	11%	9%	11%	9%	5%
Make up original tunes, compose or arrange music	5%	5%	3%	10%	9%	6%	5%	2%	1%	24%
Play with family or friends	8%	7%	7%	11%	10%	8%	11%	7%	5%	3%
Play in a group	6%	7%	4%	4%	9%	5%	6%	7%	4%	1%
Take music lessons	5%	4%	5%	4%	10%	3%	5%	5%	2%	1%



Participation Tables by Discipline: Visual Arts and Crafts

LEVEL OF INVOLVEMENT IN ARTS ACTIVITIES: VISUAL ARTS AND CRAFTS (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Attend arts and/or crafts fairs or festivals	15%	21%	8%	15%	7%	12%	16%	23%	20%	10%
Visit Richmond area art museums	14%	18%	6%	19%	10%	10%	14%	16%	17%	12%
Participate in Richmond's gallery scene	10%	15%	3%	9%	8%	11%	12%	11%	10%	6%
Take arts or crafts classes	5%	7%	2%	6%	5%	5%	4%	5%	7%	3%
Learn crafts from friends or family	5%	7%	3%	7%	3%	6%	5%	5%	5%	6%
Make visual art (any medium)	12%	17%	5%	7%	13%	14%	11%	14%	13%	5%
Make crafts of any kind	12%	17%	5%	17%	10%	12%	14%	14%	11%	8%
Design, embroider, sew clothing	7%	8%	4%	8%	6%	5%	10%	5%	11%	33%
Collect art or decorations for your home	19%	24%	12%	22%	15%	15%	16%	26%	24%	16%



Participation Tables by Discipline: History and Heritage

LEVEL OF INVOLVEMENT IN CULTURAL ACTIVITIES: HISTORY (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African-American	Other	18-24	25-34	35-44	45-54	55-64	65+
Watch history programs on TV	22%	23%	20%	25%	13%	19%	22%	27%	30%	23%
Visit area historic sites and museums	14%	18%	7%	18%	10%	12%	14%	17%	18%	11%
Read books/magazines about history	17%	21%	12%	17%	15%	14%	18%	17%	22%	16%
Participate in living re-enactments	8%	6%	9%	6%	10%	4%	4%	8%	9%	8%
Go on historic tours of Richmond area	10%	12%	8%	9%	10%	9%	9%	11%	14%	8%
Prepare ethnic or traditional foods of your heritage	16%	12%	14%	9%	17%	21%	18%	18%	15%	8%
Research or explore your family history	15%	14%	14%	25%	15%	14%	13%	15%	17%	16%



Participation Tables by Discipline: Online & Digital Arts

LEVEL OF INVOLVEMENT IN CULTURAL ACTIVITIES: ONLINE & DIGITAL ARTS (% "A Vital Activity For Me")	TOTAL SAMPLE	RACE			AGE					
		White	Black or African- American	Other	18-24	25-34	35-44	45-54	55-64	65+
Listen to Internet radio (streaming audio)	15%	16%	12%	25%	19%	21%	22%	12%	9%	5%
Download music from the Internet	21%	22%	16%	35%	41%	37%	22%	11%	8%	2%
Compose or record music using a computer program	7%	5%	8%	13%	18%	10%	4%	5%	1%	1%
Take digital photographs	38%	46%	23%	54%	49%	48%	43%	37%	31%	15%
Make original videos or films	9%	6%	9%	18%	14%	12%	10%	7%	3%	4%





Welcome to the Richmond Cultural Census

Thank you for participating in the Richmond Cultural Census. Any adult (age 18+) living in the greater Richmond area may complete the survey. Your opinions will be very helpful in shaping the future of the arts and culture in Richmond. Complete each of the questions by placing a “✓” or an “X” in the appropriate boxes. Your answers are anonymous and confidential, so please be as candid as possible.

Begin Here

1. What is your home ZIP code? _____
3. How long have you lived in the Richmond area? (✓ one)
 A year or less 1 to 2 years 3 to 5 years 6 to 10 years 11 to 20 years More than 20 years
4. Do you earn a portion of your income from performing or creating art? Yes No
5. Did you vote in the last election, wherever you lived? Yes No

Now, please tell us a little about your creative and cultural activities.

6. In the past year, how many times did you visit art museums, art galleries or arts centers?
 Never 1 or 2 times 3 to 5 times 6 to 10 times More than 10 times
7. In the past year, how many times did you attend ticketed live performing arts programs?
 Never 1 or 2 times 3 to 5 times 6 to 10 times More than 10 times
8. In the past year, how many times did you visit historic sites, history museums or science museums?
 Never 1 or 2 times 3 to 5 times 6 to 10 times More than 10 times
9. In the past year, how many times did you travel to other cities for arts or cultural programs?
 Never 1 or 2 times 3 to 5 times 6 to 10 times More than 10 times
10. Which of the following are places where you regularly take part in creative or cultural activities? (select all that apply)

<input type="checkbox"/> Your home	<input type="checkbox"/> Libraries
<input type="checkbox"/> Places of worship	<input type="checkbox"/> Theaters and concert halls
<input type="checkbox"/> Community and recreation centers	<input type="checkbox"/> Art museums
<input type="checkbox"/> University or community college facilities	<input type="checkbox"/> Natural history and science museums
<input type="checkbox"/> Public or private school facilities	<input type="checkbox"/> Art galleries or arts centers
<input type="checkbox"/> Bars, clubs and restaurants	<input type="checkbox"/> Outdoor facilities, botanical gardens, and parks
<input type="checkbox"/> Coffee shops or bookstores	<input type="checkbox"/> Historic sites and history museums
<input type="checkbox"/> Children’s museums	
11. On average, how much would you estimate you spend as a household per month on admission to arts and cultural activities such as dance, music and theatre performances, museums and festivals?
 \$0 Between \$0 and \$50 Between \$50 and \$100 Over \$100
12. Which of the following are major reasons why you don’t attend cultural programs and events in the Richmond area more often? (select all that apply)

<input type="checkbox"/> Not aware of what’s going on	<input type="checkbox"/> No one to go with
<input type="checkbox"/> Not interested in what’s offered	<input type="checkbox"/> Distance is too far, drive time too long
<input type="checkbox"/> Family obligations keep me close to home	<input type="checkbox"/> Cost or availability of parking
<input type="checkbox"/> Too busy, not enough time to fit it in	<input type="checkbox"/> Safety concerns
<input type="checkbox"/> Too expensive, tickets cost too much	<input type="checkbox"/> Hours/times aren’t convenient
<input type="checkbox"/> Don’t feel welcome or comfortable	

Now, please answer a few questions about your cultural interests. For each activity, choose one of the following options: 1) not interested, 2) haven't, but would like to try it, 3) used to do the activity, but don't anymore, 4) enjoy it occasionally, or 5) a vital activity.

13. How active are you in the following literary activities? (select one answer for each line)

	<u>Not interested</u>	<u>Haven't, but would like to try</u>	<u>Used to, but don't any longer</u>	<u>Enjoy it occasionally</u>	<u>A vital activity for me</u>
A. Read books, newspapers or magazines for fun.....	1	2	3	4	5
B. Meet with a book club or reading group.....	1	2	3	4	5
C. Attend book or poetry readings or poetry slams.....	1	2	3	4	5
D. Write in a journal, diary or blog.....	1	2	3	4	5
E. Write poetry, lyrics or rap.....	1	2	3	4	5
F. Write original stories.....	1	2	3	4	5
G. Write for work or study.....	1	2	3	4	5
H. Take writing lessons or classes.....	1	2	3	4	5

14. How active are you in the following theatre activities? (select one answer for each line)

	<u>Not interested</u>	<u>Haven't, but would like to try</u>	<u>Used to, but don't any longer</u>	<u>Enjoy it occasionally</u>	<u>A vital activity for me</u>
A. Attend musical theatrical productions.....	1	2	3	4	5
B. Attend non-musical theatrical productions.....	1	2	3	4	5
C. Participate as a crew member, usher etc.....	1	2	3	4	5
D. Attend community or student productions.....	1	2	3	4	5
E. Tell stories in the oral tradition of storytelling.....	1	2	3	4	5
F. Participate in pageants or theatrical programs in places of worship.....	1	2	3	4	5
G. Attend readings of new plays, workshops, etc.....	1	2	3	4	5
H. Take classes in acting or other theatre skills.....	1	2	3	4	5

15. What is your level of interest in attending the following types of live theatre performances? (select one for each line)

	<u>Low Interest</u>			<u>High Interest</u>	
A. Broadway-style musicals.....	1	2	3	4	5
B. New plays by living playwrights.....	1	2	3	4	5
C. Classic comedies and dramas.....	1	2	3	4	5
D. Cabaret (show tunes in an intimate setting).....	1	2	3	4	5
E. Stand-up or improv at a comedy club.....	1	2	3	4	5
F. Dinner theatre (e.g., murder mysteries).....	1	2	3	4	5
G. Readings of radio plays from the 20's and 30's.....	1	2	3	4	5
H. Children's theatre.....	1	2	3	4	5

16. How active are you in the following dance activities? (select one answer for each line)

	<u>Not interested</u>	<u>Haven't, but would like to try</u>	<u>Used to, but don't any longer</u>	<u>Enjoy it occasionally</u>	<u>A vital activity for me</u>
A. Watch TV shows or videos about dance or dance competitions.....	1	2	3	4	5
B. Go to community ethnic or folk dances.....	1	2	3	4	5
C. See praise dancing in a church.....	1	2	3	4	5
D. Attend performances by professional dance companies.....	1	2	3	4	5
E. Attend recitals or performances by student dancers.....	1	2	3	4	5
F. Social dancing at night clubs, community centers or parties.....	1	2	3	4	5
G. Perform dances as part of a group.....	1	2	3	4	5
H. Take dance lessons, classes or workshops (any style).....	1	2	3	4	5
I. Learn dances from friends or family members.....	1	2	3	4	5
J. Make up my own dance steps.....	1	2	3	4	5

17. What is your level of interest in attending the following types of live dance performances? (select one for each item)

	<u>Low Interest</u>			<u>High Interest</u>	
A. Ballet.....	1	2	3	4	5
B. Modern or contemporary dance.....	1	2	3	4	5
C. Jazz or tap dance.....	1	2	3	4	5
D. Hip hop dance.....	1	2	3	4	5
E. Salsa, Tango, Merengue, Cumbia or other Latin forms.....	1	2	3	4	5
F. Ballroom dance.....	1	2	3	4	5
G. Dance of other world cultures such as African dance.....	1	2	3	4	5

18. How active are you in the following music activities? (select one answer for each line)

	<u>Not</u> <u>interested</u>	<u>Haven't, but</u> <u>would like</u> <u>to try</u>	<u>Used to,</u> <u>but don't</u> <u>any longer</u>	<u>Enjoy it</u> <u>occasion-</u> <u>ally</u>	<u>A vital</u> <u>activity</u> <u>for me</u>
A. Listen to music on a local radio station.....	1	2	3	4	5
B. Buy music for your own collection.....	1	2	3	4	5
C. Attend concerts by professional musicians (any style).....	1	2	3	4	5
D. Hear music as part of a worship service.....	1	2	3	4	5
E. Attend outdoor music festivals.....	1	2	3	4	5
F. Sing.....	1	2	3	4	5
G. Play a musical instrument.....	1	2	3	4	5
H. Make up original tunes or compose or arrange music.....	1	2	3	4	5
I. Play music with family.....	1	2	3	4	5
J. Play in a group such as a band or orchestra.....	1	2	3	4	5
K. Take music lessons or classes (any instrument).....	1	2	3	4	5

19. What is your level of interest in attending the following types of live music concerts? (select one for each item)

	<u>Low Interest</u>	<u>High Interest</u>
A. Jazz or blues.....	1 2 3 4 5	1 2 3 4 5
B. Folk or ethnic music of world cultures.....	1 2 3 4 5	1 2 3 4 5
C. Rap or hip hop music.....	1 2 3 4 5	1 2 3 4 5
D. Contemporary rock music.....	1 2 3 4 5	1 2 3 4 5
E. Country music.....	1 2 3 4 5	1 2 3 4 5
F. Hymns or gospel music.....	1 2 3 4 5	1 2 3 4 5
G. Latin, Spanish or salsa.....	1 2 3 4 5	1 2 3 4 5
H. Symphony orchestra.....	1 2 3 4 5	1 2 3 4 5
I. Classical chamber music and/or solo recitals.....	1 2 3 4 5	1 2 3 4 5
J. Opera.....	1 2 3 4 5	1 2 3 4 5

20. How active are you in the following visual arts, crafts and design activities? (select one answer for each line)

	<u>Not</u> <u>interested</u>	<u>Haven't, but</u> <u>would like</u> <u>to try</u>	<u>Used to,</u> <u>but don't</u> <u>any longer</u>	<u>Enjoy it</u> <u>occasion-</u> <u>ally</u>	<u>A vital</u> <u>activity</u> <u>for me</u>
A. Attend arts and/or crafts fairs and festivals.....	1	2	3	4	5
B. Visit Richmond area art museums.....	1	2	3	4	5
C. Participate in Richmond's gallery scene.....	1	2	3	4	5
D. Take visual art or craft-making classes.....	1	2	3	4	5
E. Learn crafts from friends or family members.....	1	2	3	4	5
F. Make visual art (any medium).....	1	2	3	4	5
G. Make crafts of any kind.....	1	2	3	4	5
H. Design, embroider or sew clothing.....	1	2	3	4	5
I. Collect art or decorations for your home.....	1	2	3	4	5

21. How active are you in the following history and heritage activities? (select one answer for each line)

	<u>Not</u> <u>interested</u>	<u>Haven't, but</u> <u>would like</u> <u>to try</u>	<u>Used to,</u> <u>but don't</u> <u>any longer</u>	<u>Enjoy it</u> <u>occasion-</u> <u>ally</u>	<u>A vital</u> <u>activity</u> <u>for me</u>
A. Watch history programs on TV.....	1	2	3	4	5
B. Visit Richmond area historic sites or history museums.....	1	2	3	4	5
C. Read books or magazines about history.....	1	2	3	4	5
D. Participate in or watch living history re-enactments or pageants.....	1	2	3	4	5
E. Go on walking or driving tours of historic neighborhoods.....	1	2	3	4	5
F. Prepare ethnic or traditional foods of your heritage.....	1	2	3	4	5
G. Research or explore your family history.....	1	2	3	4	5

22. How active are you in these digital or online creative activities? (select one answer for each line)

	<u>Not</u> <u>interested</u>	<u>Haven't, but</u> <u>would like</u> <u>to try</u>	<u>Used to,</u> <u>but don't</u> <u>any longer</u>	<u>Enjoy it</u> <u>occasion-</u> <u>ally</u>	<u>A vital</u> <u>activity</u> <u>for me</u>
A. Listen to Internet radio (streaming audio).....	1	2	3	4	5
B. Download music from the Internet.....	1	2	3	4	5
C. Compose or record music using a computer program.....	1	2	3	4	5
D. Take digital photographs.....	1	2	3	4	5
E. Make original videos or films.....	1	2	3	4	5

23. How much do you agree with each of the following statements?

- | | Disagree
a lot | Disagree
a little | Agree
a little | Agree
a lot |
|---|--------------------------|--------------------------|--------------------------|--------------------------|
| A. Attending arts events was a part of my upbringing. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| B. The arts are primarily for the wealthy and well-educated. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| C. There are interesting cultural programs happening every weekend in Richmond. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| D. Cultural opportunities are equally available and accessible to Richmond residents regardless of cultural background. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| E. Arts education should be a part of every child's education. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| F. I take a strong interest in the artistic legacy of my cultural heritage. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| G. I seek out activities that enhance my understanding of world cultures. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| H. Richmond's arts and culture organizations should receive equal or greater government funding than those in other Virginia cities. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| I. Spending tax dollars on arts and cultural programs and facilities is a good investment. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

24. If you would like to share any other ideas for what would make Richmond's cultural life more enjoyable, please let us know.

To finish, please tell us a little bit about yourself. This information is confidential.

- | | |
|---|---|
| <p>A. Your gender?</p> <p><input type="checkbox"/> Female <input type="checkbox"/> Male</p> | <p>F. What is your racial background? (✓ all that apply)</p> <p><input type="checkbox"/> White/Caucasian
 <input type="checkbox"/> Black or African-American
 <input type="checkbox"/> American Indian or Alaska Native
 <input type="checkbox"/> Asian
 <input type="checkbox"/> Native Hawaiian or Pacific Islander
 <input type="checkbox"/> Some other race or mixed race</p> |
| <p>B. Your age?</p> <p><input type="checkbox"/> Under 18 <input type="checkbox"/> 45 – 54
 <input type="checkbox"/> 18 – 24 <input type="checkbox"/> 55 – 64
 <input type="checkbox"/> 25 – 34 <input type="checkbox"/> 65 – 74
 <input type="checkbox"/> 35 – 44 <input type="checkbox"/> 75+</p> | <p>F. What is the last level of school you completed? (select one?)</p> <p><input type="checkbox"/> Grade School
 <input type="checkbox"/> Some High School
 <input type="checkbox"/> Completed High School (or G.E.D.)
 <input type="checkbox"/> Some College or Associate's Degree
 <input type="checkbox"/> Bachelor's Degree
 <input type="checkbox"/> Graduate Study
 <input type="checkbox"/> Professional Degree (Dr., JD, MBA)</p> |
| <p>C. Are there any children under age 18 living in your household?</p> <p><input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>G. Your annual household income? (select one)</p> <p><input type="checkbox"/> Under \$25,000 <input type="checkbox"/> \$75,000 - \$99,999
 <input type="checkbox"/> \$25,000 - \$34,999 <input type="checkbox"/> \$100,000 - \$149,999
 <input type="checkbox"/> \$35,000 - \$49,999 <input type="checkbox"/> \$150,000 or more
 <input type="checkbox"/> \$50,000 - \$74,999</p> |
| <p>D. Your marital status?</p> <p><input type="checkbox"/> Married or partnered
 <input type="checkbox"/> Single/never married
 <input type="checkbox"/> Previously married or partnered</p> | |
| <p>E. Are you of Hispanic or Latino origin? (✓ one)</p> <p><input type="checkbox"/> No – not Hispanic or Latino
 <input type="checkbox"/> Yes – Mexican, Mexican-American, Chicano
 <input type="checkbox"/> Yes – Puerto Rican
 <input type="checkbox"/> Yes – Cuban
 <input type="checkbox"/> Yes – Other Hispanic or Latino</p> | |

Thanks so much for your assistance with the Richmond Cultural Census.

CULTURAL BUDGET ANALYSIS

EXECUTIVE SUMMARY

How much does the cultural sector contribute to the economy of Greater Richmond? How many people does it benefit? How many are employed and how many volunteer? And what are the financial trends in the cultural industry?

To find out answers to these questions, a team from WolfBrown conducted economic research as part of a more extensive cultural planning process in the region. Consultants gathered financial information from 31 cultural organizations in Richmond and the surrounding area, including most of the largest cultural institutions that contribute the greatest dollar amounts to the economy.

The data collected was aggregated into a “cultural budget” that indicates the level of activity in the nonprofit cultural sector and provides a picture of the financial status of organizations in Richmond. The following summarizes the key findings from this research effort.

Economic Activity

- Total economic activity in Greater Richmond is nearly \$300 million.
 - Direct spending reported by cultural organizations in Richmond is over \$100 million (see Figure 2). In order to gauge the level of economic activity generated by these organizations, a conservative multiplier of 2 was assumed. Thus this represents \$200 million of economic activity.
 - Attendance reported by participating organizations is 2.4 million (see Figure 8). If one assumes a conservative expenditure of \$20 per person¹ on things other than the price of admission (food, gifts, gas, lodging), this represents \$48 million in direct ancillary spending and, with a conservative multiplier of 2, \$96 million in economic activity.
 - Accordingly, just the 31 cultural organizations in Richmond that responded to the survey generate roughly \$300 million of economic activity.

¹ This is a more modest figure than research in other cities has revealed, but given the current economic downturn, the consultants are utilizing a more conservative figure.



Economic trends

What are the financial trends among these organizations?

- *Expenses have been growing faster than revenues* (see Figure 2). Surpluses ran 14% of expenses in 2006 but were projected to be down to 4% of expenses in 2008. It is likely that this figure – projected during mid-2008 – is more optimistic than current economic trends indicate. Indeed if one assumes that endowments are down 30% overall and one assumed a 5% rate of endowment utilization, the sector would be in deficit for 2008, with greater shortfalls expected for 2009.
- *Cash reserves are at low levels* (see Figure 11). Organizations reported unrestricted cash reserves at 6% of operating budgets. This offers a very small cushion to get through difficult times. The national benchmark for cash reserves is 25% of the operating budget based on levels recommended some years ago by the Ford Foundation.
- In aggregate, permanent endowments overall represent almost a 5:1 ratio against operating expenses (see Figure 13). While this meets national desired benchmarks in aggregate, only 8 of the 31 organizations (25%) meet those standards on an individual basis. In addition, it can be anticipated that the reduction in endowment as a result of the financial crisis will hit organizations hard in 2009 and 2010.

Attendance, Employment and Volunteerism

- As has been noted, attendance at the 31 cultural organizations was over 2.4 million. If all cultural organizations were included, this number would grow substantially.
- The cultural sector, as represented by the 31 organizations, employs over 1,300 full-time equivalent positions.
- Over 5,000 people contribute some 200,000 hours of volunteer time.

A Note about Fiscal Years 2009 and 2010

While data for FY 2009 and FY 2010 were requested, few organizations included it for FY 2010 and those that did generally submitted their information in mid-summer of 2008. Given the subsequent economic downturn and its impact on FY 2010 budgeting, this report does not include FY 2010 although it makes occasional reference to FY 2009 figures. Keep in mind that CenterStage is expected to become operational in September 2009, and the expanded Virginia Museum of Fine Arts will be fully functioning in early 2010; the budgetary requirements of these organizations are not included in this analysis. This suggests that the overall pressure on the cultural sector in FY 2010 for operating support will be even greater than this analysis portrays.



BACKGROUND

As part of the research for this planning process, the consultants gathered financial information from 31 cultural organizations in Richmond and the surrounding area. This information was aggregated into a “cultural budget” that indicates the level of activity in the nonprofit cultural sector and provides a picture of the financial status of organizations in Richmond.

Organizations were requested to provide actual income and expense figures for FY 2006 and FY 2007, current projections for FY 2008, and budgets for FY 2009.² For responding organizations unable to provide budget figures for FY 2009, an annual growth rate of 3% was assumed. This assumption was utilized for two organizations. One organization was also unable to provide actuals for FY 2006, so a 3% reduction from FY 2007 was utilized for that organization.

A number of organizations reported receiving funding from the Arts Fund of the Arts Council of Richmond. In order to avoid double counting of this as additional revenue, this support was not included in the aggregate revenue analyses (although all revenue to the Arts Council of Richmond was included). In addition, expenditures (which include regranting these same funds) were reduced by this amount.

Organizations were asked to provide only the portion of their budgets related to cultural activities, and they submitted income and expenses for operating funds only. This budget therefore does not include capital costs (including costs for facility construction and renovation), although information on such projects is provided separately. It also does not include certain types of costs not easily accounted for, such as arts education costs in schools.

This cultural budget only includes nonprofit cultural and public art agencies. It does not include commercial entertainment ventures, artists or other sole proprietors, commercial galleries, or other culturally-related for-profit enterprises.

A list of participating organizations is provided at the end of this report.

² Organizations we also asked to provide budget projections for FY 2010, but given the economic downturn that hit subsequent to the initial data request (August 2008), FY 2010 projections were not included in this analysis.



LEVEL OF FINANCIAL ACTIVITY

Figure 1 on the following page provides the distribution of responding organizations by budget size.³

Figure 1: Responding Cultural Organizations by Budget Size

	<i># of orgs.</i>	<i>% of orgs.</i>	<i>% of aggregate budgets</i>
Less than \$250,000	5	16%	0%
\$250,000-\$999,999	6	19%	2%
Over \$1 million	20	65%	98%
Total	31	100%	100%

The aggregate of responding cultural organizations' budgets in Richmond represents \$100.9 million in expenditures for FY 2007, the most recent year for which actual data was available for all organizations. Of this, 98%, or nearly \$98.7 million, is attributable to organizations with budgets of over \$1 million. As is the case in many of the communities where the consultants have worked, the majority of dollars are concentrated in a few, larger organizations. However, in this particular case the situation is somewhat exaggerated given the few numbers of smaller organizations that participated in this survey.⁴

Figure 2 on the following page shows the aggregate information on cultural organizations responding to the survey.

³ Note that over 90 organizations were invited to participate in this survey. Many smaller organizations were unable to provide the necessary data. However, all of the largest organizations in Richmond participated.

⁴ The smaller size budget organizations generally have a heavier reliance on volunteers and less developed management systems.



Figure 2: Richmond Cultural Budget

	FY 2006	FY 2007	FY 2008	FY 2009
<i>Earned Income</i>	Actuals	Actuals	Act/Proj	Budget
Admissions/Ticket Sales	9,632,721	9,726,979	10,976,516	10,993,885
Other Program Revenue	4,525,292	5,829,440	6,117,243	6,122,895
Income from Endowment	16,950,013	18,433,906	15,417,238	16,689,458
Other Earned Income	8,599,728	9,288,064	10,716,117	10,470,029
Total Earned Income	39,707,753	43,278,390	43,227,115	44,276,267
<i>Contributed Income</i>				
Private Support - Individuals	20,542,066	12,165,963	12,293,068	12,133,614
Private Support - Corporations	4,188,519	3,936,290	4,163,162	4,775,014
Private Support - Foundations	7,892,833	8,219,079	8,185,773	9,291,718
Private Support - Other	1,064,442	1,368,152	1,357,147	1,406,930
Public Support - Federal	5,474,148	6,016,745	4,612,944	4,644,500
Public Support - State	23,904,596	26,282,465	28,873,427	28,617,385
Public Support - Local	1,058,199	1,113,932	1,260,851	1,283,843
Public Support - Other*	6,243,427	5,543,602	5,880,669	5,601,810
Total Contributed Support	70,368,231	64,646,228	66,627,041	67,754,813
TOTAL REVENUE	110,075,984	107,924,618	109,854,156	112,031,080
<i>Expenses</i>				
Salaries and Benefits	50,148,745	52,808,829	57,415,444	59,323,179
Fees for Contracted Services	16,099,170	14,673,488	16,627,891	17,011,888
Other Operating Expenses	30,326,785	33,413,880	31,927,047	31,407,859
TOTAL OPERATING EXPENSES	96,574,700	100,896,197	105,970,383	107,742,926
Net Income (Deficit)	13,501,284	7,028,421	3,883,773	4,288,154

SOURCES OF REVENUE

Organizations were asked to provide detailed information on sources of revenue, including earned income from admissions, interest, and other sources; and contributed income from private sources such as individuals, corporations, and foundations, and public sources such as federal, state, and local government. Figures 3 and 4 on the following page provide the aggregate information obtained about these categories of revenue. Because Richmond is the state capital, there are several state agencies that serve the entire state and receive significant levels of support from the state for their programs. Accordingly, this analysis is presented in two different versions – one with those organizations included, and the other without.⁵

⁵ The three organizations that are excluded from Figure 4 are the Virginia Museum of Fine Arts, the Science Museum of Virginia, and the Library of Virginia.



Figure 3: Sources of Revenue (All Organizations)

	FY 2006		FY 2007		FY 2008		FY 2009	
<i>Earned Income</i>	Actuals		Actuals		Act/Proj		Budget	
Admissions/Ticket Sales	9,632,721	9%	9,726,979	9%	10,976,516	10%	10,993,885	10%
Other Program Revenue	4,525,292	4%	5,829,440	5%	6,117,243	6%	6,122,895	5%
Income from Endowment	16,950,013	15%	18,433,906	17%	15,417,238	14%	16,689,458	15%
Other Earned Income	8,599,728	8%	9,288,064	9%	10,716,117	10%	10,470,029	9%
Total Earned Income	39,707,753	36%	43,278,390	40%	43,227,115	39%	44,276,267	40%
<i>Contributed Income</i>								
Private Support - Individuals	20,542,066	19%	12,165,963	11%	12,293,068	11%	12,133,614	11%
Private Support - Corporations	4,188,519	4%	3,936,290	4%	4,163,162	4%	4,775,014	4%
Private Support - Foundations	7,892,833	7%	8,219,079	8%	8,185,773	7%	9,291,718	8%
Private Support - Other	1,064,442	1%	1,368,152	1%	1,357,147	1%	1,406,930	1%
Public Support - Federal	5,474,148	5%	6,016,745	6%	4,612,944	4%	4,644,500	4%
Public Support - State	23,904,596	22%	26,282,465	24%	28,873,427	26%	28,617,385	26%
Public Support - Local	1,058,199	1%	1,113,932	1%	1,260,851	1%	1,283,843	1%
Public Support - Other	6,243,427	6%	5,543,602	5%	5,880,669	5%	5,601,810	5%
Total Contributed Support	70,368,231	64%	64,646,228	60%	66,627,041	61%	67,754,813	60%
Total Revenue	110,075,984		107,924,618		109,854,156		112,031,080	

Figure 4: Sources of Revenue (w/o 3 State Institutions)

	FY 2006		FY 2007		FY 2008		FY 2009	
<i>Earned Income</i>	Actuals		Actuals		Act/Proj		Budget	
Admissions/Ticket Sales	7,980,355	14%	7,862,902	14%	8,913,805	17%	9,126,837	16%
Other Program Revenue	3,714,071	7%	5,080,839	9%	5,269,849	10%	5,374,453	10%
Income from Endowment	10,416,196	19%	10,953,165	20%	7,149,059	13%	7,834,828	14%
Other Earned Income	6,039,816	11%	6,791,479	12%	7,468,710	14%	7,731,179	14%
Total Earned Income	28,150,437	50%	30,688,386	55%	28,801,424	54%	30,067,297	54%
<i>Contributed Income</i>								
Private Support - Individuals	14,352,953	26%	9,724,765	18%	8,846,487	16%	8,887,998	16%
Private Support - Corporations	3,343,272	6%	3,317,621	6%	3,561,889	7%	4,172,555	7%
Private Support - Foundations	4,153,007	7%	4,592,477	8%	4,657,136	9%	5,295,763	9%
Private Support - Other	1,064,442	2%	1,368,152	2%	1,357,147	3%	1,406,930	3%
Public Support - Federal	616,348	1%	403,740	1%	137,500	0%	179,500	0%
Public Support - State	935,235	2%	1,972,010	4%	2,519,825	5%	1,952,349	3%
Public Support - Local	1,058,199	2%	1,113,932	2%	1,260,851	2%	1,283,843	2%
Public Support - Other	2,101,938	4%	2,286,134	4%	2,556,615	5%	2,601,810	5%
Total Contributed Support	27,625,395	50%	24,778,831	45%	24,897,450	46%	25,780,747	46%
Total Revenue	55,775,832		55,467,217		53,698,874		55,848,044	



Earned and contributed income: There are two very different pictures of the cultural sector in Richmond presented here with respect to the portion of revenue that organizations receive from earnings versus contributions. When all organizations are taken into consideration, the percentage of earned revenues ranges from 36% to 40%. Nationally, earned revenues generally range from 40 to 60% of total revenues, which suggests that in aggregate, organizations in Richmond are at the lower range of percentage of earned revenues. However, if the three state institutions are excluded, the percentage of earned revenues falls slightly above the middle of that range – 50% to 55%, depending on the year. This suggests that while there may be some room for growth in terms of increased earned revenues, most Richmond organizations are operating similarly to those from across the nation in terms of percentage of earned revenues.

Sources of contributed support: The most noteworthy change over the four year period reported above in sources of contributed support is the apparent dropping off of support from individuals, which is seen in both scenarios. The underlying data reveals that three of the major institutions (one of which is eliminated from the aggregate reported in Figure 4) reported significantly higher levels of contributed support from individuals in FY 2006, most likely in connection with capital campaigns. Support in the subsequent three years of operations remained relatively stable, although at a lower level than was reported in FY 2006.

GROWTH OVER TIME

Organizations reported growth in expenditures of nearly 12% in the period between FY 2006 and FY 2009 (from \$96.6 million to \$107.7 million), which represents growth of 4% if FY 2009 expenditures are put into FY 2006 dollars (using the Consumer Price Index annual increases).

Figure 5: Growth in Operating Expenditures Over Time (in millions)

	<i>FY 2006</i>	<i>FY 2009 (expressed in FY 2006 dollars)</i>	<i>% change</i>
Total operating expenditures	\$96.6	\$100.3	4%

HUMAN RESOURCES

Employees

Organizations were asked to provide information about their employees. The following table summarizes the resulting information. For those who did not provide full-time equivalents (FTE) for part-time employees, an estimate was made based on the average for those who did report data (average part-time to FTE ratio was .31). Not surprisingly, organizations with budgets of under \$1



million reported very few employees (a total of 57, with full-time and part-time FTE combined). The balance (1,317 with full-time and part-time FTE combined) work for those organizations with budgets of over \$1 million.

Figure 6: Employees				
	<i># respondents</i>	<i># full-time employees</i>	<i># part-time employees</i>	<i>Part-time FTE</i>
Less than \$250,000	5	2	4	1
\$250,000-\$999,999	6	11	144	43
Over \$1 million	20	1,099	726	218
	31	1,112	874	262

VOLUNTEERS

Organizations were also asked to report the number of volunteers and hours of contributed time. Over 5,000 volunteers contribute nearly 200,000 hours of time to cultural organizations in Richmond. Even undervaluing this contribution of time at \$10 per hour would result in a contribution of nearly \$2 million by these individuals. If staff were to be hired to replace these volunteers, it would require close to 100 additional people hired (using the assumption of 40 hours per week, 50 weeks per year).

Figure 7: Volunteers		
	<i># of volunteers</i>	<i>Hours worked</i>
Under \$250,000	373	8,938
\$250,000-\$999,999	337	6,952
Over \$1 million	4,350	179,508
Total	5,060	195,398

IN-KIND DONATIONS

Organizations were asked to list in-kind donations they received in the most recent fiscal year. Eighteen organizations reported contributions totaling \$1,179,000 in value. These contributions were in addition to the cash contributions reported in revenues on pages 4-6 of this report. In-kind contributions included:

- Services – web design, landscaping, financial, legal
- Advertising
- Media services (photography, video)
- Works of art
- Rent/facility use
- Event supplies



ATTENDANCE

Organizations were asked to provide information on total attendance in their most recently completed fiscal year. This number was to include attendance at cultural events that the organization produces and/or visits to exhibitions, galleries, and museums. It also includes those attending classes offered by the institutions. Total attendance reported by the 31 organizations responding to the survey was 2,355,846 in FY 2007, the most recent year for which actual numbers were available. While not all organizations were able to provide additional information on paid versus unpaid admissions, those who did provide the information indicated that nearly half of these attenders came free of charge each year.

Figure 8: Attendance				
	<i>FY 2006 actuals</i>	<i>FY 2007 actuals</i>	<i>FY 2008 estimate</i>	<i>FY 2009 estimate</i>
Under \$250,000	22,272	30,767	41,051	56,200
\$250,000-\$999,999	120,552	116,995	128,418	159,100
Over \$1 million	2,212,816	2,208,084	2,234,539	2,247,395
Total	2,355,640	2,355,846	2,404,008	2,462,695

BALANCE SHEET ANALYSES

Accumulated Debt/Operating Deficits

Organizations were asked if they had any long term debt. Of the 31 organizations that responded to this question, nine responded positively (29%). None of the organizations with budgets under \$500,000 reported any debt. Seven of the nine reported that the debt was related to their facility ownership. For two, it was related to accumulated deficits.

While most organizations in Richmond are not currently burdened by long term debt, a number of organizations are operating at annual deficits. While none of the years of operations presented in Figure 2 show an aggregate deficit, surpluses in one organization can hide deficits in another in any particular year. The chart below shows the organizations operating at a deficit in FY 2007, the most recent year for which actual numbers (in contrast to budgeted) are available for each organization.

Figure 9: Organizations Reporting Operating Deficits in FY 2007						
	<i># w/ deficits</i>	<i>Total respondents</i>	<i>% of resp.</i>	<i>Aggregate reported deficits</i>	<i>Aggregate budgets w/ deficits</i>	<i>%</i>
Less than \$250,000	3	5	60%	(\$27,555)	\$256,779	11%
\$250,000-\$999,999	2	6	33%	(\$81,678)	\$657,182	12%
Over \$1 million	5	20	25%	(\$1,776,711)	\$33,007,042	5%
Total	10	31	32%	(\$1,885,944)	\$33,921,003	6%



Nearly one third of participating organizations reported operating deficits in FY 2007, with the reported deficits totaling 6% of related operations. For smaller organizations (budgets of less than \$500,000), the reported deficits were more severe, with half of such organizations reporting deficits totaling over 11% of annual operations.

In FY 2006, 13 organizations reported operating at a deficit, 8 of which had budgets of over \$1 million. Total deficit as a percent of operations for that year was 4%. Of the organizations reporting deficits, 8 did so in both FY 2006 and FY 2007.

Cash Reserves

Cash reserves are generally considered an important measure of an organization’s financial stability, with some suggesting that 25% of an organization’s annual operating budget should be set aside in cash reserves. Organizations in Richmond were asked if they have an unrestricted cash reserve. Figures 10 and 11 below summarize the responses received to this question.

Figure 10: Organizations with Cash Reserves

	<i># of “yes” responses</i>	<i># of respondents</i>	<i>% of resp.</i>
Under \$250,000	3	5	60%
\$250,000-\$999,999	4	6	67%
Over \$1 million	11	20	55%
Total	18	31	58%

Figure 11: Cash Reserves as Percent of Operating Budgets

	<i>Aggregate reserves</i>	<i>Aggregate budgets w/ reserves*</i>	<i>%</i>
Under \$250,000	107,132	387,068	28%
\$250,000-\$999,999	124,546	1,666,266	7%
Over \$1 million	3,009,206	54,204,956	6%
Total	3,240,884	56,258,290	6%

*Total budgets are for those organizations that replied “yes” to the question about cash reserves. Accordingly, it does not match the total expenditures reported in Figure 2.

The aggregate cash reserves of \$3.2 million represent only 6% of total organizational expenditures of \$56.2 million for responding organizations (projections for FY 2008). The percentage is of course even smaller if all organizations are included (3% of total expenditures of \$105.9 million). While it is a sign of careful management that over half of participating organizations report having reserves, it is clear that such reserves are quite small, indicating that organizations in Richmond are under-capitalized in this respect and thus are financially vulnerable.



Permanent Endowment

Holding a permanent endowment is another generally recognized characteristic of financially stable organizations. One suggested standard is that organization hold 200% to 500% of operations in such an endowment. Organizations in Richmond were asked if they have a permanent endowment. The following figures summarize the responses received to this question.

Figure 12: Organizations with Permanent Endowment

	<i># of "yes" responses</i>	<i># of respondents</i>	<i>% resp</i>
Under \$250,000	0	5	0%
\$250,000-\$999,999	2	6	33%
Over \$1 million	16	20	80%
Total	18	31	58%

Figure 13: Endowment as Percent of Operating Budgets

	<i>Aggregate endowment</i>	<i>Aggregate budgets w/ endmt*</i>	<i>%</i>
Under \$250,000	\$0	\$0	0%
\$250,000-\$999,999	\$250,000	\$1,087,365	23%
Over \$1 million	\$417,340,507	\$89,939,943	464%
Total	\$417,590,507	\$91,027,308	459%

*Total budgets are for those organizations that replied "yes" to the question about cash reserves. Accordingly, it does not match the total expenditures reported in Figure 2.

In Richmond, over half of the organizations responding to the survey reported holding permanent endowments. Not surprisingly, most of the smaller organizations do not have any, but remarkably, 80% of those with budgets of over \$1 million do have permanent endowments. In aggregate, these endowments are well within the national benchmark of 200% to 500% of operations. However, if individual organizations are analyzed, only 8 of the 16 fall within the nationally recognized standard of 200%-500% of operations held in endowment.

Closer analysis of the data shows a slightly less robust picture, however. Two organizations have extraordinarily high levels of endowment. If those two organizations are eliminated from consideration, the percentage of operating budgets represented by endowment drops to 123% from 459%. In addition, 9 organizations (out of the total of 18) have endowments that are less than 50% of annual operations, which is significantly below the desired level.

As measured by the standard of having endowments, organizations in Richmond appear to be relatively well-capitalized. However, as in any aggregate analysis, the stability of a few organizations can mask instability of others. In addition, as the impact of the economic downturn is reflected in the value of the endowments, the percent of budget represented by these endowments will decrease.



Other Assets

Organizations were also asked if they owned a building, property, or equipment. The following table summarizes the responses to this question.

Figure 14: Other Assets

	<i># of "yes" responses</i>	<i># of responses</i>	<i>Aggregate value</i>	<i>Note</i>
Less than \$250,000	3	5	\$21,651	
\$250,000-\$999,999	4	6	\$2,875,000	Includes 3 with buildings
Over \$1 million	18	20	\$130,931,193	Includes 12 with buildings
Total	25	31	\$133,827,844	

Over 80% of responding organizations indicated that they held such assets. Of those who provided further information, 15 indicated that those assets included buildings. It is particularly unusual that organizations with budgets of less than \$1 million own a facility. While owning a facility can increase operating costs, it also provides a level of stability that is important.

CAPITAL PROJECTS

Organizations were asked to provide information on any capital projects they are conducting or are planning to conduct during the period January 2006 through December 2010. There were 35 capital projects reported by the respondents, with a total reported value of over \$344 million. This represents a significant investment in the cultural sector.

Figure 15: Capital Projects Planned or Underway

	<i># of projects</i>	<i>Estimated value</i>
New Buildings	5	\$208,200,000
Rebuild/renovation	12	43,620,000
Endowment	12	80,510,000
Other	6	11,882,000
Total	35	\$344,212,000
Note that of the 35 projects, there were 5 that did not specify estimated value. Accordingly, the total values is underestimated.		



LIST OF PARTICIPANT ORGANIZATIONS

1708 Gallery
Agecroft Association
Arts Council of Richmond
Barksdale Theatre
Center Stage
Chamberlayne Actors Theatre
Chesterfield Center for the Arts Foundation
Children's Museum
Edgar Allen Poe Museum
Firehouse Theatre Project
Henrico Concert Band
Latin Ballet of Virginia
Lewis Ginter Botanical Garden, Inc.
Maymont Foundation
Modlin Center for the Arts
Patrick Henry Committee/St. John's Church
Richmond Ballet
Richmond Jazz Society
Richmond Symphony
Richmond Triangle Players
Science Museum*
SPARC
The Cultural Arts Center at Glen Allen
The Library of Virginia*
The Museum of the Confederacy
Theatre IV
Valentine Richmond History Center
Virginia Historical Society
Virginia Museum of Fine Arts*
Virginia Opera Association
Visual Arts Center of Richmond

*State agencies



As part of the fact-finding for our cultural planning process, we are gathering information about nonprofit cultural organizations in the Richmond region. We believe it is important to understand the existing “cultural eco-system” in order to assist us in determining priorities for the future.

By filling out the following questionnaire, you will assist us in this work. If you have any questions, please contact Bill Martin via e-mail at wjmartin@richmondhistorycenter.com. **Please return this survey by August 15, 2008 to via e-mail to Leslie Huffman at Leslie@richmondarts.org.**

We have designed this form to be used by all organizations, regardless of budget size. Thus some questions may not apply to your organization. *Please leave blank any questions that are not applicable to your situation.* Conversely, if you need more space, please use additional pages as necessary.

Your participation in this process is greatly appreciated. By providing us with this information you are helping our region understand how to better support our rich arts and cultural scene.

Thank you for taking the time to fill this out! (Note that the boxes will expand to allow you to write extensively.)

Name of Organization:

Address

City/St/Zip

Name of Person Completing Form:

E-mail Address:

Telephone Number:

Fiscal year end



Fiscal Information for Cultural Budget: Operating Revenues/Expenses					
<i>INCOME</i>	FY 2006 Actuals	FY 2007 Actuals	FY 2008 Projection*	FY 2009 Budget**	FY 2010 Budget**
Admissions/Ticket Sales					
Other Program Revenue					
Income from Endowment					
Other Earned Income					
<i>Total Earned Income</i>					
Private Support – Individuals					
Private Support – Corporations					
Private Support – Foundations					
Private Support – Arts Fund					
Private Support – Other					
Public Support – Federal					
Public Support – State					
Public Support – Local (Arts and Cultural Funding Consortium)					
Public Support – Other					
<i>Total Contributed Income</i>					
<i>TOTAL INCOME</i>					
<i>EXPENSES</i>					
Salaries and Benefits					
Fees for Contracted Services					
Other Operating Expenses					
<i>TOTAL EXPENSES</i>					

* Use actuals if the fiscal year is completed; use projections or budget if not.

**If a budget for this year has not been developed, please estimate percent growth anticipated, if possible.



Notes

- FY 2006 means the fiscal year that ends within the 2006 calendar year e.g., June 30, 2006 (and similarly for all years).
- All income and expenses are for operating fund only (if relevant). Also, please include only that portion of your budget that is related to cultural activities (if relevant).
- If there are sources of “Private Support” that are not readily identified (as with Special Events, for example), please estimate amounts attributable to each identified category by percentage.
- Do not include in kind donations in this budget (requested later on this form).

Definitions

Admissions/Ticket Sales: earned revenue from ticket sales, subscription sales, and other admissions for presentation of arts and cultural events

Other Program Revenue: includes contracted services revenue, tuitions, and other revenues earned by specific programs

Income from Endowment: interest, dividends, other earning from endowment used in support of operations

Other Earned Income: includes memberships¹, concessions, shop sales, rentals, etc. *Please note the source of these amounts.*

Private Support - Individuals: contributions from individual solicitation

Private Support – Corporations: support contributed from business sources, **including sponsorships**

Private Support – Foundations: support contributed from foundation sources

Private Support – Arts Fund: grant support from the ArtsFund of the Arts Council of Richmond.

Private Support – Other: support from “friends groups” and sources other than individuals, corporations, or foundations. *Please note the source of these amounts.*

Public Support – Federal: grant and contribution support from all national government sources

Public Support – State: grant and contribution support from state government

Public Support – Arts and Cultural Funding Consortium: grant and contribution support from Richmond City government administered through the Arts Council.

Public Support – Other: grant and contribution support from regional entities, county government, or public sources *other than* the Arts and Cultural Funding Consortium. *Please note the source of these amounts.*

Salaries and Benefits: all salaries, employer’s share of FICA and Medicare, and other benefits

Fees for Contracted Services: costs for contractual services by people who are not considered regular staff or employees, including artistic, technical production, or administrative costs

Other Operating Costs: All remaining costs for operating and programming the organization. If the organization has separate funds for plant, property, or building equipment, only include costs for maintenance activities (not capital or other restricted fund purposes.) Do not include depreciation or amortization.

¹ Note that some organizations classify membership as individual contributions or allocate a portion to each category. If this is the case for your organization and it is not possible to segregate and include the total in this line, please make a note to explain this on the form.



Human Resources

Please answer the following questions with information *for the most recently completed fiscal year*:

1. Number of full-time employees

2. Number of part-time employees

Number of full-time equivalents for the part-time employees (full-time equivalent equals 40 hours per week, 50 weeks per year)

3. Federal taxes withheld and paid on salaries

4. State taxes withheld and paid on salaries

5. Number of volunteers per year

Total hours of contributed time by these volunteers annually



Balance Sheet Questions

Please provide the following information from your most recently completed fiscal year. If you do not have the exact information requested due to FASB accounting policies, please estimate the responses to the best of your ability.

1. Do you have an unrestricted cash reserve? Yes/No

If you do, how large is it?

2. Do you have a permanent endowment(s)? Yes/No

If you do, how large is it?

3. Do you own a building, property, or equipment? Yes/No

If you do, please describe (including value).



4. Do you have any long-term debt? Yes/No

If you do, please describe (including amount and reason for debt)

Capital Expenditures Survey

Please provide the following information for any capital projects you are conducting or are planning to conduct within the period from January 2006 through December 2010.

1. Any plans for new building? Yes/No

1b. Anticipated start/completion dates

1c. Estimated total cost

2. Any plans for rebuilding or renovation? Yes/No

2b. Anticipated start/completion dates



2c. Estimated total cost

3. Any plans for an endowment campaign? Yes/No

3b. Anticipated start/completion dates

3c. Estimated total cost

4. Any other capital projects underway or anticipated? Please describe, including estimated cost.

Attendance Questions

Please include information about attendance for **Richmond Region** only.

	Number of Attendees (paid)	Number of Attendees (unpaid)	Total Attendance (Paid + Unpaid)
FY 2006			



FY 2007			
FY 2008 (estimated)			
FY 2009 (estimated)			

In-kind donations

Please indicate in-kind donations you received in the most recently completed fiscal year. If there are several different categories of donations, please list separately.

Type of donation	Value

CULTURAL EDUCATION ANALYSIS

EXECUTIVE SUMMARY

To help providers throughout the Richmond area think about where arts and cultural learning opportunities exist for children (K-12), college students/young adults, families, and educators, the researchers conducted an online survey of the programs offered by arts and cultural institutions throughout the region.

While the survey focused on cultural organizations, it was supplemented by online reviews of program offerings and interviews with:

- Public schools
- Libraries
- Community centers

A major recommendation going forward is that a complete cultural education census be conducted that includes the programs and services of all these types of organization.

For the purposes of this survey, we defined educational programs as activities that build knowledge and/or skills in mission-related areas (e.g., history, visual art, theater, etc.) as well as programs that deepen students' understanding of exhibitions/collections/performances. Also included were multi-disciplinary programs and those that integrate the arts and culture into other subject matter areas.

A copy of the survey is attached at the end of this report.

Response Rates

The cultural education survey was sent to 101 arts and cultural organizations in the greater Richmond, VA area that were nominated by Task Force members. Following additional research, it was found that 43 did not have substantial educational programming. Of the remaining 58 organizations with educational programs, 44 responded to the survey, a response rate of 76%. Of the 44 respondents, 40 organizations (91%) were located in the



City of Richmond, two were located in Hanover County, and one each in Chesterfield County and Henrico County.

MAJOR FINDINGS

In reviewing these findings, readers are reminded of two key points:

1. This is self-reported data generated by the organizations themselves.
2. The data presented below refers *only* to opportunities provided by cultural organizations. It does not include similar data from community centers, libraries, and public schools throughout the region.

DISTRIBUTION OF PROGRAMS

The survey data demonstrate the wide array of programs that are currently available to children, youth, and families. Figure 1 below shows the percent of programs that fall in each of five major sectors (history, science and nature, visual arts, literary arts, and performing arts).

Figure 1: Distribution of K-12 programs by sector

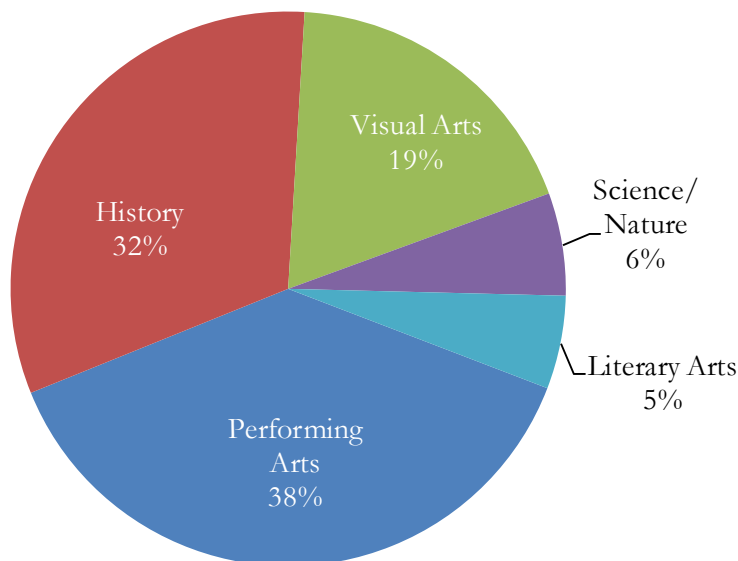
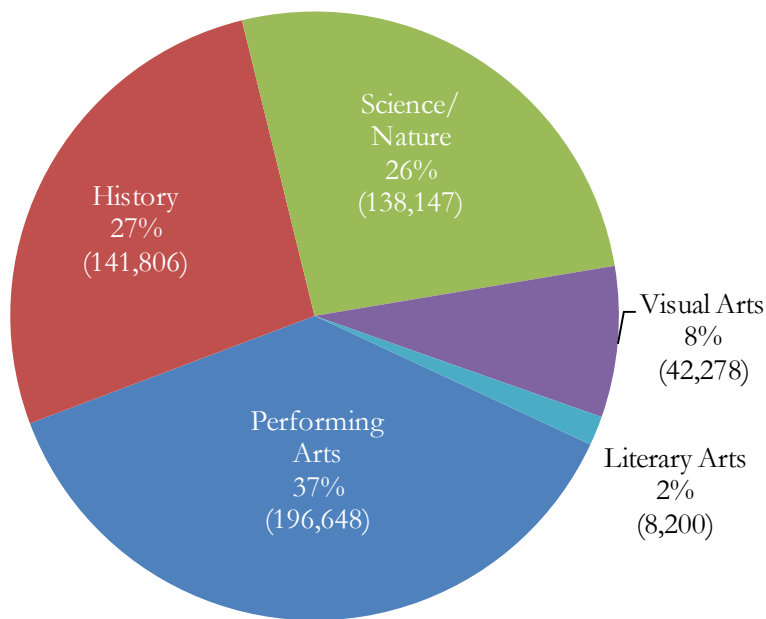




Figure 2 shows the distribution, by disciplines, of services (admissions, enrollments, etc.) in each of these sectors. The total number of K-12 attendees in 2008 was 527,079. Note that this data does not represent individuals but rather total numbers of attendees.

Figure 2: Distribution of admissions and services for K-12



Major points:

- The Richmond region has a rich array of programs, spread across five major sectors.
- Unlike other regions, history programs, as well as programs in science and nature, are particularly strong.



EQUITY

A major finding from the overall research is that the opportunities to participate in arts and culture are inequitably distributed across the region. For instance, Figure 3 on the following page portrays the multiple sources of opportunity that can vary from school to school at the elementary school level. This data was gathered from interviews with both past and current public school arts educators in the region. Going forward, gathering data to quantify these variations will be important. (In this grid, each row represents a type of resource for arts and cultural learning that can be present or absent in a Richmond region school.)

Figure 3: Variations in arts and cultural resources in Richmond region schools

Highly resourced school	Moderately resourced school	Poorly resourced school
Professional development on the arts as tools for learning		
High school student volunteers		
Parent volunteers		
PTA support		
Field trips at 3 rd , 4 th , and 5 th	Occasional field trips	
After-school programs in arts	Free-choice activities include arts	
Artist residencies/performances		
Arts-integrated instruction		
Instruction by arts specialists for full year	Instruction by arts specialists part of the year	

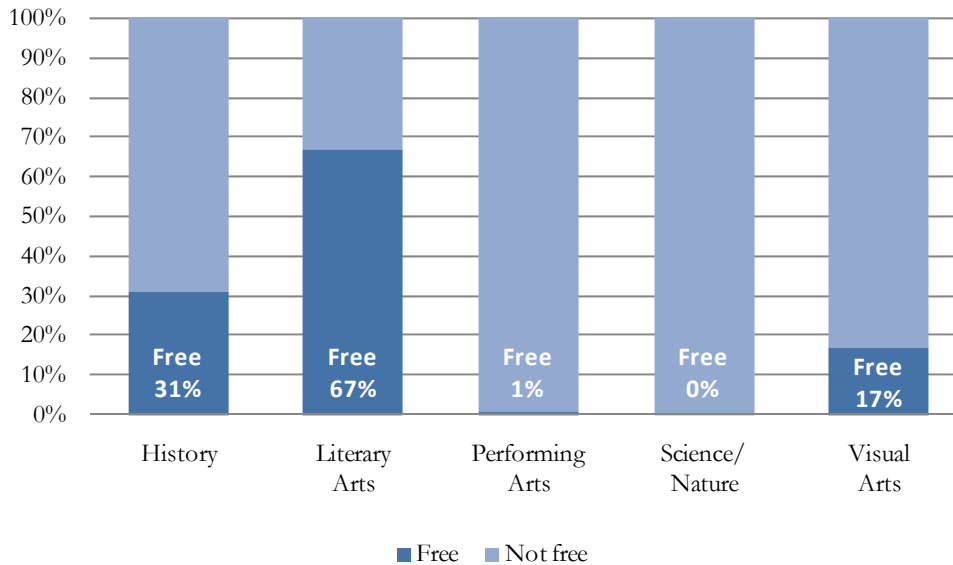
Figures 4 and 5 on the following page indicate the number and percent of fee-based and tuition-based programs that cultural organizations are able to offer. It is important to keep in mind that this data does not reflect either tuition scholarships or the fact that cultural agencies raise significant money to lower the cost of participation.



Figure 4: Fee-based and free programs offered by cultural organizations

<i>Discipline</i>	<i>Fee-based</i>	<i>Free to members</i>	<i>Free to the public</i>	<i>Unspecified/ Other</i>	<i>Total</i>
Dance	12	0	0	0	12
Drama/Theatre	21	1	1	2	25
History	44	0	14	1	59
Literary Arts	6	0	4	0	10
Music (instrumental)	8	7	0	8	23
Music (vocal)	3	4	0	0	7
Opera	0	0	0	3	3
Science/Nature	5	1	0	5	11
Visual Arts	22	0	5	7	34
Total	121	13	24	26	184

Figure 5: Free K-12 programs as a percent of total K-12 programs



Major points:

- The number of free programs by discipline ranges from 0 to 14. There are five discipline areas (including dance and science/nature) where no free programs are offered. This is a concern as children in the region may have very different opportunities to access arts and cultural learning.



- Cultural organizations invest significantly to close this opportunity gap with scholarships, sliding-scale tuitions, and reduced price tickets. In interviews, major providers reported that they offer between 10-27% of their tuition in scholarships, as well as raising the funds for programs offered at no cost.

PATHWAYS

The term “pathways” refers to sequences of programs that allow for an intensive and uninterrupted course of learning in a particular discipline. Such uninterrupted sequences are critical to having an impact, developing lifelong habits of participation, and to nurturing talent.

Cultural organizations reported the duration (dosage) of each of their programs with the results as shown in Figure 6 below and Figure 7 on the following page.

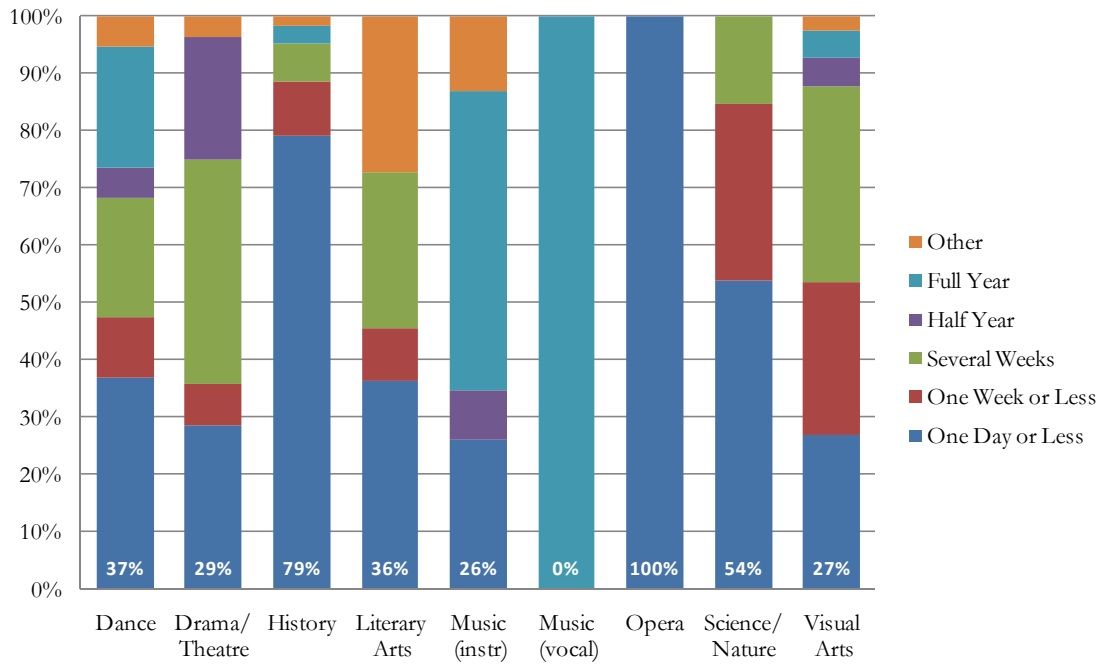
Figure 6: Duration of program offerings for K-12*

<i>Discipline</i>	<i>One Day or Less</i>	<i>One Week or Less</i>	<i>Several Weeks</i>	<i>Half Year</i>	<i>Full Year</i>	<i>Other</i>	<i>Total</i>
Dance	7	2	4	1	4	1	19
Drama/Theatre	8	2	11	6	0	1	28
History	49	6	4	0	2	1	62
Literary Arts	4	1	3	0	0	3	11
Music (instrumental)	6	0	0	2	12	3	23
Music (vocal)	0	0	0	0	7	0	7
Opera	3	0	0	0	0	0	3
Science/Nature	7	4	2	0	0	0	13
Visual Arts	11	11	14	2	2	1	41
Total	95	26	38	11	27	10	207

* The number of programs totals more than 184 because respondents were asked to select all that apply in response to the duration query.



Figure 7: Duration of K-12 programs



In addition, researchers looked at the availability of programs at a range of age levels from kindergarten through high school. The results shown as numbers of programs offered at a sequence of age levels is shown in Figure 8 on the following page.



Figure 8: Number of arts and cultural programs, K – 12

<i>Discipline</i>	<i>Grade K-5</i>	<i>Grades 6-8</i>	<i>Grades 9-12</i>	<i>Total</i>
Dance	5	3	4	12
Drama/Theatre	8	9	8	25
History	20	20	19	59
Literary Arts	2	3	5	10
Music (instrumental)	8	7	8	23
Music (vocal)	3	2	2	7
Opera	1	1	1	3
Science/Nature	9	2	0	11
Visual Arts	13	10	11	34
Total	69	57	58	184

Legend:	0 thru 3 programs	4 thru 9 programs	10 plus programs
----------------	-------------------	-------------------	------------------

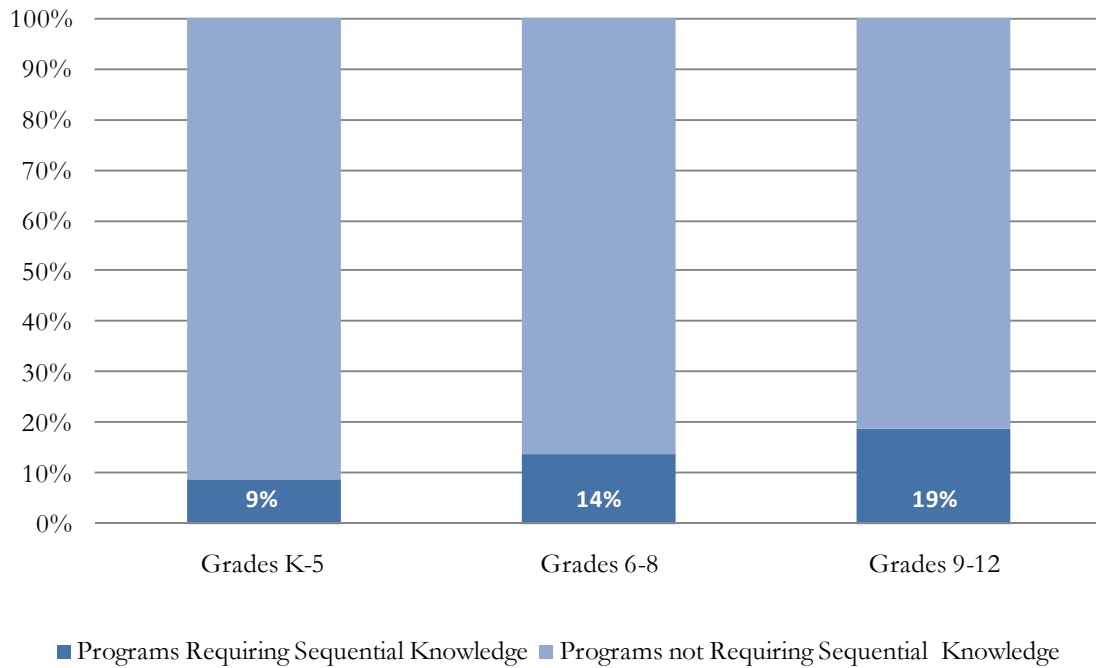
Organizations were also asked to indicate which of their programs built on previously acquired knowledge, e.g., Ballet I, II, III (see Figure 9 below and Figure 10 on the following page).

Figure 9: Number of programs requiring previous knowledge

<i>Discipline</i>	<i>Grades K-5</i>	<i>Grades 6-8</i>	<i>Grades 9-12</i>	<i>Total</i>
Dance	1	1	1	3
Drama/Theatre	0	0	1	1
History	1	2	2	5
Literary Arts	0	0	0	0
Music (instrumental)	2	3	4	9
Music (vocal)	0	0	1	1
Opera	0	0	0	0
Science/Nature	1	1	0	2
Visual Arts	1	1	2	4
Total	6	8	11	25



Figure 10: Sequential programs as a percent of total programs



Major points:

- Despite the considerable number of programs, a large portion of them are of short duration (e.g., one day or less).
- There are relatively few disciplines at present in which there are robust K through 12 pathways.
- Few of the programs are characterized by sequential instruction.

PROFESSIONAL DEVELOPMENT

Responding organizations also supplied information on what they do to train professionals to deliver high quality arts and cultural education. Across the 44 responding organizations, only 23 professional development programs were offered. Of these, 26% were one day or less in duration and 52% were one week or less in length. Forty-eight percent of the professional development programs were offered in history. The next highest category was drama/theater, at 17%.

Survey participants reported a significant number of internship programs. Across disciplines, 22 survey participants reported either having a high school internship program



in place or being open to the possibility of hiring interns, based on interest. The number rose to 31 for college students/young adults.

Major points:

- Despite a significant number of overall programs, there are relatively few for professional development, and even fewer that last longer than one week.
- Based on the considerable number of formal internship opportunities, there appear to be many ways for young people to enter the work force in the area of arts and culture. Steps should be taken to build upon this base and coordinate across programs.



RICHMOND CULTURAL PLAN SURVEY FOR ARTS LEARNING PATHWAYS

Structure for Arts Learning Pathways

This survey is designed to help providers throughout the Richmond area think about where arts and cultural learning opportunities exist for children (K-12), college students/young adults, families, and educators, and where there are gaps in these opportunities. This information will be used to inform a regional plan for building a strong and vibrant arts and cultural learning system for all children.

The questions on program offerings are broken down into six sections:

- elementary school (grades K-5)
- middle school (grades 6-8)
- high school (grades 9-12)
- college students/young adults
- families
- professional development

We understand that some programs may serve more than one of the groups listed above. In this case, please indicate in the appropriate question the full range of ages served.

For the purposes of this survey, we are defining educational programs as activities or programs that build knowledge and/or skills in mission-related areas (e.g., history, visual art, theater, etc.) as well as programs that deepen students' understanding of exhibitions/collections/or performances.

Please complete sections as appropriate, listing your organization's three most significant programs in terms of their impact on participants.



General Information

Organization name:

Respondent name:

Current Offerings – Elementary (Grades K – 5)

Does your organization offer programs for grades K through 5?

Yes

No (*This selection will take you to the next section of the survey.*)

Elementary (Grades K – 5) – Program 1

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other (please specify)

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes



No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. Do you offer any additional programs for this age group?

Yes

No

Elementary (Grades K – 5) – Program 2

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other (please specify)

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No



8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. Do you offer any additional programs for this age group?

Yes

No

Elementary (Grades K – 5) – Program 3

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other (please specify)

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No



WolfBrown

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. List any additional programs you offer for this age group



Current Offerings – Middle School (Grades 6-8)

Does your organization offer programs for grades 6 through 8?

Yes

No (*This selection will take you to the next section of the survey.*)

Middle School (Grades 6 – 8) – Program 1

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):



9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. Do you offer any additional programs for this age group?

Yes

No

Middle School (Grades 6 – 8) – Program 2

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. Do you offer any additional programs for this age group?

Yes

No

Middle School (Grades 6 – 8) – Program 3

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. List any additional programs you offer for this age group



Current Offerings – High School (Grades 9-12)

Does your organization offer programs for grades 9 through 12?

Yes

No (*This selection will take you to the next section of the survey.*)

High School (Grades 9 – 12) – Program 1

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):



9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. Do you offer any additional programs for this age group?

Yes

No

High School (Grades 9 – 12) – Program 2

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. Do you offer any additional programs for this age group?

Yes

No

High School (Grades 9 – 12) – Program 3

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. List any additional programs you offer for this age group

High School (Grades 9 – 12) – Internships

1. Does your organization offer any internships for high school students?

Yes

No (*Press “next” at the bottom of the page to go to the next section of the survey.*)

2. If yes, please supply a brief program description:

3. How many internships do you offer per year? (*Answer must be numerical.*)

4. What is the duration of the internship?

Quarter

Semester

School year

Summer

Other, please specify

5. Is the internship paid?

Yes

No

6. Can the internship be used for school credit?

Yes

No



Current Offerings – College Students/Young Adults

Does your organization offer programs for college students/young adults?

Yes

No (*This selection will take you to the next section of the survey.*)

College Students/Young Adults – Program 1

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):



9. Number of participants in most recent fiscal year (*answer must be numerical*):

10. Do you offer any additional programs for this age group?

Yes

No

College Students/Young Adults – Program 2

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. Do you offer any additional programs for this age group?

Yes

No

same questions

College Students/Young Adults – Program 3

1. Please supply a brief program description:

2. What ages does this program serve? (*Answer must be numerical*)

Youngest

Oldest

3. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

4. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

5. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

6. This program is (*select one*):

Free to the public

Free to members

Fee-based

7. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

8. List any partners you work with to provide this program (partners that help to reach those served by the program):

9. Number of participants in most recent fiscal year (*answer must be numerical*):



10. List any additional programs you offer for this age group

College Students/Young Adults – Internships

1. Does your organization offer any internships for college students/young adults?

Yes

No (*Press “next” at the bottom of the page to go to the next section of the survey.*)

2. If yes, please supply a brief program description:

3. How many internships do you offer per year? (*Answer must be numerical.*)

4. What is the duration of the internship?

Quarter

Semester

School year

Summer

Other, please specify

5. Is the internship paid?

Yes

No

6. Can the internship be used for school credit?

Yes

No



Current Offerings – Families

Does your organization offer programs for families?

Yes

No (*This selection will take you to the next section of the survey.*)

Families – Program 1

1. Please supply a brief program description:

2. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Type of program (*select all that apply*):

Camp

Class/workshop

Residency

Other, please specify

4. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

5. This program is (*select one*):

Free to the public

Free to members

Fee-based

6. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes

No

7. List any partners you work with to provide this program (partners that help to reach those served by the program):

8. Number of participants in most recent fiscal year (*answer must be numerical*):

9. Do you offer any additional programs for this group?

Yes



No

Families – Program 2

1. Please supply a brief program description:

2. Primary discipline *(please select one)*:

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Type of program *(select all that apply)*:

Camp
Class/workshop
Residency
Other, please specify

4. Duration of program *(select all that apply)*:

One day or less
One week or less
Several weeks
Half a year
Full year
Other, please specify

5. This program is *(select one)*:

Free to the public
Free to members
Fee-based

6. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes
No

7. List any partners you work with to provide this program (partners that help to reach those served by the program):

8. Number of participants in most recent fiscal year *(answer must be numerical)*:

9. Do you offer any additional programs for this group?

Yes
No



Families – Program 3

1. Please supply a brief program description:

2. Primary discipline *(please select one)*:

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Type of program *(select all that apply)*:

Camp
Class/workshop
Residency
Other, please specify

4. Duration of program *(select all that apply)*:

One day or less
One week or less
Several weeks
Half a year
Full year
Other, please specify

5. This program is *(select one)*:

Free to the public
Free to members
Fee-based

6. Is this program part of a sequential path (i.e., participants need a previous set of skills and experiences to participate and there are later experiences that build on it)?

Yes
No

7. List any partners you work with to provide this program (partners that help to reach those served by the program):

8. Number of participants in most recent fiscal year *(answer must be numerical)*:

9. List any additional programs you offer for this age group.



Current Offerings – Professional Development

Does your organization offer professional development programs for teachers?

Yes

No (*This selection will take you to the final section of the survey.*)

Professional Development – Program 1

1. Please supply a brief program description:

2. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Duration of program (*select all that apply*):

One day or less

One week or less

Several weeks

Half a year

Full year

Other, please specify

4. Grade levels served by participating teachers (*select all that apply*):

Elementary (K-grade 5)

Middle School (grades 6-8)

High School (grades 9-12)

5. List any partners you work with to provide this program (partners that help to reach those served by the program):

6. Number of teachers served annually (*answer must be numerical*):

7. Do you offer any additional programs for this group?

Yes

No

Professional Development – Program 2

1. Please supply a brief program description:

2. Primary discipline (*please select one*):

Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Duration of program (*select all that apply*):

One day or less



- One week or less
- Several weeks
- Half a year
- Full year
- Other, please specify

4. Grade levels served by participating teachers (*select all that apply*):
- Elementary (K-grade 5)
 - Middle School (grades 6-8)
 - High School (grades 9-12)

5. List any partners you work with to provide this program (partners that help to reach those served by the program):

6. Number of teachers served annually (*answer must be numerical*):

7. Do you offer any additional programs for this group?
- Yes
 - No

Professional Development – Program 3

1. Please supply a brief program description:

2. Primary discipline (*please select one*):
- Academic, Architecture/Design, Crafts, Dance, Digital Media/Media Arts, Drama/Theater, Folk and Traditional Arts, History, Literary Arts, Music (instrumental), Music (vocal), Nature, Opera, Photography, Science, Visual Arts

3. Duration of program (*select all that apply*):
- One day or less
 - One week or less
 - Several weeks
 - Half a year
 - Full year
 - Other, please specify

4. Grade levels served by participating teachers (*select all that apply*):
- Elementary (K-grade 5)
 - Middle School (grades 6-8)
 - High School (grades 9-12)

5. List any partners you work with to provide this program (partners that help to reach those served by the program):

6. Number of teachers served annually (*answer must be numerical*):



7. List any additional programs you offer for this group.



General Questions

1. If you have any major educational program initiatives that are not reported thus far in this survey (e.g., programs targeted to pre-K or toddlers, programs for grandparents, etc.), please briefly describe, including numbers served.

2. If you have plans to expand your educational offerings in the next two or three years, please describe the projects that will occur during this time:

3. If you answered yes to the question above, for what groups are you considering expanding your educational opportunities? (*select all that apply*)

Toddler/Pre-K

Elementary school

Middle school

High school

College students/Young adults

Families

Professional development

Other, please specify

4. In addition to more funding, what are your greatest needs or the greatest barriers to improving the quality and outreach of your cultural education programs? List these in order, starting with the most pressing:

1)

2)

3)

4)

5)

5. What are the greatest barriers to partnering with other organizations in the community to provide coordinated and integrated cultural education programs? List these in order, starting with the most pressing:

1)

2)

3)

4)

5)

Thank you for taking the time to complete this survey.

We would be happy to share topline findings with anyone interested.

1. Please complete the following if you are interested in receiving a copy of the report via e-mail. This information will only be used to send the report; survey responses will remain confidential.

Name:



WolfBrown

Email address: