



Research Report:  
**2018 Profile of Local Arts Agencies**

A Detailed Report  
about the Local Arts Agency Field  
in 2018

March 13, 2019



# TABLE OF CONTENTS

Introduction .....	1
By Randy Cohen, Vice President of Research and Policy, Americans for the Arts	
About Local Arts Agencies .....	3
Executive Summary.....	7
SECTION 1—Local Arts Agency Governance and Finances.....	9
SECTION 2—Local Arts Agency Board, Staff, and Volunteers.....	23
SECTION 3—Local Arts Agency Diversity Policies and Activities .....	33
SECTION 4—Local Arts Agency Programs, Services, and Initiatives .....	28
SECTION 5—2018 Supplemental Module: Grantmaking and Equitable Investment .	51
Final Feedback from Local Arts Agencies (Selected Open-Ended Responses) .....	71
Survey Methodology.....	77
Survey Instrument.....	79



## INTRODUCTION

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

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

In 2018 Americans for the Arts began a new study to accomplish just this: *The Profile of Local Arts Agencies*. The Profile is an annual survey designed to collect a core set of LAA indicators—budget trends, sources of revenues, partnerships, community impact programs, policies and programs—and supplement it with rotating modules that enable us to dig deeper into specific aspects of their work. This year’s two modules focus on (1) equitable grantmaking and investment in the arts, and (2) salaries and compensation of LAA staff. Each module has its own detailed report available on our website: [www.AmericansForTheArts.org/LAA](http://www.AmericansForTheArts.org/LAA).

I conducted my first survey of LAAs back in 1991. It was all paper back then and we didn’t even ask for fax numbers! I am continually amazed how the local arts agency movement has evolved. In those early days, for example, less than a quarter of LAAs were using the arts to address community development issues. Today, that figure is more than 90 percent. There has always been about one-third of LAAs that have worked on cultural planning within the previous five years—and those that do have always seen greater rates of budget growth than those that don’t. An exciting evolution over the past decade, however, is an increase in broader community-wide plans that now include the arts among all of the civic priorities. We also see LAAs pushing themselves and their communities on the issues of diversity, equity, and inclusion. Half of LAAs have diversity policies related to board, staff, or grantmaking. Yet, the data also reveal the challenges of the diversity of LAA leadership—with less than 10 percent of CEOs being a person of color.

There are multiple ways to use the findings in this report. For those who care about how the arts are strengthening their communities socially, educationally, and economically, tracking LAA programs and services is a great place to begin. Or, perhaps you are looking to justify a partnership with your Chamber of Commerce. Your board will be delighted to know that more than half of LAAs are already doing so. Or, quite simply, how does my LAA stack-up statistically against similar LAAs from across the country? For that, you can jump to the LAA Dashboard—our new online interactive tool! Give it a try and let us know how it works for you.

I would like to express my gratitude to 537 local arts agencies that completed our first Profile survey as well as the 1,117 individuals who completed the LAA Salary and Compensation

Survey. We thank each and every one of you, as this report would not be possible without you. We would like to express our appreciation for the Ford Foundation's generous support of the 2018 Supplemental Module on Grantmaking and Equitable Investment. A study of this magnitude is a total organizational effort; appreciation is extended to the entire board and staff of Americans for the Arts. The Research Department staff responsible for producing this survey and report are Ben Davidson and Graciela Kahn. Special thanks also to Clayton Lord and Ruby Lopez Harper in our Local Arts Advancement Department for their project development and writing work.

Thank you for everything you do to advance the arts in America.

## ABOUT LOCAL ARTS AGENCIES

This report about the fiscal year 2018 findings from the *Profile of Local Arts Agencies* provides a comprehensive overview of the local arts agency field.

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

1. **Advocacy and Policy:** Nearly all LAAs serve to some degree as thought leaders and policy creators on a wide range of topics and issues—arts education, creative economy, economic development, community development, workforce development, cultural tourism, disaster preparedness and response, research, health, inter-cultural understanding, and general quality of life.
2. **Facilities Development and Management:** 63 percent of LAAs are responsible for the development and management of arts and cultural facilities and venues such as artist live/work space, rehearsal and performance spaces, gallery space, hands-on art centers, or arts organization and creative entrepreneur incubators.
3. **Funding and Financing:** 84 percent of LAAs provide direct investment in the arts and culture community through grants and other financial support programs for artists and arts and cultural organizations or groups such as operating or project support grants, and technical assistance or capacity building grants, non-competitive project/program sponsorships, fellowships, grants for professional development training or special project stipends, public and private matches for projects, crowdfunding initiatives, leveraging funds via bonds, facilitating collaboratives or micro-lending.
4. **Partnerships and Planning:** 94 percent of LAAs partner with other local organizations and/or agencies to address community needs and make their communities more healthy, vibrant and equitable. This may include working with public schools, the Convention and Visitor Bureau, the Chamber of Commerce, health and human service providers, colleges and universities, and a wide range of city and state government agencies.
5. **Programs and Events:** 85 percent of LAAs present their own cultural programming to their community. These may include after-school arts education programs, public art,

free concerts in the park, exhibitions, heritage and preservation efforts, festivals, and/or special events.

6. Services: 83 percent of LAAs provide a portfolio of services to other arts organizations including professional and creative workforce development workshops or classes incubation and fiscal sponsor services, marketing, administrative/back office services, box office, or discipline specific workshops and trainings.
7. Visibility: 66 percent of LAAs leverage their broader network and resources to drive public goodwill and communicate the importance and value of arts and culture in healthy, equitable and vibrant communities. This may include community-wide marketing campaigns, cultural tourism, civic engagement initiatives, arts and cultural event calendars, festivals, multi-sector programs, research, convenings/focus groups, or media partnerships.

**LAAs have many different names:**

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

**LAAs operate in many different forms:**

- Within a city or county government agency, department, division, or facility
- As a nonprofit organization
- As a private community organization
- As for-profit organization
- A hybrid nonprofit/for-profit partnership or organization

**LAAs affect community health and vitality in many different ways:**

- LAAs build healthy, vibrant and equitable communities
- LAAs enable diverse forms of arts and culture to thrive
- LAAs help ensure broad accessibility and public engagement with the arts culturally, socially, educationally, and economically
- LAAs impact the economic health and growth of a community through vibrant arts programming
- LAAs support and advance arts and culture at the local level and bring communities together
- LAAs connect elected official and business leaders to the power of arts in the community



**LAAs use many different methods to impact the community through the arts:**

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

**LAAs utilize many different sources of funding:**

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



## EXECUTIVE SUMMARY

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

The findings in this report are based on 537 survey responses that were collected from participating LAAs during May through August of 2018.

### LOCAL ARTS AGENCIES BY THE NUMBERS:

- 97 percent use the arts to address **community development** issues such as social, education, or economic challenges.
- 82 percent of local arts agency staff self-identify as white only, including 91 percent of chief staff executives (i.e., executive director, president/CEO).
- 81 percent expect the **demand for their services** to increase over the next two years (including 27 percent that expect a significant increase in demand).
- 78 percent of LAA staff identify as female—up from 72 percent in 2013.
- 77 percent provide **arts education** programs and/or services to the community.
- 70 percent are **private nonprofit organizations**; 30 percent are **government agencies**.
  - 21 percent of municipal LAA chief staff executives participate as a member of the mayor's (or county executive's) "cabinet" of senior staff advisors.
- 67 percent report that their **operating budget increased or remained the same** from FY2017 to FY2018 (58 percent and 9 percent, respectively); 33 percent experienced a decrease in their operating budget.
- 63 percent manage one or more **cultural facilities** (e.g., performance or exhibition spaces, arts centers, galleries, incubators).
- 59 percent operate a competitive **grantmaking** program—55 percent award grants to organizations, and 53 percent award grants to individual artists.
- 53 percent work in **partnerships** with their local Chamber of Commerce.
- 51 percent manage a **public art** program; 39 percent of those manage a **percent-for-art** program.
- 50 percent have adopted a **diversity, equity, and inclusion** statement.
  - 38% have a diversity policy for the board
  - 47% have a diversity policy for staff
  - 36% have a diversity policy for grantmaking
  - 45 percent believe that they have the appropriate level of diversity among staff, board, and volunteers.
- 47 percent work in communities that have **integrated the arts into a community-wide planning effort** such as a city's master plan or a foundation's regional needs assessment.
- 34 percent report that their community has completed (or updated) a community **cultural plan** within the past five years.

## **ABOUT THIS REPORT**

The 2018 Profile of Local Arts Agencies was conducted as a secure online survey from May through August of 2018. The findings in this report are based upon the data provided by a total of 537 responding LAAs that completed and submitted the entire survey instrument. All responses were analyzed in aggregate. In addition, in most cases the responses were stratified by the following characteristics/cohort groups:

- Legal status of the LAA (government/public vs. nonprofit/private)
- Size of the LAA's operating budget (in expenditures)
- Population of the LAA's primary service area (i.e., city, county, region)

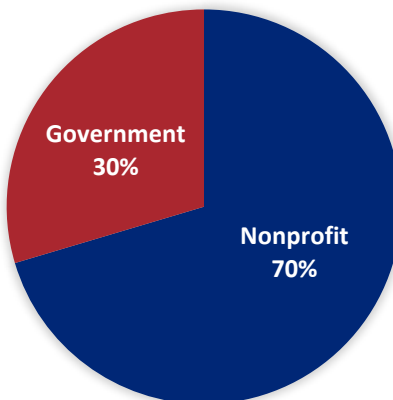
## **SECTION 1—Local Arts Agency Governance and Finances**

Since 1960, the number of LAAs in the United States has grown more than 10-fold, from 400 to 4,500. The greatest rate of growth was during the 1970s and 1980s. LAAs are found in all 50 states plus Washington, DC, serving populations that range from small rural to suburban to large urban. Their annual budgets range from all-volunteer to \$198 million for the LAA with the largest budget in the country.

### **Most Local Arts Agencies are Private, Nonprofit Organizations**

Seventy percent of the nation’s LAAs are private nonprofit organizations, with the remaining 30 percent being an agency of local government. The exception to this ratio is found in LAAs with the largest operating budgets: 77 percent of LAAs with a budget of \$10 million or more are government agencies while only 23 percent are nonprofit organizations. In addition, LAAs in America’s most urban cities also are more likely to be public (about two-thirds government and one-third private).

**Q: “Which of the following categories best characterizes the legal status of your LAA?”**



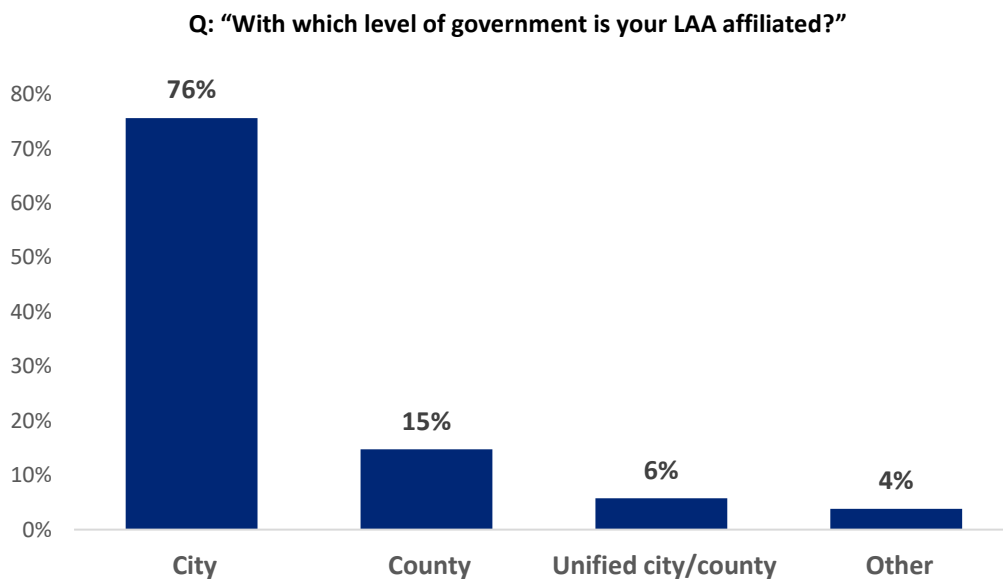
### **Private Local Arts Agencies are Tax-Exempt Nonprofit Organizations**

- 98 percent of private LAAs have received 501(c)3 tax-exempt status. A few private LAAs report that they are unincorporated organizations and/or that they operate under the umbrella of another organization with nonprofit status.
- 47 percent of private LAAs have been "designated" by the local government as the official LAA for its community.

- 92 percent of private LAAs are independent organizations or facilities. A few are located under the umbrella of an arts center or performing arts center (2 percent), a Chamber of Commerce (1 percent), or another type of community organization.
- Revenues received by private LAAs typically include a mixture of donations from individuals and businesses, foundation support, earned-income activities, and grants or service contracts from government. They are likely to be engaged in programs and services such as marketing, online art and event calendars, audience development, volunteer recruitment, board development, and individual giving. They partner extensively with non-arts community organizations as well as with local municipal agencies.

### Government Local Arts Agencies are Usually Part of City Government

The majority of government LAAs are affiliated with city government (76 percent), while the remainder are found within county government (15 percent) or a unified city/county government (6 percent).



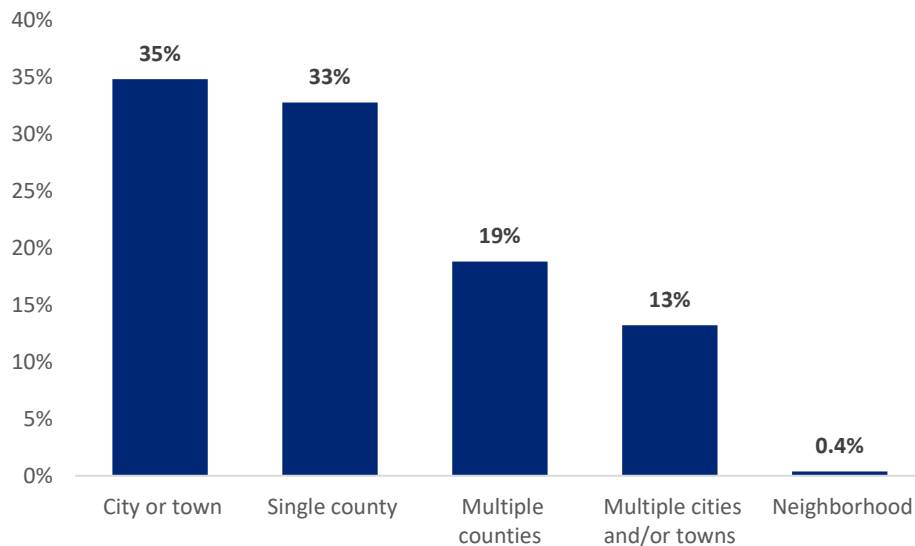
- 21 percent of government LAAs are independent agencies, departments, divisions, programs, or facilities within the local government structure.
  - 26 percent of government LAAs operate under the umbrella of the Mayor’s Office or the City/County Manager’s Office. Other common locations for government LAAs to be situated within the local government structure include Parks and Recreation (19 percent) or Economic/Community Development (13 percent).

- 31 percent of chief staff executives at government LAAs report to a Mayor. 22 percent report to a City/County Manager. 16 percent report to a City or County Council.
- 21 percent of government LAAs report that the chief staff executive (e.g., executive director, etc.) participates as a member of a mayor's (or county executive's) "cabinet" of senior staff advisors.
- Not surprisingly, the largest source of revenue for government LAAs is from local government sources such as general fund and line-item allocations and dedicated local tax revenues. Their largest expenditure is often for awarding grants and contracts to local cultural institutions and individual artists. Typically, government LAAs are heavily engaged in partnerships with other city agencies.

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

LAAs serve communities of all shapes. Most LAAs define their primary service area as either a single city or town (35 percent) or a single county (33 percent). Fewer LAAs define their primary service area as multiple counties (19 percent) or an area that includes multiple cities and/or towns but not defined by county borders (13 percent). Very few LAAs define their service area as a unique neighborhood (0.4 percent).

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



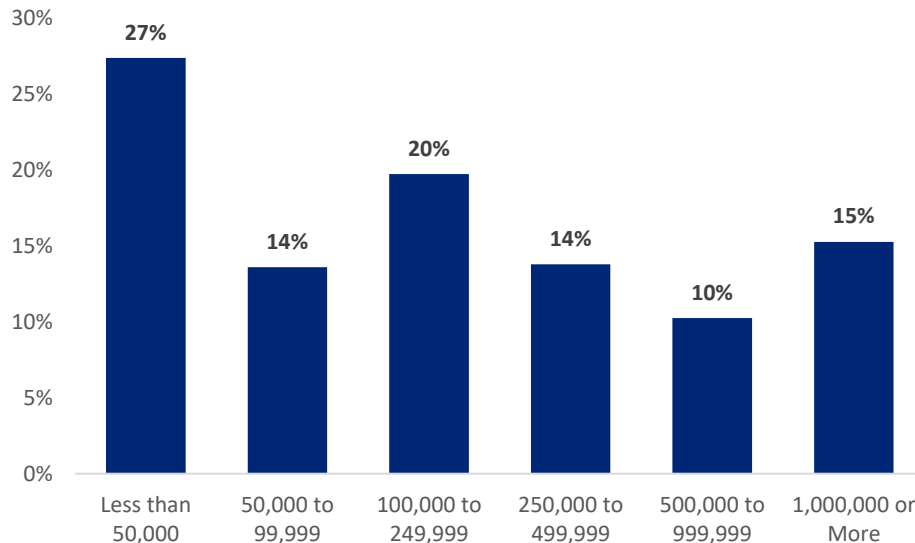
- Private LAAs serve a wide range of community types including a single county (39 percent), a multi-county region (27 percent), a single city or town (17 percent), or a multi-city or multi-town region that is not defined by county borders (16 percent).

- Government LAAs are most likely to define their primary service area as a single city or town (77 percent) or a single county (18 percent). None of the responding government LAAs define their primary service area as a multi-county region or as a unique neighborhood (0 percent each).
- Some communities have multiple LAAs that work to meet different needs for their constituents. The people of Philadelphia, for example, are served by three: Greater Philadelphia Cultural Alliance (a nonprofit organization); Arts & Business Council of Greater Philadelphia (an affiliate of the Chamber of Commerce); and City of Philadelphia Office of Arts, Culture and the Creative Economy (a city agency).

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

LAAs serve communities of all sizes. More than one quarter of LAAs serve smaller communities with populations of 50,000 or fewer people (27 percent). One half of LAAs serve a community that is home to between 50,000 and 500,000 (48 percent). The remaining one quarter of LAAs serve populations of 500,000 or more (25 percent), including 15 percent that serve populations of 1 million or more.

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



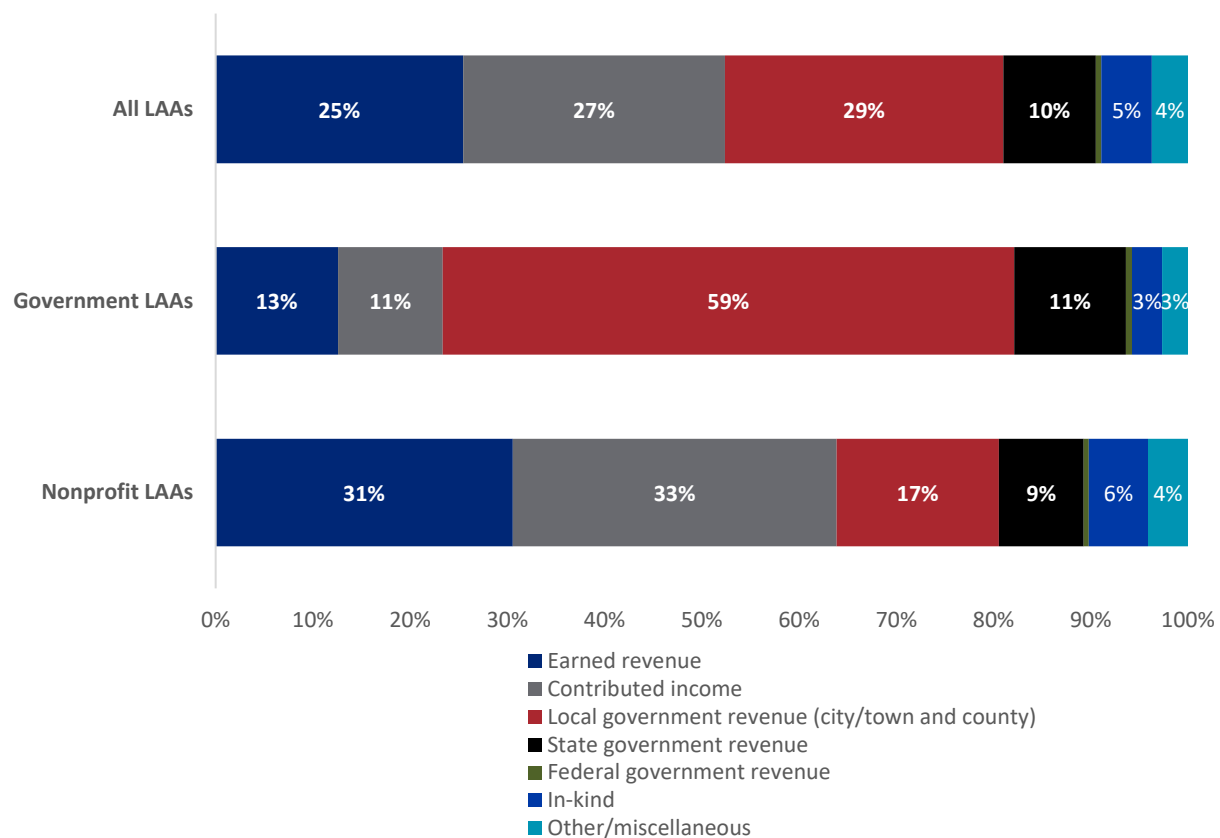
- Not surprisingly, LAAs with larger budgets tend to serve communities with larger populations.
- Government LAAs tend to serve smaller populations than do private LAAs. 49 percent of government LAAs serve communities with a population of fewer than 100,000 people, while only 38 percent of private LAAs do the same.



## Local Arts Agencies Receive Financial Support and Revenue from Many Sources

Nationally, the largest source of LAA funding is local government, followed closely by private sector contributions and earned income. LAAs receive a similar portion of funding from earned revenue (25 percent), contributed income (27 percent), and local government support (29 percent). Other sources of LAA funding include state government support (10 percent), federal government support (1 percent), in-kind support (5 percent) and other/miscellaneous sources (4 percent).

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

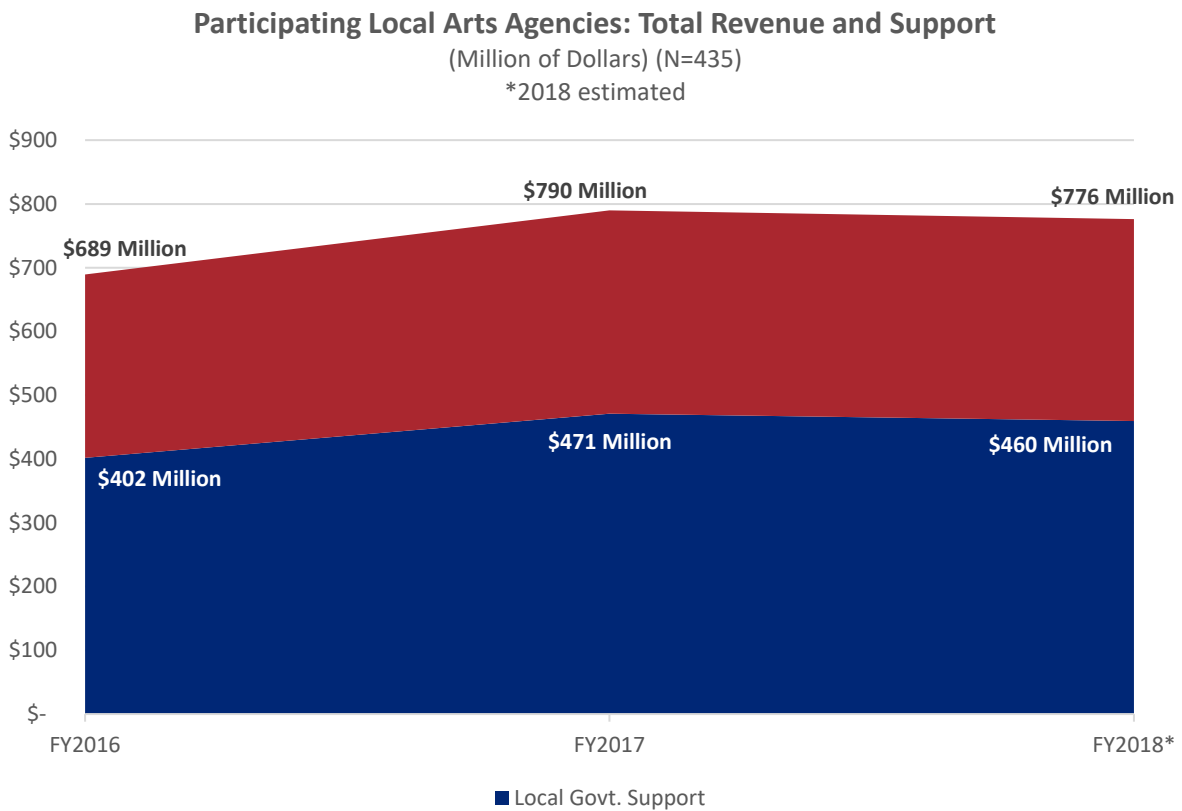


- A closer examination of LAA revenues, however, reveals significant differences depending whether the LAA is public or private. As in past studies, the majority of public LAA revenues come from municipal government sources (59 percent), while private LAAs see their largest share coming from private contributions (33 percent) and earned sources (31 percent). These revenue percentages are similar to past studies from the 2000s and even the 1990s.
- Interestingly, the percentage of revenue from both state and federal government sources is similar for both types of LAA.

## Participating Local Arts Agencies Received \$790 Million in Total FY2017 Revenue

A total of 435 LAAs (81 percent of the 537 LAAs that completed the survey) provided a complete three-year revenue history from FY2016 through FY2018.<sup>1</sup> Those 435 LAAs received a total of \$790 million in support and revenue during FY2017, including \$471 million in local government support (city or county).

**Q: Provide the local government support and the total support and revenue received by your LAA during the fiscal years listed below.”**



- The 435 LAAs that provided a three-year revenue history reported that their aggregate organizational revenues increased 14.7 percent from FY2016 to FY2017, and then decreased 1.8 percent from FY2017 to FY2018.
- Similarly, these 435 LAAs reported that their aggregate support from local government sources increased 17.2 percent from FY2016 to FY2017, and then decreased 2.3 percent from FY2017 to FY2018.

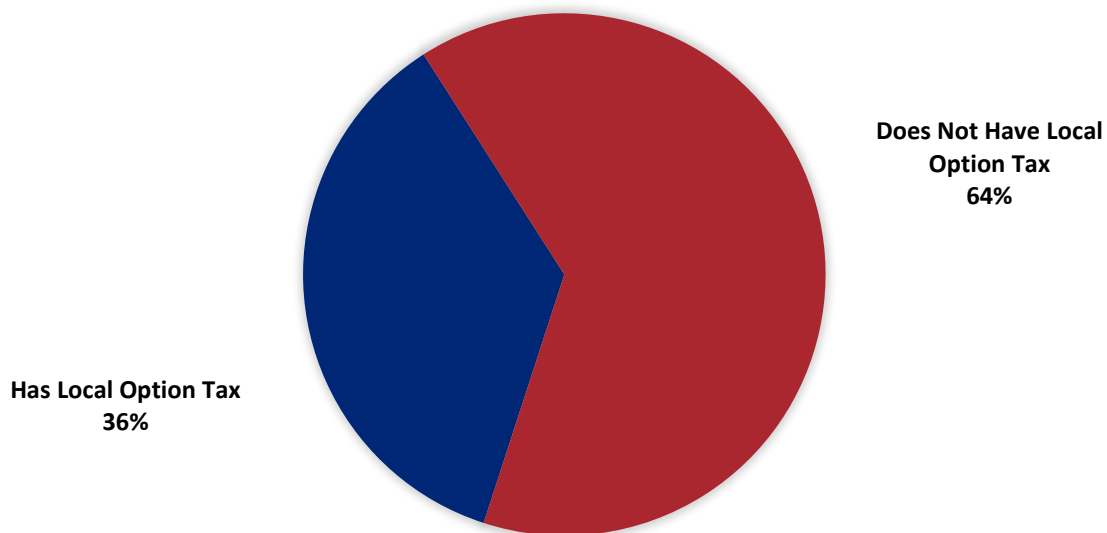
<sup>1</sup> Many of the responding LAAs provided estimated revenue totals for FY2018, while actual budget totals were reported for FY2016 and FY2017

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

LAAAs are instrumental in the establishment of local option taxes—designated tax revenue streams that are used to fund arts and culture locally. A local option tax is a special-purpose tax levied at the city or county level and used as a means of raising funds for specific area projects. They require either a public referendum (i.e., a vote) or a policy ordinance before they can be implemented. Local option taxes provide significant and long-term funding for the arts community. Examples include St. Louis’ property tax (approximately \$70 million per year for the arts and culture), San Francisco’s hotel tax (\$30 million), Denver’s sales tax (\$45 million), and Cuyahoga County, OH’s cigarette tax (\$15 million). These dollars are allocated in many ways and do not always flow through LAA budgets.

More than one third of local arts agencies report that their community has a local option tax from which funds are used directly to support the arts and culture (36 percent).

**Q: “Are revenues generated by any local or state option taxes used directly to support the arts in your community?”**

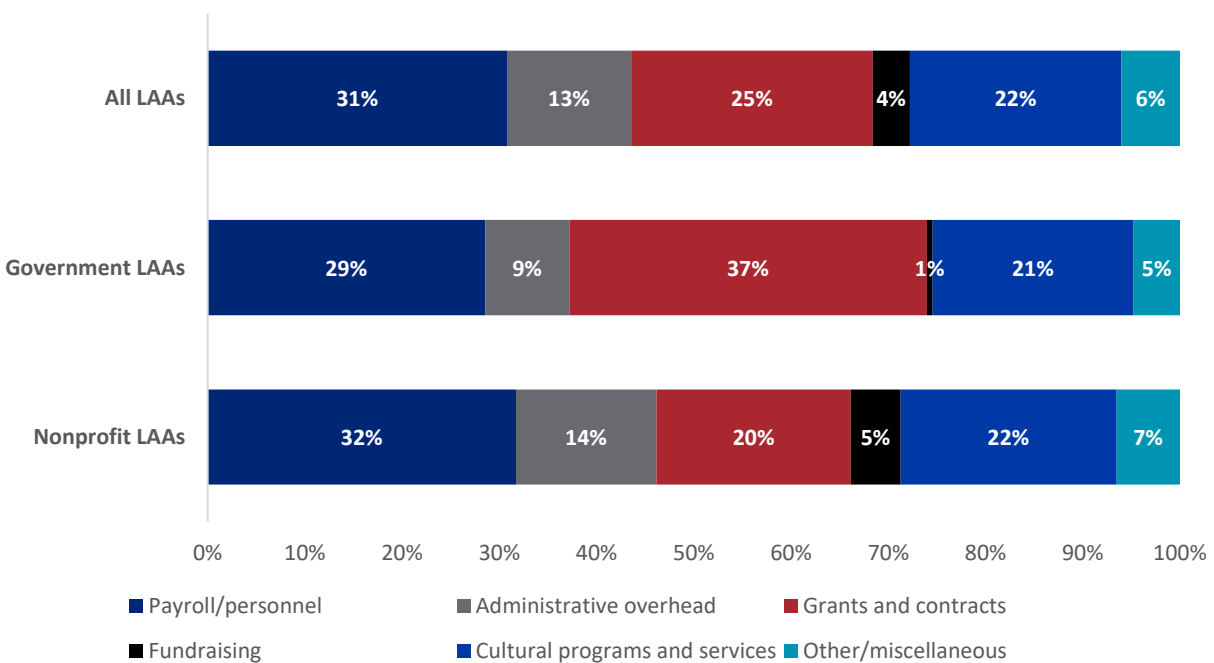


- Larger communities are more likely to have a local option tax for the arts than are smaller communities. While only 27 percent of LAAs serving smaller communities of 100,000 people or fewer report that their community has a local option tax that supports the arts, 41 percent serving communities of between 100,000 and 999,999 people and 45 percent serving communities of 1 million or more report the same.
- Government and nonprofit LAAs are equally likely to report that their community has a local option tax for the arts (35 percent and 36 percent, respectively).

## Local Arts Agencies Spend on Personnel, Financial Support, and Programs

Overall, LAAs spend nearly one half of their operating budgets on payroll and personnel (31 percent) and administrative overhead (13 percent). They spend one quarter of their budget to provide direct financial support such as grants and contracts (25 percent), and they spend nearly as much to provide cultural programs and services to members of their communities (22 percent). Other categories of expenditure include fundraising (4 percent) and other/miscellaneous expenses (6 percent).

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

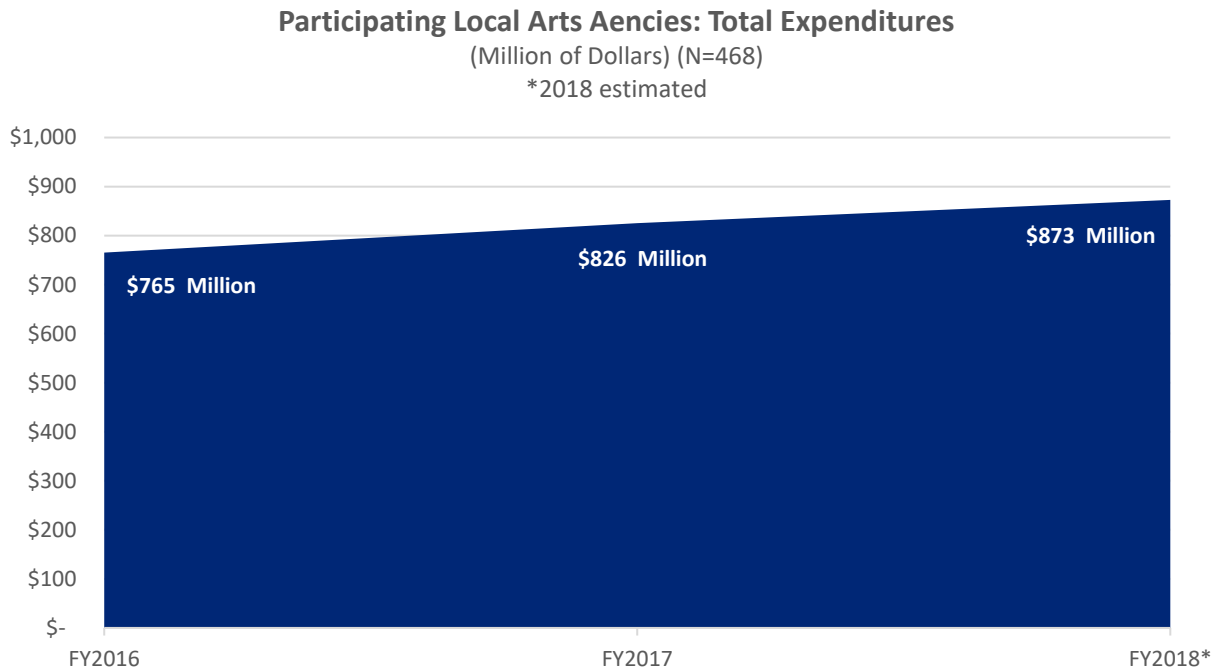


- There are significant differences in categories of expenditure between government LAAs and nonprofit LAAs. Most notably, the typical government LAA spends 37 percent of its operating budget to provide direct financial support to organizations and artists in the community such as grants and contracts, while the typical nonprofit LAA spends only 20 percent of its budget on the same.
- Interestingly, the percentage of expenditures made for presenting cultural programs and services to the community is similar for both types of LAA.
- Nonprofit LAAs spend a larger portion of their budget on administrative costs. The typical nonprofit LAA spends 46 percent of its operating budget on payroll/personnel and administrative overhead, while the typical government LAA spends 38 percent of its budget on the same.

## Participating Local Arts Agencies Spent \$826 Million during FY2017

A total of 468 LAAs (87 percent of the 537 LAAs that completed the survey) provided a complete three-year expenditure history from FY2016 through FY2018.<sup>2</sup> Those 468 LAAs spent a total of \$826 million in operating expenditures during FY2017.

Q: "Provide the total expenditures made by your LAA during the fiscal years listed below."

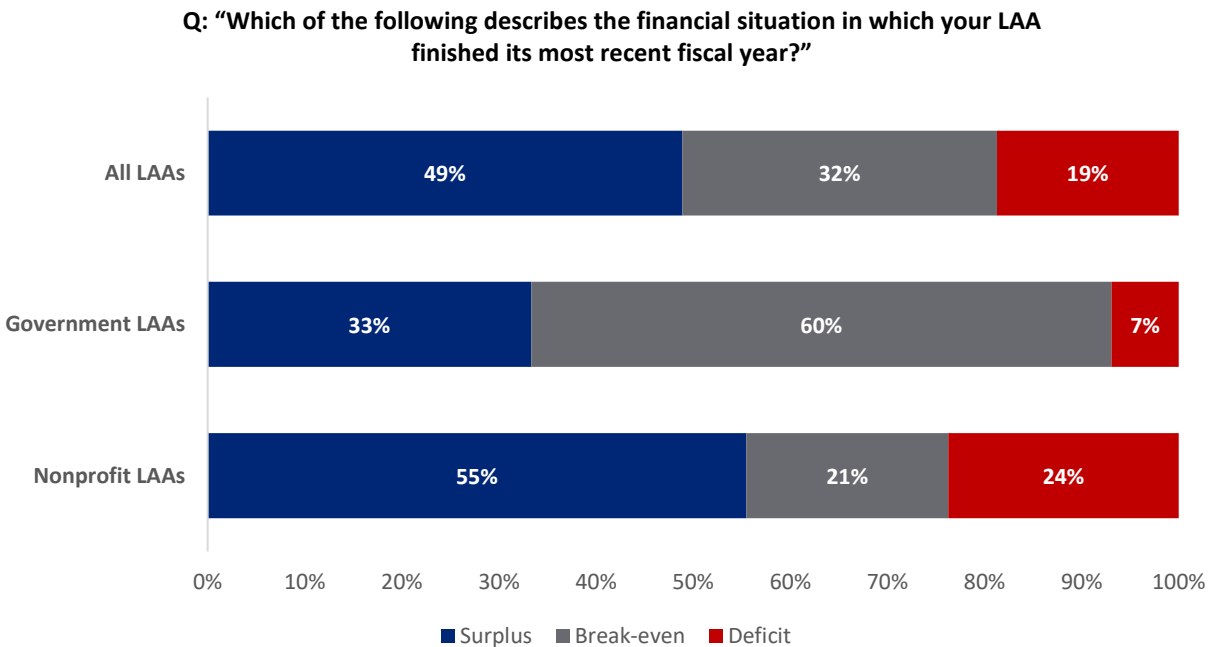


- The 468 LAAs that provided a three-year expenditure history reported that their aggregate organizational expenditures increased 8.0 percent from FY2016 to FY2017, and then increased another 5.7 percent from FY2017 to FY2018.

<sup>2</sup> Many of the responding LAAs provided estimated expenditure totals for FY2018, while actual totals were reported for FY2016 and FY2017

## One Half of Local Arts Agencies Had a Budget Surplus

One half of LAAs (49 percent) reported ending their most recently completed fiscal year with a budget surplus. One third (32 percent) reported ending in a break-even position, and 19 percent reported a budget deficit. For most participating LAAs, this was their fiscal year that ended during 2017.

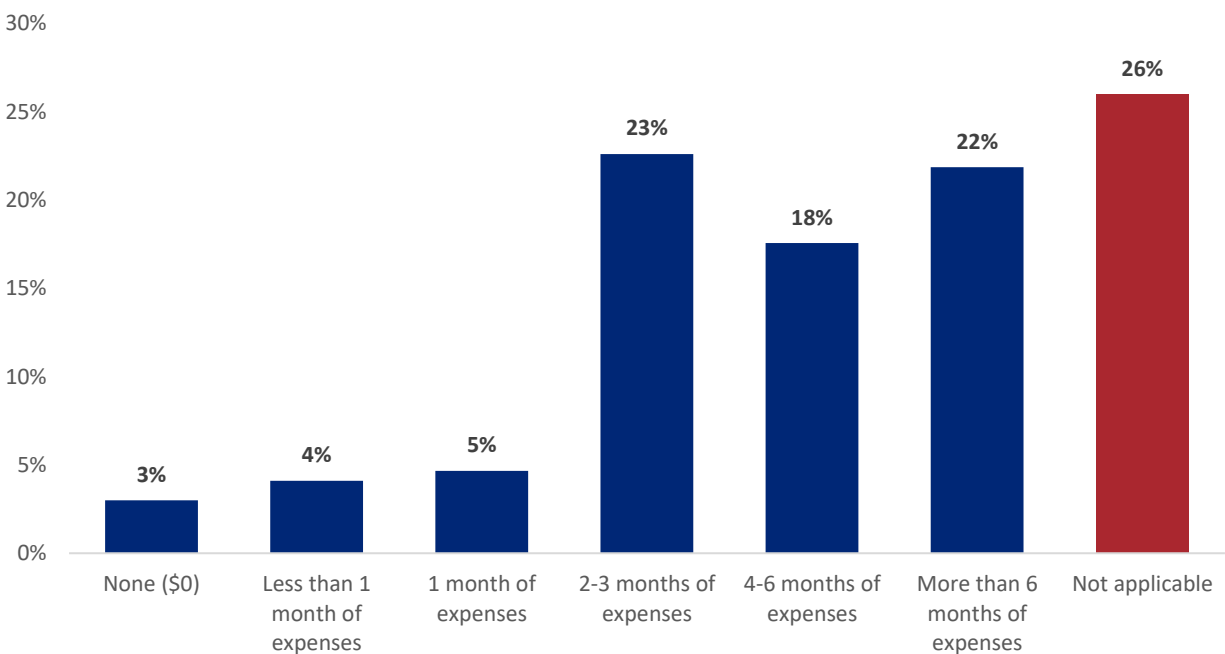


- Government LAAs are three times more likely than nonprofit LAAs to report a break-even balance sheet (60 percent and 21 percent, respectively). This is not surprising as government LAAs are probably more likely to balance their budget based on a consistent allocation of local government revenue, and also more likely to return remaining dollars into a city or county general fund.
- Nonprofit LAAs are more likely to report a surplus than are government LAAs (55 percent and 22 percent, respectively), and also more likely to report a budget deficit (24 percent and 7 percent, respectively).

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

Two-thirds of LAAs (63 percent) had two or more months of expenses readily available as cash (or cash reserves) at the time they completed survey. Only 12 percent of LAAs reported that they had one month or less of expenses available as cash, including three percent of LAAs who reported that they had no cash available. Twenty six percent of LAAs indicated that this question is not applicable to them (including 16 percent that are government LAAs and report that their remaining dollars roll back into the municipal general fund).

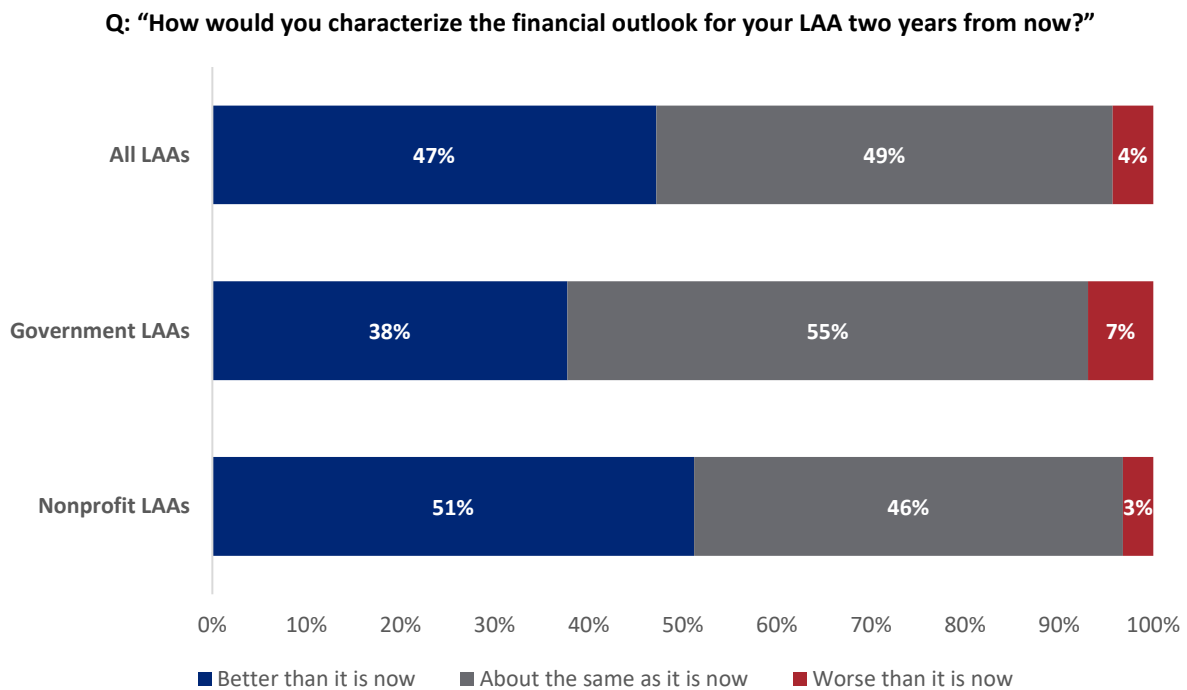
Q: "How much cash (including cash reserves) does your LAA have readily available right now?"



- 81 percent of nonprofit LAAs reported having at least two months of expenses readily available as cash, including 27 percent that reporting having six or more months of expenses available.
- Three quarters of government LAAs (73 percent) reported that this question was not applicable: 52 percent because any remaining dollars roll back into a municipal general fund, and 21 percent for other/miscellaneous reasons.

## Local Arts Agencies Have a Positive Financial Outlook for Themselves

Nearly one half of LAAs anticipate that their financial outlook two years from now will be better than it is today (47 percent). A similar portion said that they expect their financial outlook in two years to be about the same as it is currently (49 percent). Only 4 percent of LAAs expect their financial outlook to be worse in two years than it is currently. *By way of comparison, the 2015 LAA Census reported that only 17 percent of the responding LAAs anticipated that their financial outlook would be better in two years.*



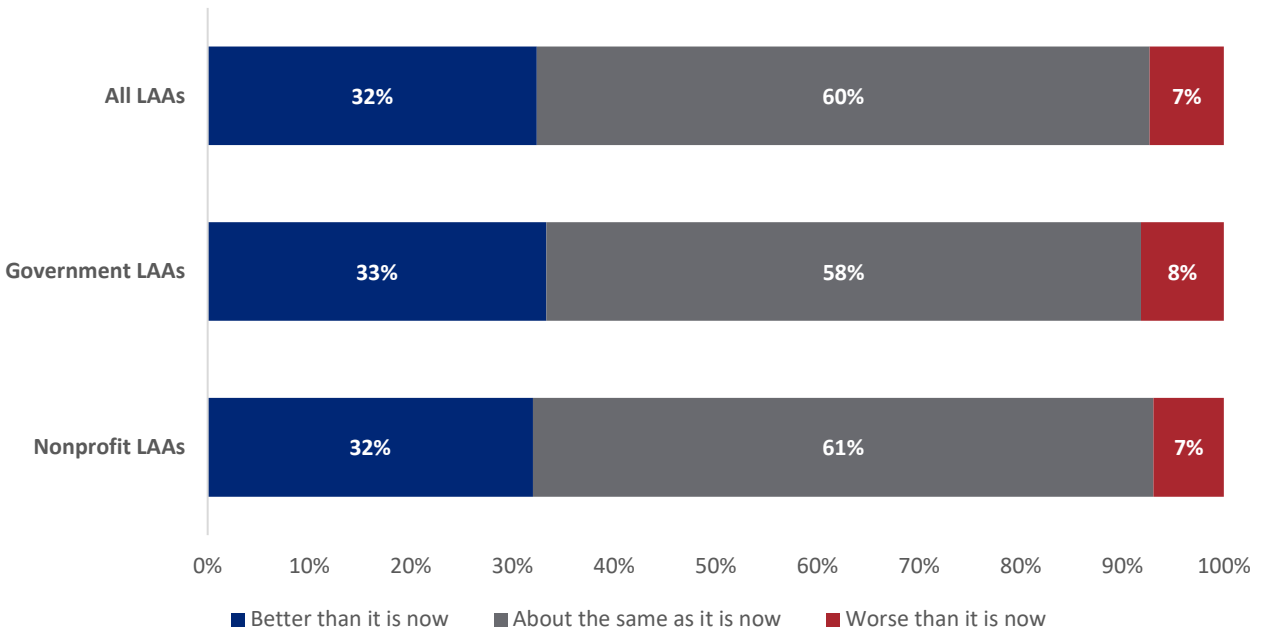
- Nonprofit LAAs have a generally more optimistic outlook than government LAAs. 51 percent of nonprofit LAAs expect their financial outlook in two years to be better than it is today, compared to only 38 percent of government LAAs.



## Local Arts Agencies Have a Positive Financial Outlook for Constituents

One third of LAAs anticipate the financial situation of their constituents to be better two years from now than it is currently (32 percent). Sixty percent of LAAs expect that their constituents' financial outlook will remain about the same in two years as it is now. Only 7 percent of LAAs expect that the financial outlook of their constituents will be worse in two years.

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

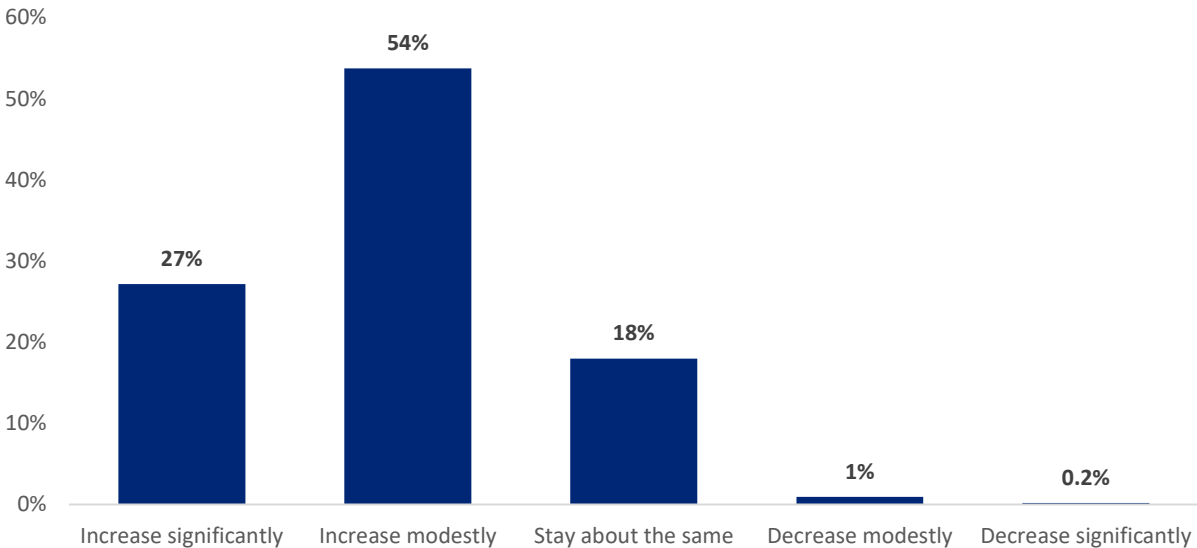


- Government and nonprofit LAAs reported similar expectations about the financial outlook for their constituents in two years' time.

## Local Arts Agencies Expect Demand for Their Services to Increase

Eighty-one percent of LAAs anticipate that demand for their services will increase during the next two years, including 27 percent who anticipate that it will significantly increase. Eighteen percent expect demand will stay about the same. Only 1 percent of LAAs expects demand for their services to decrease during the next two year. *By way of comparison, the 2015 LAA Census reported that 61 percent of the responding LAAs anticipated increased demands for their services during the next two years.*

Q: “During the next two years, do you anticipate that demand for services from your LAA will change?”



- LAAs that serve large, urban communities are more likely to expect the demand for their services to increase *significantly* than are LAAs that serve smaller communities. While only 17 percent of LAAs serving smaller communities of 100,000 people or fewer expect demand for their services to increase significantly, 32 percent of LAAs serving communities of between 100,000 and 999,999 people and 40 percent of LAAs serving communities of 1 million or more people report the same.

## **SECTION 2—Local Arts Agency Board, Staff, and Volunteers**

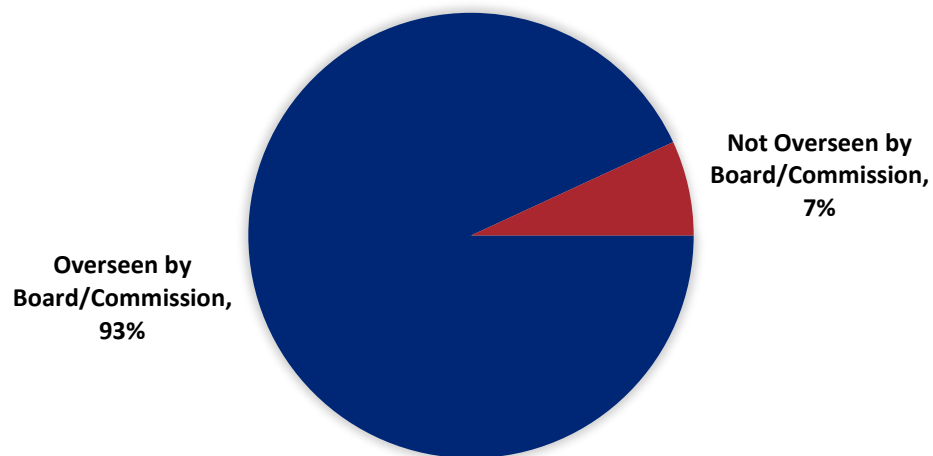
In general, LAA employees are educated white women, often with a degree in an arts-related field. (See the sidebar on Page 26 for more information about the 2018 Survey of LAA Salaries and Compensation.)

- 82 percent of the responding LAA employees categorize their race/ethnicity as White or Caucasian or European American only, while 18 percent identify as a person of color. These findings are similar to the findings from the 2013 report.
- 78 percent identify their gender identify as female (cisgender). This finding represents a 6 percent increase from the 2013 finding of 72 percent.
- 91 percent of LAA employees have at least a four-year college degree; including 45 percent have at least one graduate degree.

### **Most Local Arts Agencies are Overseen by a Board or Commission**

Ninety-three percent of LAAs are held accountable to, or otherwise overseen by, a board of directors or commission of appointed individuals (or a similar advisory or governing body). Overall, these boards or commissions have an average of 17 members.

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

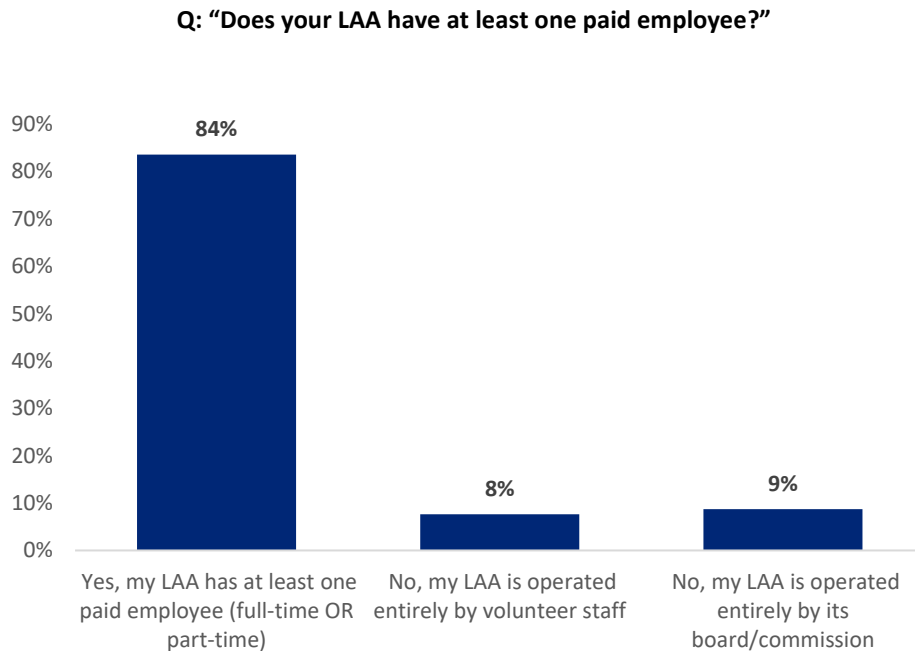


- 99 percent of private LAAs have a board of directors or other governing body. The boards of private LAAs average 22 members.

- 80 percent of government LAAs are overseen by a commission of appointed individuals or similar advisory group. The commissions of government LAAs average 15 members, making them smaller on average than the boards of private LAAs.
- The size of an LAAs board/commission does not directly correlate with the size of the community it serves or the size of its operating budget.

## Most Local Arts Agencies Have At Least One Paid Employee

Eighty-four percent of LAAs have at least one paid employee (either full-time or part-time), eight percent are operated entirely by volunteer staff, and nine percent are operated entirely by their board/commission.



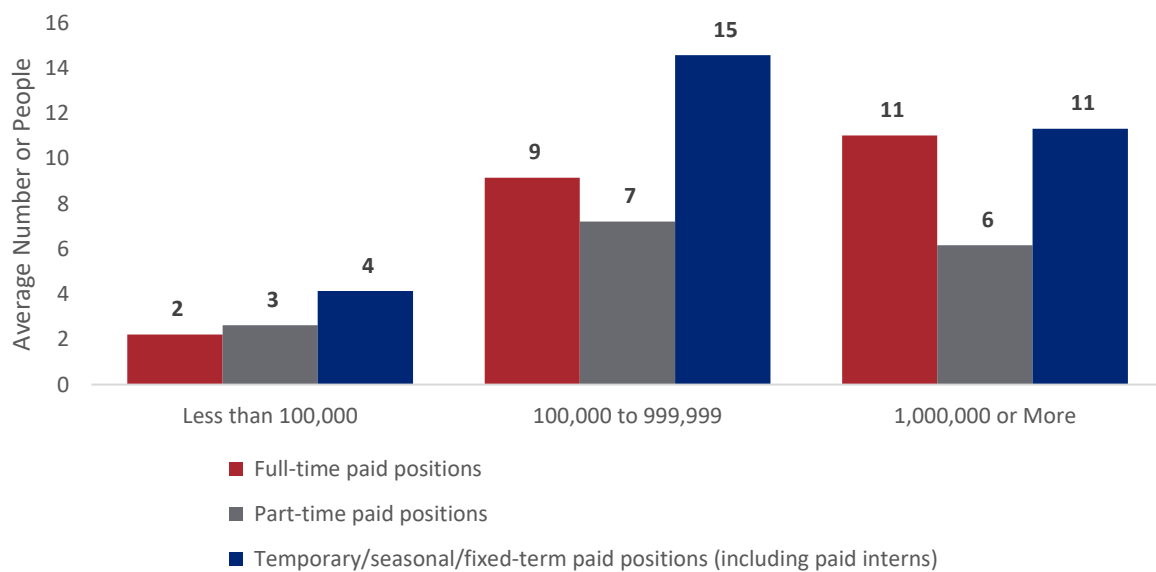
- Nonprofit LAAs are more likely to have paid staff (86 percent) than government LAAs (79 percent), while government LAAs are more likely to be run entirely by their board/commission (15 percent), than nonprofit LAAs (6 percent).
- 47 percent of LAAs with budgets between \$1 and \$99,999 have no paid staff, while 98 percent of LAAs with budgets of \$100,000 or more have paid staff.
- Similarly, 68 percent of LAAs serving populations of less than 100,000 people have paid staff, while 94 percent of LAAs serving between 100,000 to 999,999 people have paid staff, and 98 percent of LAAs serving 1,000,000 or more people have paid staff.

## Local Arts Agencies Rely on a Combination of Employees and Volunteers

Overall, the nation’s LAAs (that have at least one paid employee) average 7 full-time, paid employees. The average staff size varies, however, depending on the size of the LAA’s budget and the size of the community it serves.

LAAs with paid staff that serve a community of fewer than 100,000 people have, on average, 2 full-time paid positions, 3 part-time paid positions, and four temporary/seasonal/fixed-term positions. LAAs with paid staff serving communities between 100,000 and 999,999 people or communities of one million or more people have similar staff sizes: nine and 11 full-time staff, seven and six part-time staff, and 15 and 11 temporary/seasonal/fixed-term positions, respectively.

**Q: “Using the categories listed below, how many people were employed by your LAA during the past year? Count the number of individual people (not full-time equivalents).”**



Overall, LAAs receive contributions of time and effort from an average of two full-time volunteers, 61 part-time volunteers, and 55 temporary/seasonal/fixed-term volunteers (including unpaid interns).

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

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

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

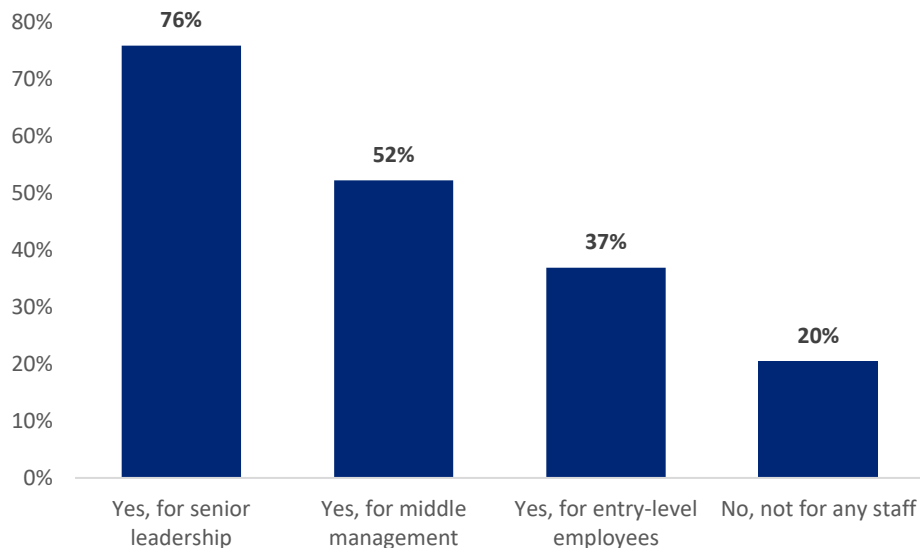
### ***Average Salaries of Local Arts Agency Employees (September/October 2018)***

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

## Most Local Arts Agencies Provide Professional Development for Senior Staff

Overall, 80 percent of local arts agencies provide financial resources and/or paid time off annually for at least some staff to receive professional development outside of the organization. However, LAAs are more likely to provide access to professional development opportunities for senior staff than they are for middle management or entry level staff.

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



- 76 percent of LAAs provide financial resources and/or paid time off for senior leadership to receive professional development each year outside of the organization such as conferences, workshops, fellowships, trainings, and online courses/webinars. 52 percent of LAAs do the same for middle management staff, and 37 percent of LAAs do the same for entry-level employees.
- Only 20 percent of LAAs do not provide access to professional development opportunities to any staff.
- Government and nonprofit LAAs are about equally likely to offer professional development for their senior staff (73 percent and 77 percent, respectively). However, government LAAs are more likely than private LAAs to offer professional development for middle management (61 percent and 49 percent, respectively) and for entry-level employees (44 percent and 34 percent, respectively).
- LAAs with larger operating budgets are more likely to provide access to professional development.

## SECTION 3—Local Arts Agency Diversity Policies and Activities

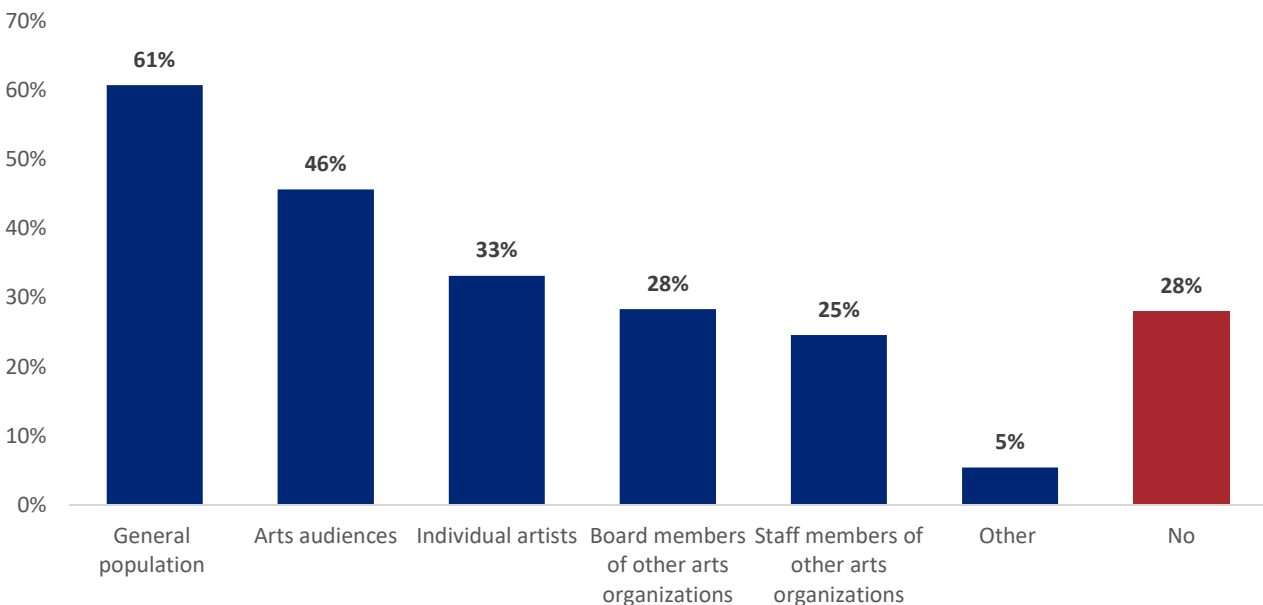
Each year the United States’ 4,500 LAAs collectively invest an estimated \$2.8 billion in their local arts and culture ecosystems. This includes an estimated \$600 million in direct investment in artists and arts and culture organizations through grants, contracts, and loans. This makes LAAs, collectively, the largest distributor of publicly-derived funds to arts and culture and one of the largest and steadiest underwriters of artists and creative workers in the United States. It is therefore crucial that LAAs employ a strong lens of equity to consider the full scope of their investments. *(See the sidebar on Page 51 for more information about the supplemental survey questions on 2018 grantmaking and equitable investment.)*

### Local Arts Agencies Track Demographic Trends Within Their Constituencies

Sixty-one percent of LAAs track demographic trends about the general population of the community they serve. Fewer track these trends among arts audiences specifically (26 percent), individual artists (33 percent), board members of other arts organizations (28 percent), staff members of other arts organizations (25 percent), and/or other groups (5 percent).

Only 28 percent of LAAs report that they do not track diversity trends within their community.

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

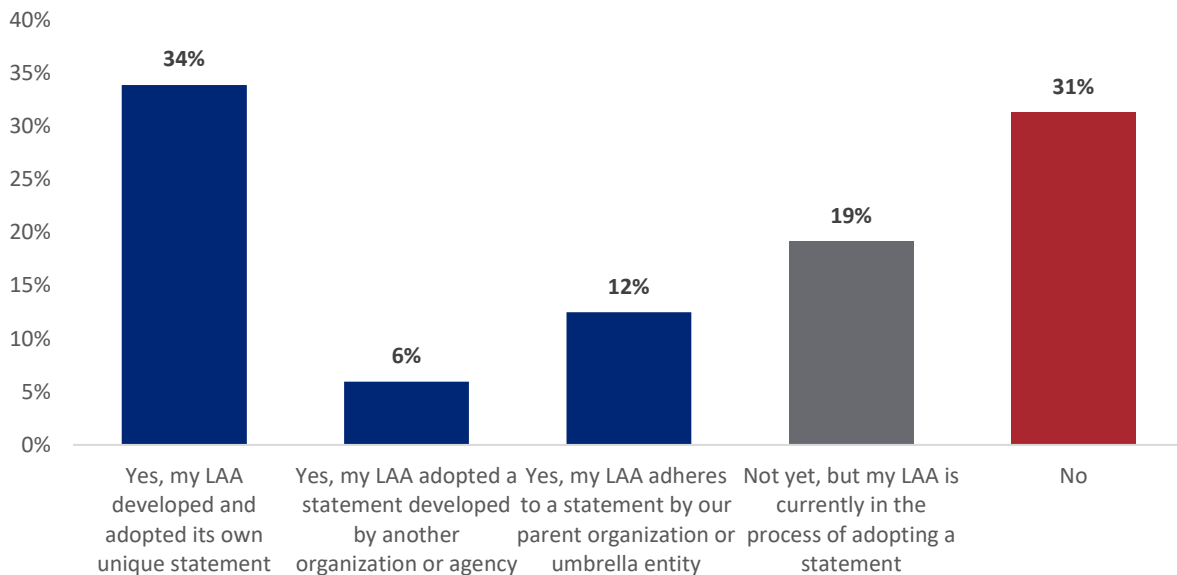




## One Half of Local Arts Agencies Have Adopted a Diversity Statement

One half of LAAs have adopted or adhere to at least one diversity, equity, and inclusion (DEI) statement (50 percent). Another 19 percent of LAAs indicated that are currently in the process of adopting a DEI statement. One third of LAAs (31 percent) have not adopted or do not adhere to a DEI statement, nor are they in the process of adopting one.

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

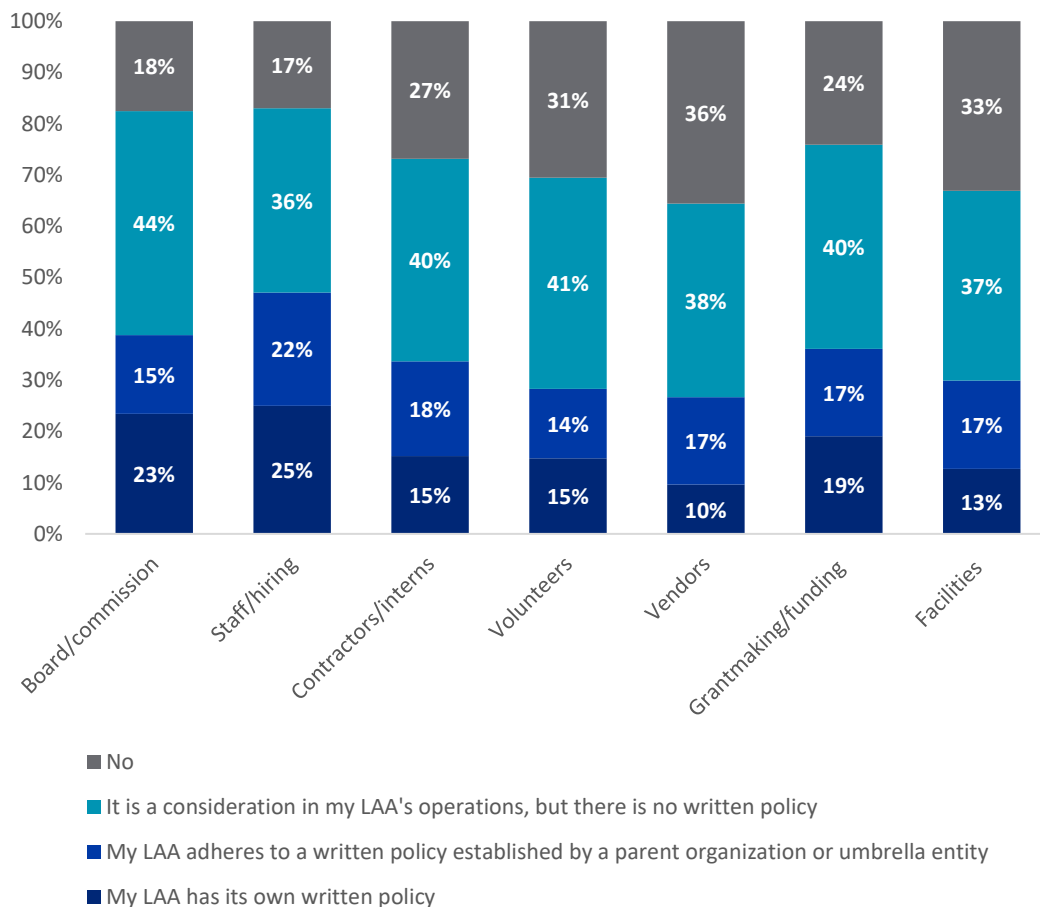


- 34 percent of LAAs have developed and adopted their own unique statement, 6 percent of LAAs have adopted a statement that was developed by another organization (such as Americans for the Arts), and 12 percent of LAAs adhere to a statement developed by their parent organization or umbrella entity.
- LAAs with budgets of \$1 million or more are more likely than their counterparts with smaller budgets to have developed their own unique DEI statement (41 percent, compared to 32 percent for both organizations with budgets between \$1 and \$99,999, and organizations with budgets between \$100,000 and \$999,999).
- LAAs that serve larger areas are also more likely to have developed their own unique DEI statements. About half of LAAs serving areas of more than one million people have adopted their own statement (48 percent), compared to 36 percent of LAAs serving areas with 100,000 to 999,999 people, and 27 percent of LAAs serving populations of fewer than 100,000 people.
- Not surprisingly, government LAAs are much more likely to adhere to a DEI statement developed by a parent organization or umbrella entity (33 percent) than are private LAAs (4 percent).

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

Nearly one half of LAAs (47 percent) have a diversity policy that addresses staffing and hiring procedures: 25 percent of LAAs have their own written policy, and 22 percent have adopted a policy developed by an umbrella entity. Additionally, 36 percent of LAAs indicate that although they have not adopted a written diversity policy for staff and hiring procedures, it is a consideration. Fewer LAAs have diversity policies that address their board/commission members (38 percent), grantmaking/funding (36 percent), contractors/interns (33 percent), facilities (30 percent), volunteers (29 percent), or vendors (27 percent).

**Q: “Does your LAA have—or is it required to adhere to—a diversity policy for any of the following groups, constituencies, or programs.”**

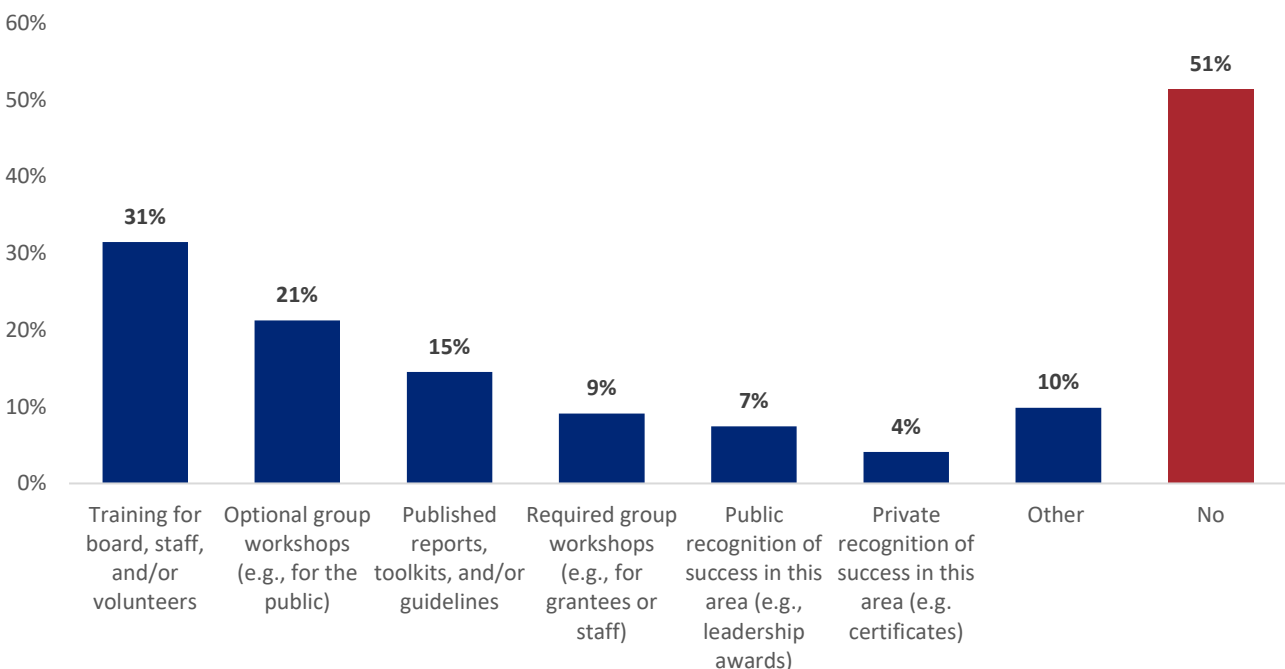


- Not surprisingly, private LAAs are much more likely than government LAAs to have their own written diversity policy on staff/hiring (34 percent and 5 percent, respectively), while government LAAs are much more likely than private LAAs to adhere to the policy established by an umbrella entity (64 percent and 3 percent, respectively).

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

Forty-nine percent of LAAs administer at least one program specifically designed to educate members of their constituency or community on issues of diversity, equity, and inclusion. Most commonly, that means training for board, staff, and/or volunteers (31 percent). Other programs include optional group workshops (21 percent), or published reports/toolkits and or guidelines (15 percent), required group workshops (9 percent), public recognition of success in diversity (7 percent), and private recognition of success (4 percent).

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



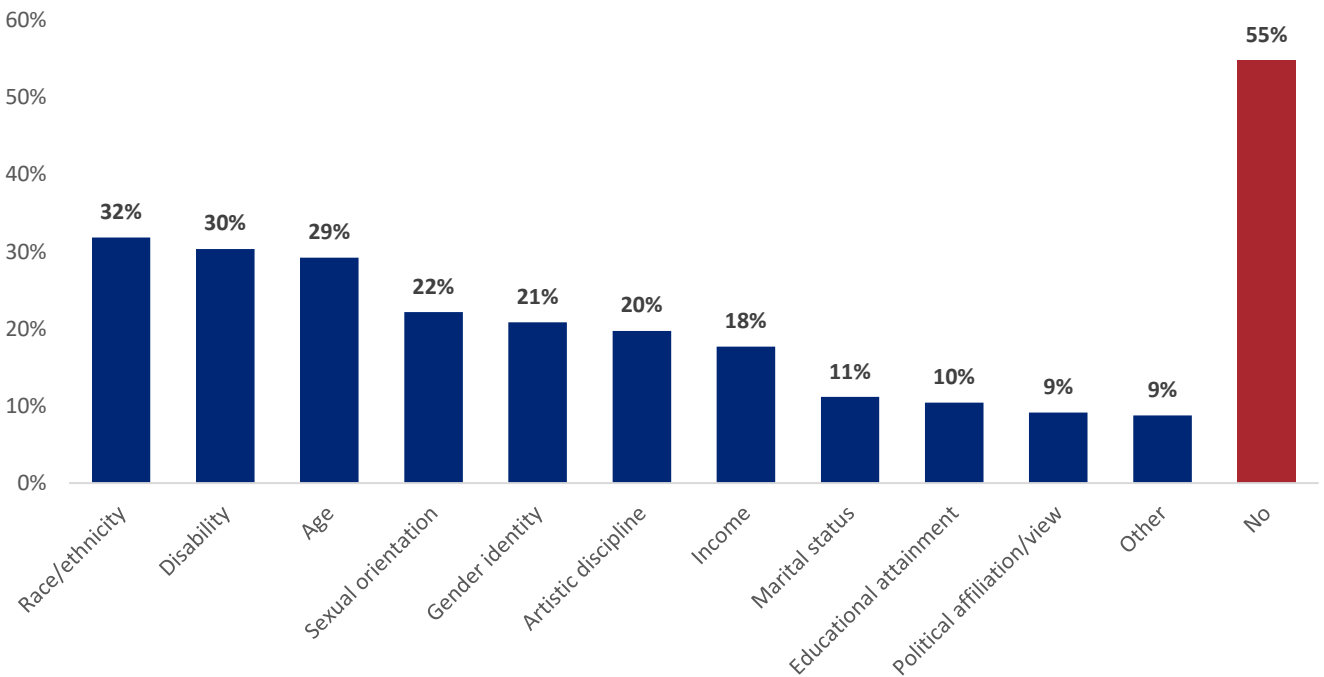
LAAs with larger budgets are more likely to provide educational opportunities for constituents on issues of diversity, equity, and inclusion

- 66 percent of LAAs with budgets of \$1,000,000 or more provide at least one such opportunity, as compared to 51 percent of LAAs with budgets of \$100,000 to \$999,999, and 38 percent of LAAs with budgets of less than \$100,000.
- Only 13 percent of LAAs with no budget offer educational opportunities on these issues.

## Half of Local Arts Agencies Have Diversity Guidelines About Programming

Forty-five percent of LAAs have written guidelines that mandate the consideration of diversity in at least one area when making decisions about programming and/or services (including grants and other forms of direct financial support). Nearly one third of LAAs have these guidelines for consideration of race/ethnicity (32 percent), disability (30 percent), and/or age (29 percent). Two LAAs in 10 have these guidelines for consideration of sexual orientation (22 percent), gender identity (21 percent), artistic discipline (20 percent), and/or income (18 percent). One LAA in 10 has written guidelines that mandate the consideration of marital status (11 percent), educational attainment (10 percent), and/or political affiliation (9 percent).

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



LAAs with larger budgets are more likely to have written guidelines that mandate the consideration of diversity in at least one area when making decisions about programming and/or services.

- 59 percent of LAAs with budgets of \$1,000,000 or more have these written guidelines, as compared to 45 percent of LAAs with budgets of \$100,000 to \$999,999, and 33 percent of LAAs with budgets of less than \$100,000.
- Only 20 percent of LAAs with no budget have written guidelines that mandate the consideration of diversity in at least one area when making decisions about programming and/or services.

## SECTION 4—Local Arts Agency Programs, Services, and Initiatives

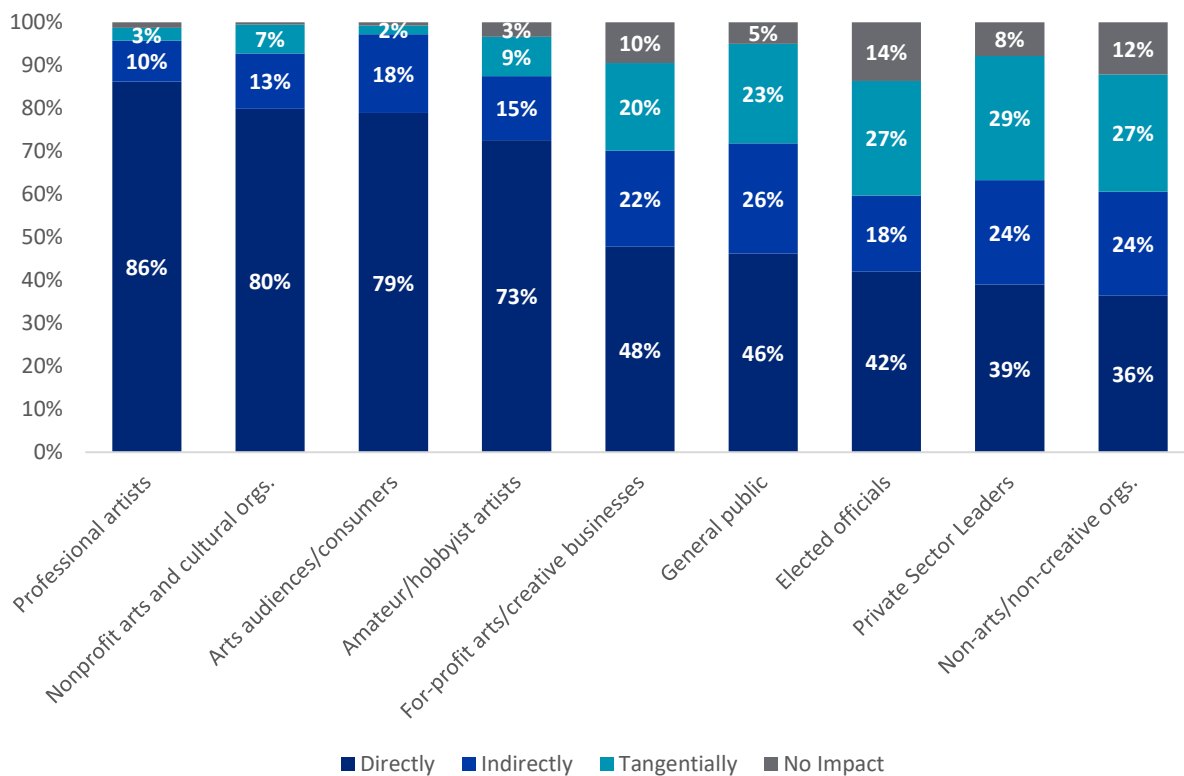
To accomplish their work, LAAs are typically involved in some or all of the following: policy and advocacy, partnerships, grantmaking, facility management, cultural programming, arts services, and/or arts education.

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

Most LAAs report that their work directly impacts their community’s professional artists (86 percent), nonprofit arts and cultural organizations (80 percent), arts audiences/consumers (79 percent), and/or amateur/hobbyist artists (73 percent).

In addition, one half of LAAs report that they directly impact the for-profit arts/creative business in their community (48 percent), and the people in the community who are neither arts audiences nor arts consumers (46 percent). Nearly as many LAAs have a direct impact on elected officials (42 percent), private sector leaders (39 percent), and/or non-arts/non-creative organizations (36 percent). About one quarter of LAAs report that the impact these groups either indirectly or tangentially.

Q: “Which of the following provides the most accurate description of the way your LAA impacts each of the constituency groups listed below.”

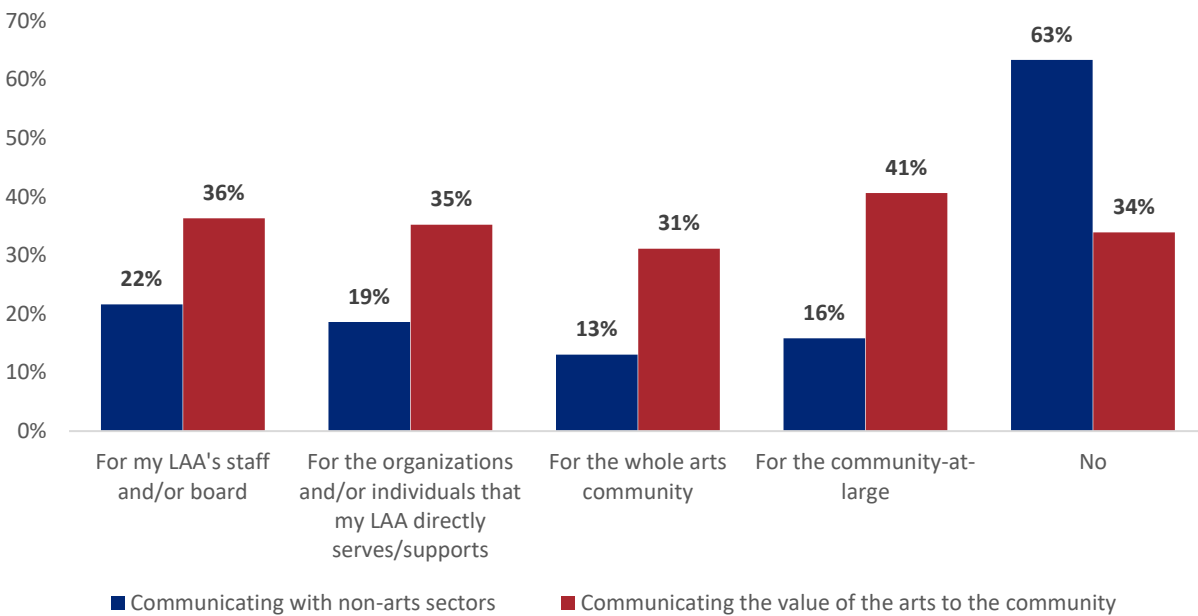


## Local Arts Agencies Provide Materials to Communicate the Value of the Arts

Two-thirds of LAAs provide or underwrite trainings or educational materials *about how to communicate the value of the arts* to the community (66 percent). They provide these trainings/materials for the community-at-large (41 percent), for their own board/staff (36 percent), for the organizations and artists that they serve/support (35 percent), and/or for the entire arts community (31 percent).

About half as many LAAs provide or underwrite trainings or educational materials *about how to communicate with non-arts sectors* within the community (37 percent).

**Q: “The arts have become increasingly integrated into community issues such as health, economics, infrastructure, and equity. Does your LAA provide or underwrite trainings or educational materials on either of the topics in the table below?”**



In both cases, the likelihood of an LAA providing or underwriting trainings or educational materials increases with the size of the LAA’s budget.

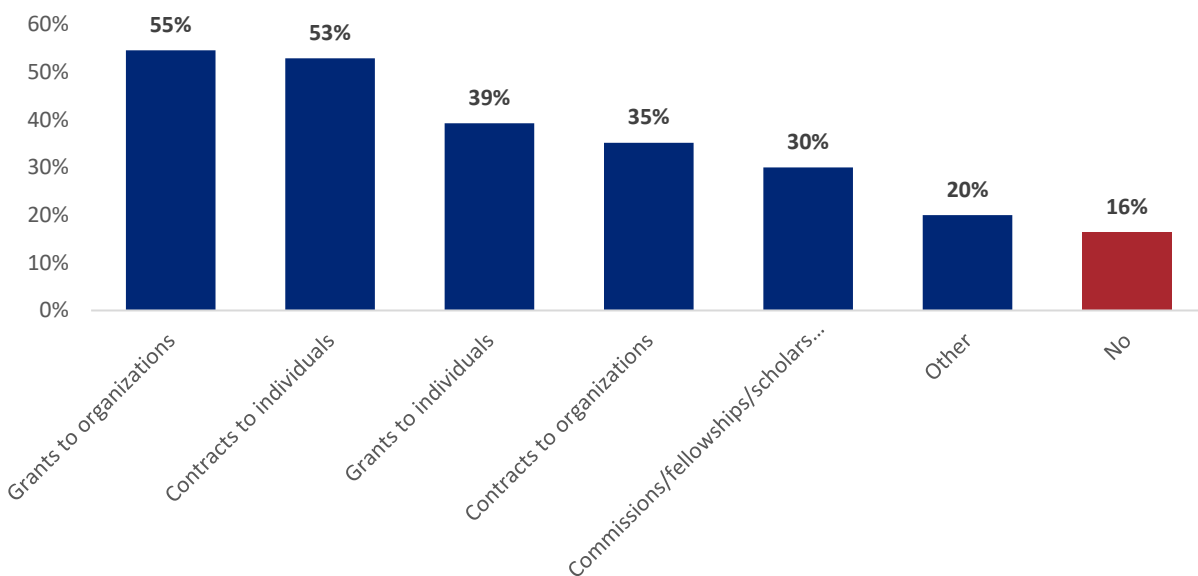
## Local Arts Agencies Provide Financial Support to Artists and/or Organizations

Eighty-four percent of LAAs provide some type of direct financial support to organizations and/or artists in their communities.

The most common method that LAAs use to provide direct financial support is by awarding grants. 59 percent of LAAs are grantmakers: 55 percent award grants to other organizations in the community, and/or 39 percent award grants to individual artists (35 percent do both).

More than half of LAAs (53 percent) provide non-grant contracts to individual artists, while one third provide non-grant contracts to organizations (35 percent). Three LAAs in 10 provide commissions, fellowships/scholarships to individual artists (30 percent). Two LAAs in 10 provide direct financial support through less common funding methods such as loans/microloans or start-up capital (20 percent).

**Q: “Does your LAA use any of the following methods to provide direct financial support (including re-granting programs) to individuals or organizations? Check all that apply.”**

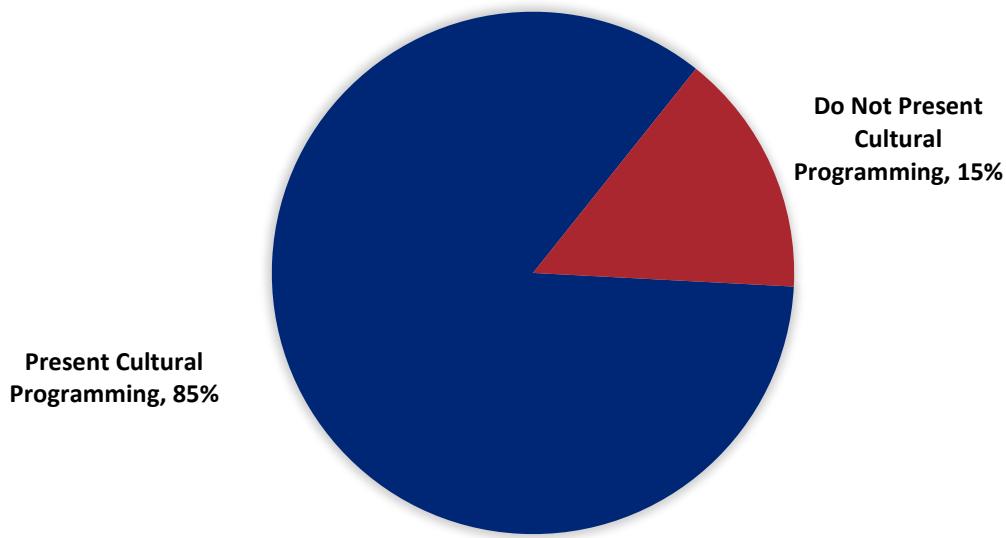


- Government LAAs are more likely to award grants to organizations (70 percent) or individual artists (44 percent) than are private LAAs (48 percent and 37 percent, respectively).
- 92 percent of LAAs with budgets of \$1,000,000 or more provide direct financial support to organizations and/or artists in their community, as compared to 82 percent of LAAs with budgets of \$100,000 to \$999,999, and 80 percent of LAAs with budgets of less than \$100,000.

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

Eighty-five percent of LAAs present their own cultural programming to the public.

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



- Nonprofit LAAs are slightly more likely to present cultural programming than government LAAs (86 percent and 82 percent, respectively).
- LAAs that serve smaller communities are more likely to be presenters than LAAs that serve larger communities. 88 percent of LAAs that serve a population of fewer than 100,00 people present their own cultural programming, as compared to 85 percent of LAAs that serve a population of 100,000 to 999,999 people, and 74 percent of LAAs that serve a population of 1,000,000 or more people.



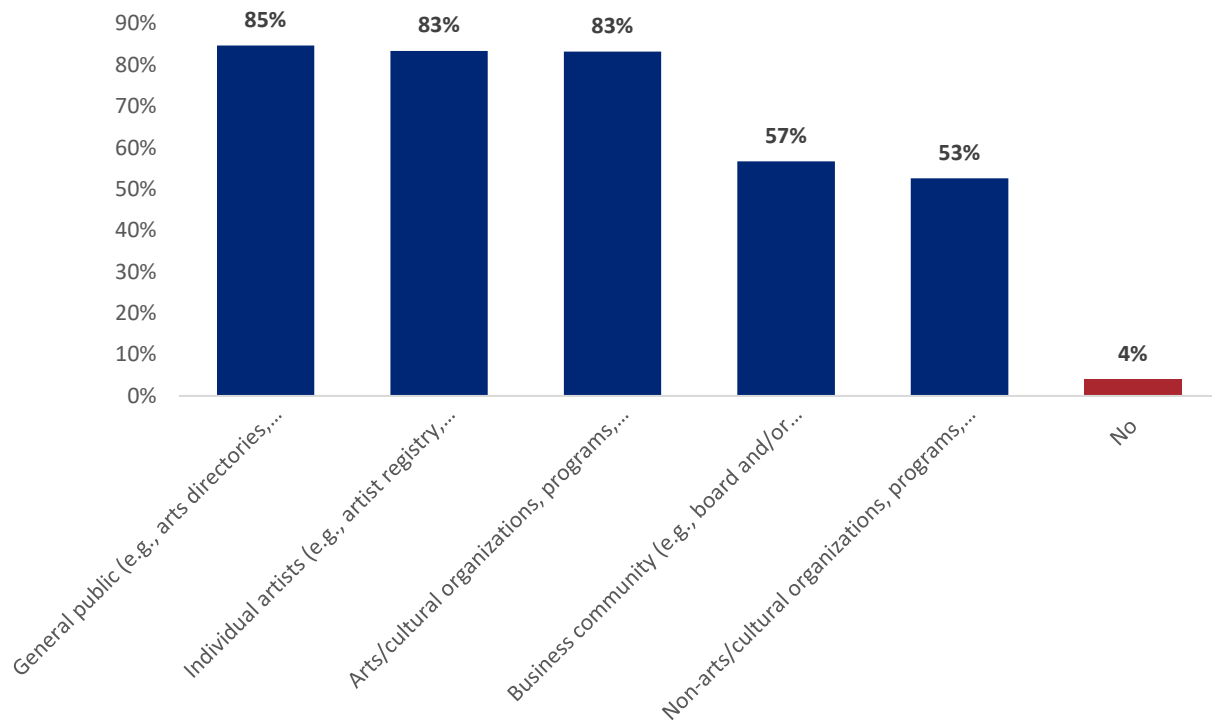
## Local Arts Agencies Provide Services to Organizations, Artists, and the Public

LAAs are service providers to arts constituencies and within the communities they serve. Eighty-five percent of LAAs provide services for the general public such as an arts directory, a calendar of arts events, a ticketing service, or a newsletter. Nearly as many LAAs provide services directly to individual artists such as an artist registry, performance or exhibit space, or professional development (83 percent), and/or provide services directly to other arts/cultural organizations such as trainings/workshops, technical assistance, or facility space (83 percent).

One half of LAAs provide services directly to the business community such as board and/or volunteer placements, rotating art exhibits, art purchase programs (57 percent). Slightly fewer provide services directly to non-arts or non-cultural organizations (53 percent).

Only four percent of LAAs do not provide any of these types of services directly to their constituencies or within their community.

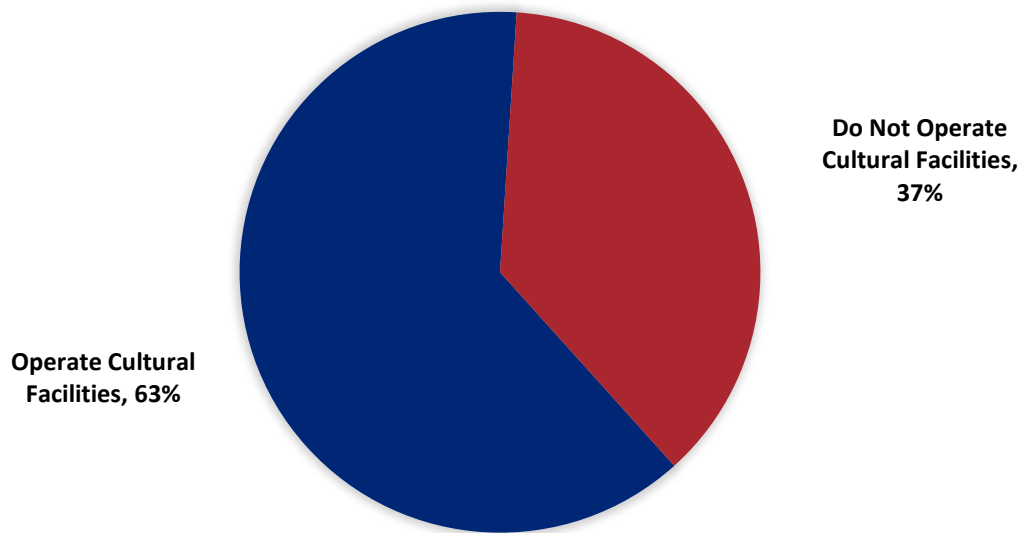
**Q: “Does your LAA provide services directly to any of the following constituency groups? Check all that apply.”**



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

Sixty-three percent of LAAs operate at least one cultural facility. These include facilities that are owned by LAAs as well as facilities that LAAs manage on behalf of another organization. Examples of these facilities include exhibition space, performance venues, and artist live/work spaces.

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

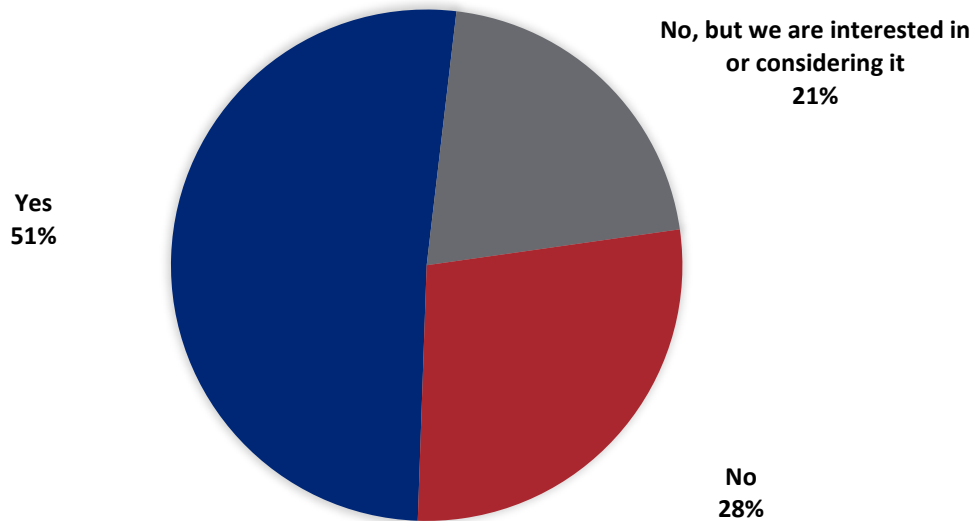


- Nonprofit LAAs are slightly more likely to operate cultural facilities than are government LAAs (65 percent and 57 percent, respectively).
- 72 percent of LAAs with budgets of \$1,000,000 or more operate at least one cultural facility, as compared to 67 percent of LAAs with budgets of \$100,000 to \$999,999, and 45 percent of LAAs with budgets of less than \$100,000.

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

Fifty-one percent of LAAs manage or operate a public art program. An additional 21 percent of LAAs report that while they do not currently manage or operate a public art program, they are interested in or considering doing so.

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



- Government LAAs are twice as likely as nonprofit LAAs to manage or operate public art programs (86 percent and 44 percent, respectively).
- LAAs with larger budgets are also more likely to manage or operate a public art program: 64 percent of LAAs with budgets of \$1,000,000 or more manage or operate a public art program, as compared to 52 percent of LAAs with budgets of \$100,000 to \$999,999, and 38 percent of LAAs with budgets of less than \$100,000.

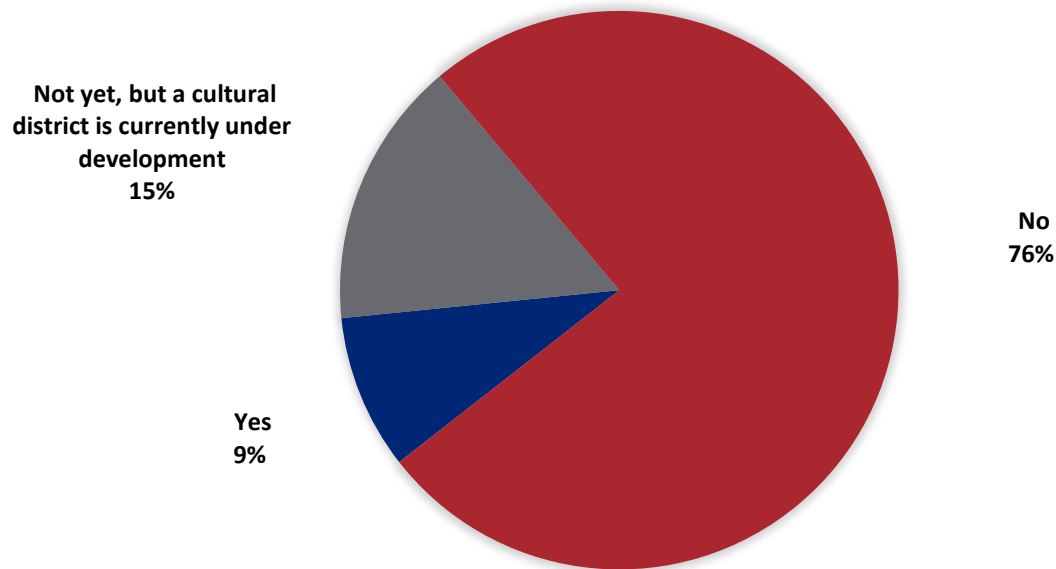
Thirty-nine percent of the LAAs that manage or operate a public art program *also* manage or operate a percent-for-art program.

- Similarly, government LAAs that manage or operate a public art program are also much more likely to manage or operate a percent-for-art programs than their nonprofit counterparts (61 percent and 25 percent, respectively).

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

Currently, only nine percent of LAAs manage a cultural district (sometimes called an arts & entertainment district). An additional 15 percent, however, report that a new cultural district is currently under development.

Q: “Does your LAA manage a cultural district (sometimes called arts & entertainment districts)?”

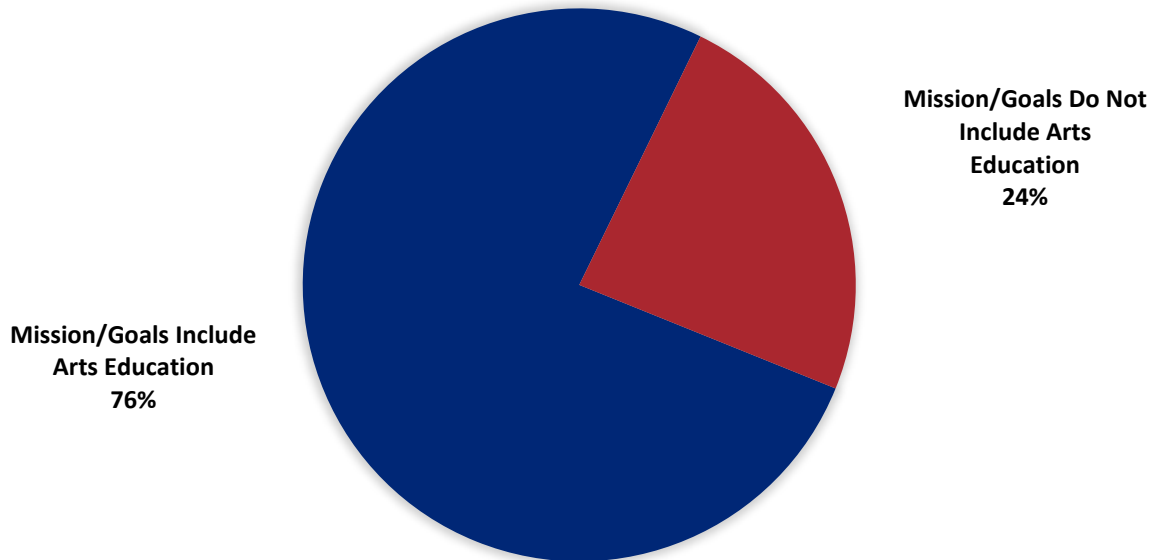


- LAAs that serve smaller and mid-sized communities are more likely to report that a new cultural district is currently under development. 16 percent of LAAs that serve a population of fewer than 100,00 people and 18 percent of LAAs that serve a population of 100,000 to 999,999 people report that a cultural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

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

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

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



- Nonprofit LAAs are more likely than their government counterparts to report that their mission or goals include arts education (80 percent and 67 percent, respectively).

Similarly, 77 percent of LAAs provide arts education programming and/or services to their community.

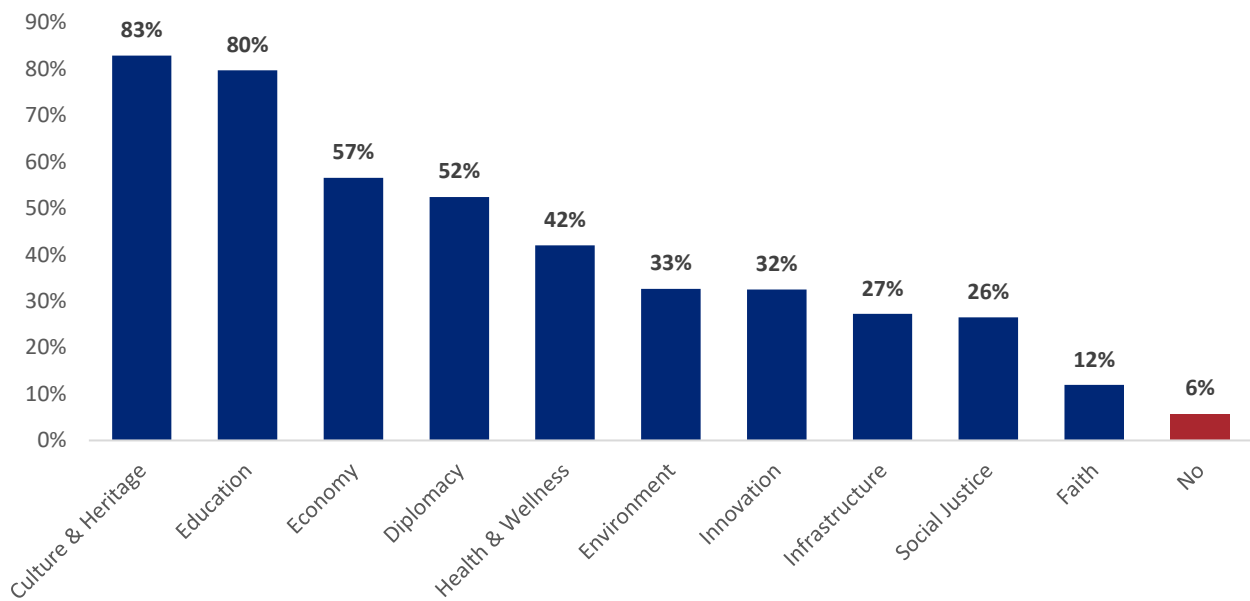
- Nonprofit LAAs are more likely than government LAAs to provide arts education services to the community (83 percent and 64 percent, respectively).

## Nearly All Local Arts Agencies Have Formed Partnerships with Other Organizations

The vast majority of LAAs have formed partnerships/collaborations with other community organizations (94 percent). These can include government agencies, nonprofit organizations, private community organizations, and for-profit businesses.

Most frequently these partnerships happen with organizations in the culture and heritage sector (83 percent), and/or the education sector (80 percent). Other common partnerships occur with organizations that work in the economy (57 percent), diplomacy (52 percent), and health and wellness (42 percent). One third of LAAs of fewer have formed partnerships with organizations that work in environment (33 percent), innovation (32 percent), infrastructure (27 percent), social justice (26 percent), and/or faith (12 percent).

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



- Government LAAs are more than twice as likely as nonprofit LAAs to report that they have not formed any partnerships or collaborations with other organizations (9 percent and 4 percent, respectively).

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

Most LAAs support, service, or otherwise interact in some capacity with their local business community (88 percent). Most commonly, LAAs facilitate partnerships between the local nonprofit arts community and the business community (60 percent). More than half of LAAs also facilitate partnerships between individual artists and the business community (54 percent), and/or engage in programming with their local chamber of commerce or other business services entity (53 percent).

Nearly half of LAAs produce programming aimed at supporting creative workers, creators, and individuals throughout the creative economy (44 percent). Fewer LAAs produce programming that serves the business community directly (38 percent) or connect with businesses to help them leverage the arts to address diversity, equity, and inclusion (24 percent).

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

<b>Service</b>	<b>Percentage</b>
Facilitates partnerships between the local nonprofit arts community and the business community	60%
Facilitates partnerships between individual artists and the business community	54%
Engaged in programming with our local chamber of commerce or other business services entity	53%
Produces programming aimed at supporting creative workers, creators, and individuals throughout the creative economy	44%
My LAA produces programming that serves the business community	38%
My LAA connects with businesses to help them leverage the arts to address diversity, equity and inclusion	24%
Other	7%
<b>None</b>	<b>12%</b>

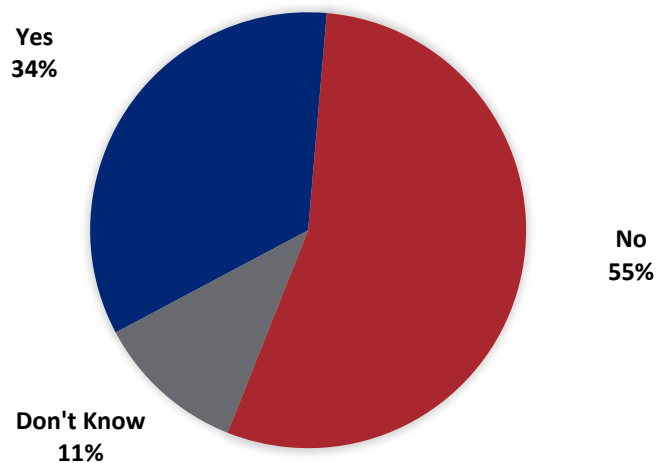
- Government LAAs are more than three times as likely as nonprofit LAAs to report that they do not support, service, and/or interact with the business community (24 percent and 7 percent, respectively).

## Local Arts Agencies are Involved in Cultural Planning

Fully one third of LAAs report that their community has completed (or updated) a community cultural plan within the past five years (34 percent). Local arts agencies usually play a leadership role in community-wide cultural planning efforts.

Interestingly, in communities where a cultural plan has been completed or updated within the past five years, LAA budgets have increased at a greater rate than those in communities where a cultural plan has not been addressed recently. For example, the findings show that the average operating budget of LAAs in communities where a cultural plan has been completed or updated within the past five years grew 14.3 percent from FY2016 to FY2017, while the average budget of LAAs in communities that have not recently addressed a cultural plan only grew 2.4 percent from FY2016 to FY2017. This finding has been consistently observed through LAA budget surveys since the 1990s.

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



- Government LAAs are more likely than nonprofit LAAs to report that their community has recently completed or updated a cultural plan (42 percent and 31 percent, respectively).
- LAAs serving populations of 100,000 to 999,999 people and those serving 1 million or more people are equally likely to report that their community has recently completed or updated a cultural plan (38 percent), whereas LAAs that serve smaller communities of fewer 100,000 people are less likely to report the same (29 percent).

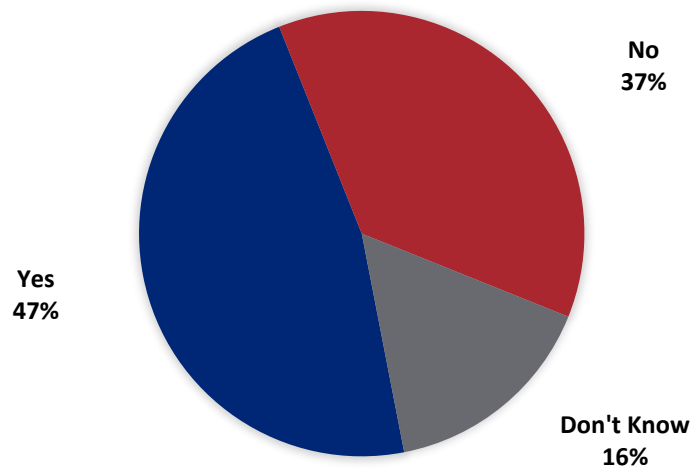


## The Arts Are Being Integrated into Comprehensive Community Planning Efforts

One half of LAAs report that the arts and culture have been integrated into a comprehensive community-wide planning effort such as a city's master plan or a community foundation's regional needs assessment (47 percent).

Similar to the findings on the previous page about independent cultural plans, in communities where the arts have been integrated into a community-wide planning effort such as a city's master plan, LAA budgets have increased at a greater rate than LAAs in communities where that has not occurred. For example, the findings show that the average operating budget of LAAs in communities where the arts have been integrated into a comprehensive community planning effort grew 10.8 percent from FY2016 to FY2017, while the average budget of LAAs in communities that have not integrated the arts into a comprehensive community planning effort only grew 2.4 percent from FY2016 to FY2017.

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

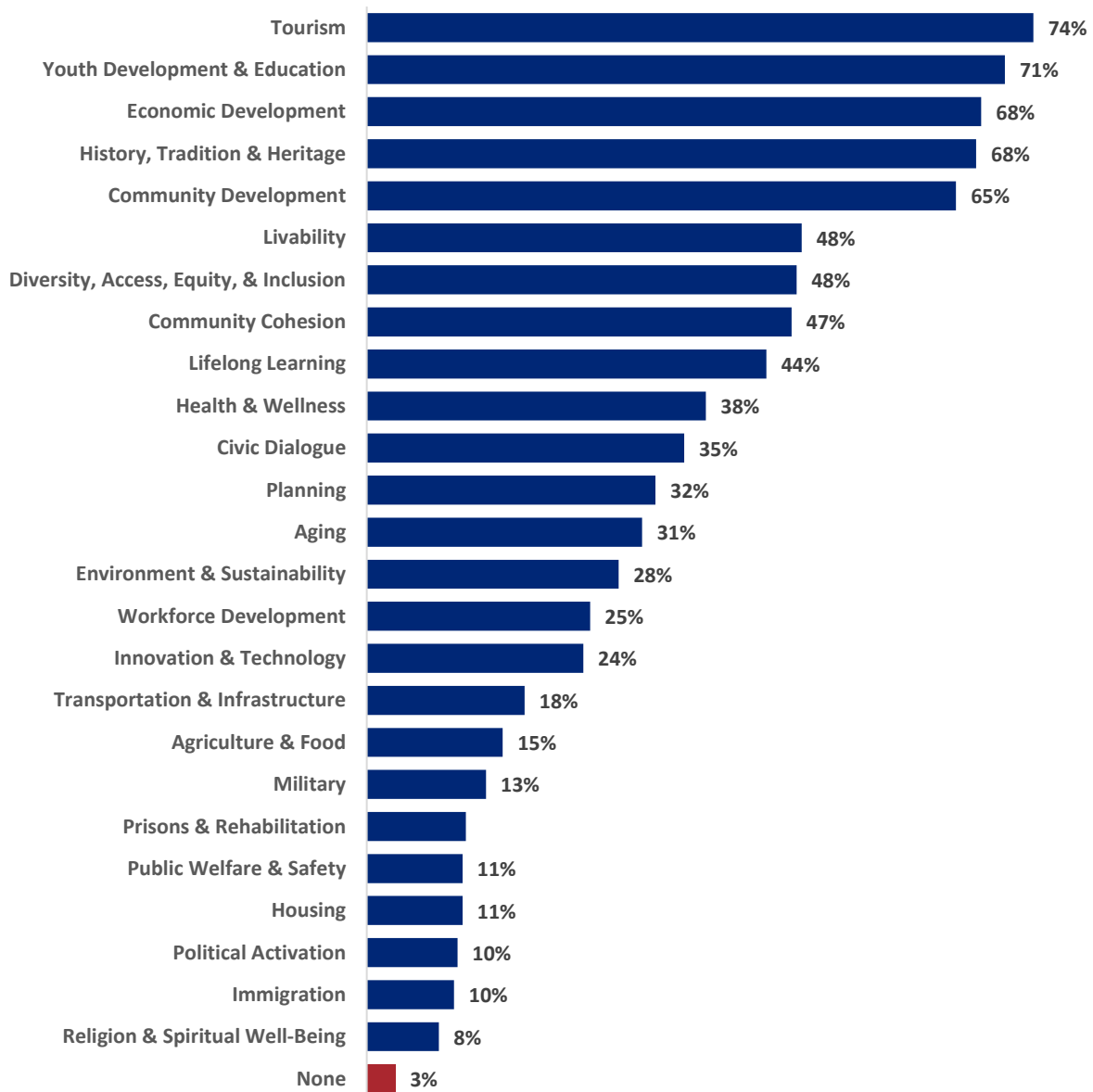


- Government LAAs are more likely than nonprofit LAAs to report that their community has integrated the arts or cultural planning in a larger community-wide comprehensive planning document (59 percent and 42 percent, respectively).

## Local Arts Agencies Use the Arts to Address Community Development Issues

Nearly all LAAs are involved in using the arts to address community development topics either through their own programming or through the programming of a grantee (97 percent). Most commonly these are topics related to tourism (74 percent), youth development and education (71 percent), economic development (68 percent), history, tradition, and heritage (68 percent), and community development (65 percent).

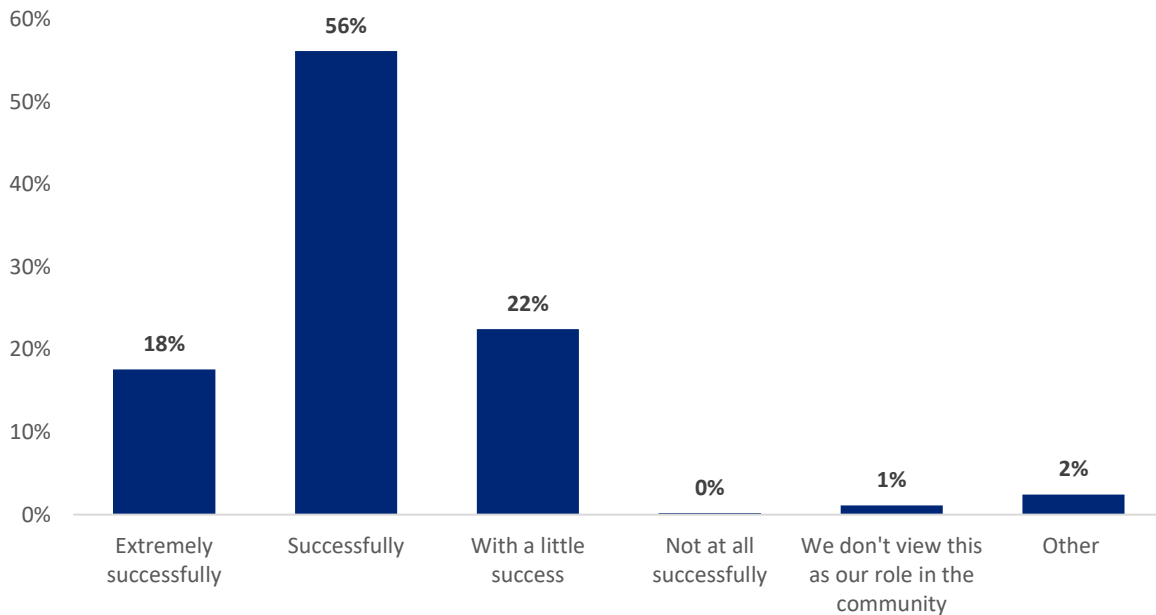
**Q: “Is your LAA currently involved in using the arts to address any of the topics listed below (either through its own programming or through the programming of a grantee)? Check all that apply.”**



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

The majority of LAAs report that they have successfully integrated the arts and culture into the daily life of their community (74 percent, including 18 percent who report having done so extremely successfully).

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



- Nonprofit LAAs are more likely than government LAAs to report that they have integrated the arts into the daily life of their community with extreme success (19 percent and 14 percent, respectively).
- LAAs with larger budgets are also more likely to report that they have successfully or extremely successfully integrated the arts and culture into the daily life of their community: 86 percent of LAAs with budgets of \$1,000,000 or more report this finding, as compared to 74 percent of LAAs with budgets of \$100,000 to \$999,999, and 57 percent of LAAs with budgets of less than \$100,000.

## Local Arts Agencies Agree That They Need to Better Diversify Their Staff/Board

The vast majority of LAAs agree that their staff, board/commission, and volunteers have the appropriate level of skills to respond to the needs of their constituents (87 percent, including 42 percent that strongly agree). Nearly as many LAAs agree that their staff and board/commission can effectively communicate the value and impact of the arts on their community (82 percent, including 32 percent that strongly agree).

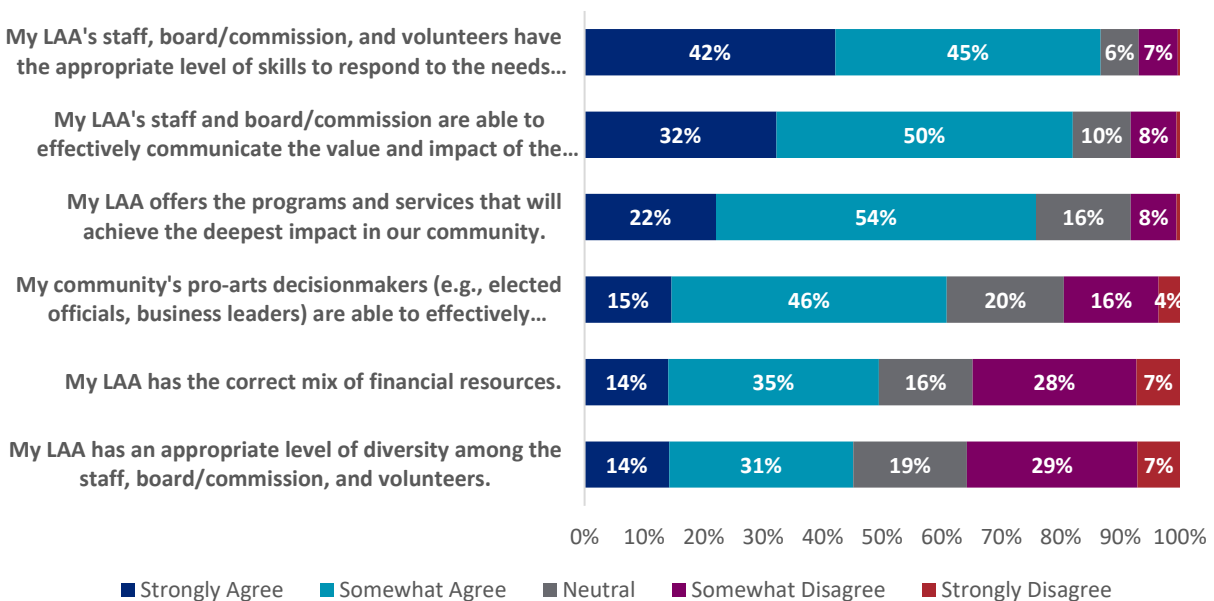
Three quarters of LAAs agree that they offer the programs and services that will achieve the deepest impact in their community (76 percent, including 22 percent that strongly agree). Eight percent disagree with this statement.

While 61 percent of LAAs agree that their community's pro-arts decisionmakers (e.g., elected officials, business leaders) can effectively communicate the value and impact of the arts on their community, 20 percent disagree with this statement.

One half of LAAs agree they have the correct mix of financial resources (49 percent), while 35 percent of LAAs disagree with this statement (including 7 percent that strongly disagree).

Nearly one half LAAs agree that they have an appropriate level of diversity among staff, board/commission, and volunteers (45 percent). However, 36 percent of LAAs disagree with this statement (including 7 percent that strongly disagree). *By way of comparison, the findings from the 2015 LAA Census demonstrated that only 35 percent agreed with this statement.*

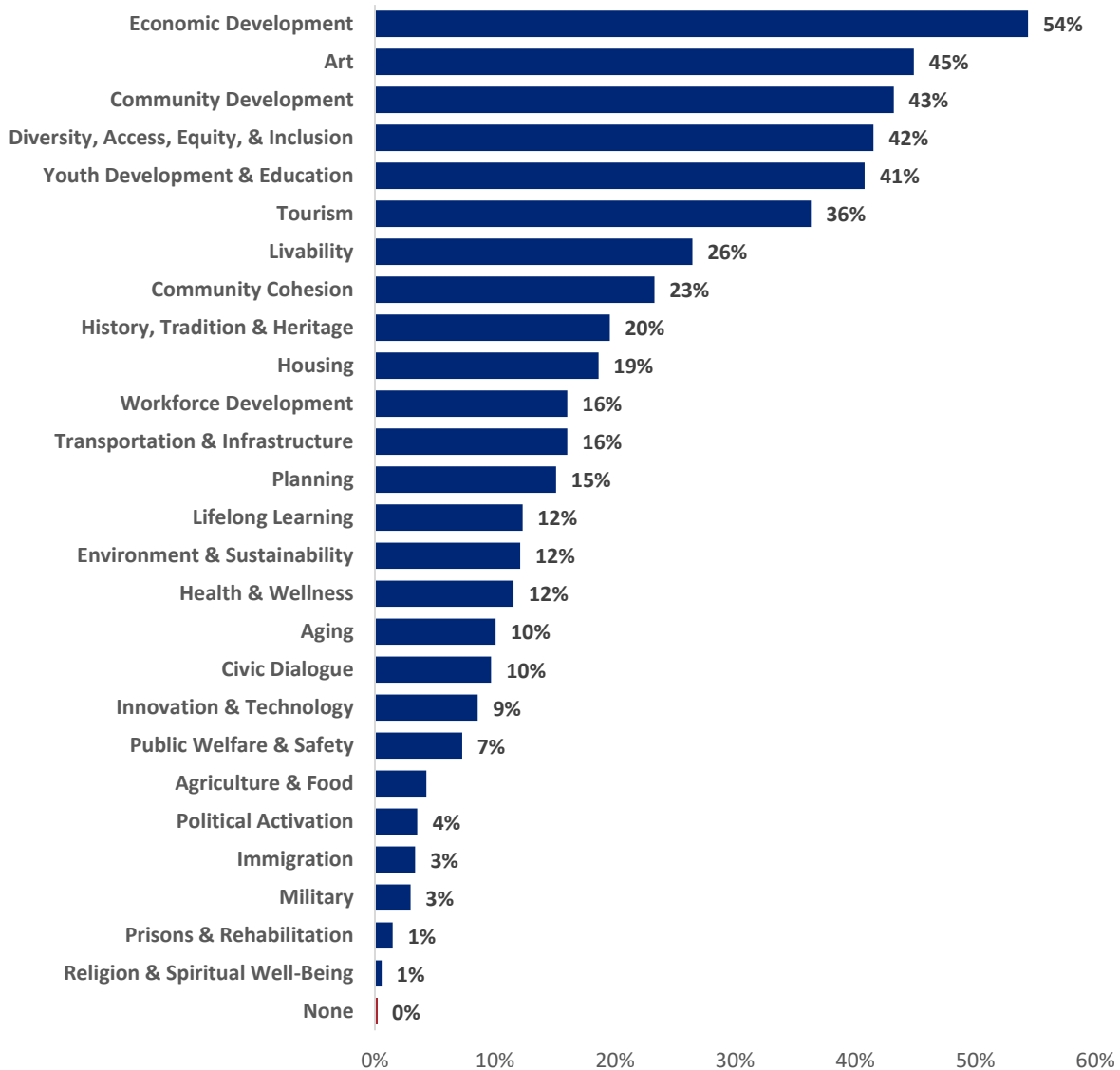
### Q: "How strongly do you agree or disagree with each of the following statements about your LAA?"



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

According to LAA administrators, the top five areas of priority for their entire community during the next 12 months are economic development (54 percent), art (45 percent), community development (43 percent), diversity, access, equity and inclusion (42 percent), and youth development and education (41 percent). Other areas of priority that were chosen by at least 20 percent of the survey participants include tourism (36 percent), livability (26 percent), community cohesion (23 percent), and history, tradition, and heritage (20 percent).

**Q: “In your opinion, choose the FIVE most important areas of priority for your LAA's entire community during the next 12 months.”**





## ***SECTION 5—Grantmaking and Equitable Investment***

Each year, the Profile of Local Arts Agencies will include a supplemental module to provide a deeper exploration of one or more specific topic areas. The supplemental topics for the 2018 Profile are Grantmaking (including other methods of providing direct financial support) and Equitable Investment. While all LAAs were required to answer some of the questions in this section of the survey, many of the questions in this section were only displayed for LAAs that reported that they provide direct financial support to organizations and/or artists in their community in the form of grants, non-grant contracts, loans/microloans, start-up capital, and/or commissions/fellowships/scholarships.

### **SIDEBAR—Equitable Investment Policies and Practices in the LAA Field**

Americans for the Arts published a separate comprehensive report on the findings from the 2018 Supplemental Module on grantmaking and equitable investment. To access the report, visit <https://www.americansforthearts.org/about-americans-for-the-arts/cultural-equity>.

Each year the United States' 4,500 local arts agencies collectively invest an estimated \$2.8 billion in their local arts and culture ecosystems. This includes an estimated \$600 million in direct investment in artists and arts and culture organizations through grants, contracts, and loans. This makes LAAs, collectively, the largest distributor of publicly-derived funds to arts and culture and one of the largest and steadiest underwriters of artists and creative workers in the United States. It is therefore crucial that LAAs employ a strong lens of equity to consider the full scope of their investments—including not only direct financial infusions such as grants, contracts, and loans, but the estimated \$2.2 billion each year that are expended on staff salaries, vendors, direct-to-community programming, overhead, marketing and communications, and more. This is particularly important because the existing systems of power that often drive the policies underlying such expenditures grant privilege and access unequally. With data, will, and guidance, however, progress can be made.

Overall, the report tells a story of a field where direct and indirect practices about and centered on equity are on the rise. While major demographic challenges continue to exist among staff at LAAs of all sizes, the majority of large LAAs, and, in most cases, midsize LAAs as well, are taking a variety of steps to consider, engage, and develop support mechanisms for the full diversity of their communities. LAAs with more limited financial capacity and smaller staff sizes are not able to participate at the same rate but are inclined to want to know how they can.

That said, there is significant work to do. Only half of LAAs with DEI-related policies say that those policies affect fiscal decisions. The majority of entry- and mid-level staff do not have access to supported professional development. And, perhaps most starkly, LAA funds are distributed inequitably, with the largest 16 percent of grant recipients receiving 73 percent of the dollars awarded

## Local Arts Agencies Funded Most of the Requests Received from Organizations

Three quarters of the grant requests that participating grantmaking LAAs received from organizations, programs, and facilities were at least partially funded (74 percent). Overall, LAAs that award grants to organizations, programs, and facilities received an average of 55.9 such funding requests during fiscal year 2018. An average of 18.3 requests received full funding (33 percent), an average of 23.0 received partial funding (41 percent), and an average of 14.6 did not receive any funding (26 percent).

Conversely, fewer than half of the grant requests that LAAs received from individual artists were at least partially funded (39 percent). LAAs that award grants to individual artists received an average of 35.2 such funding requests during fiscal year 2018. An average of 7.7 requests received full funding (22 percent), an average of 6.0 received partial funding (17 percent), and an average of 21.5 did not receive any funding (61 percent).

**Q: “Complete the table below to tell us about the number of funding requests that were received by your LAA during its most recently completed fiscal year. (The sample sizes for this question are limited to the LAAs that provide each type of direct financial support.)”**

<b>Type of Direct Financial Support</b>	<b>Average Number of Requests That Received <u>NO</u> Funding</b>	<b>Average Number of Requests That Received <u>PARTIAL</u> Funding</b>	<b>Average Number of Requests That Received <u>FULL</u> Funding</b>	<b>Average Number of Funding Requests Received</b>
Grants to organizations	14.6	23.0	18.3	<b>55.9</b>
Grants to individual artists	21.5	6.0	7.7	<b>35.2</b>
Contracts to organizations	3.7	10.5	15.3	<b>29.5</b>
Contracts to individual artists	6.5	1.9	47.8	<b>56.2</b>
Loans/microloans	1.3	0.0	6.0	<b>7.3</b>
Start-up capital	11.7	0.0	5.1	<b>16.9</b>
Commissions/fellowships/scholarships	24.7	9.7	45.4	<b>79.9</b>



## Local Arts Agencies Funded Most of the Dollars Requested from Organizations

The participating grantmaking LAAs awarded a total of \$291.7 million in grant dollars to organizations, programs, and facilities during fiscal year 2018, funding 77 percent of the aggregate \$377.8 million requested by all grant applications received from organizations.

Conversely, LAAs were able to meet only 27 percent of the demand for grant dollars from individual artists. The participating grantmaking LAAs funded \$6.6 million of the aggregate \$24.4 million requested by all grant applications received from individual artists.

**Q: “Complete the table below to tell us about the total dollars in direct financial support that were provided by your LAA during its most recently completed fiscal year. (The sample sizes for this question are limited to the LAAs that provide each type of direct financial support.)”**

Type of Direct Financial Support	Total Dollars REQUESTED	Total Dollars FUNDED	Percent of Requested Dollars That Were Funded
Grants to organizations	\$377,807,609	\$291,664,377	77%
Grants to individual artists	\$24,352,705	\$6,633,631	27%
Contracts to organizations*	\$45,559,462	\$43,646,521	n/a
Contracts to individual artists*	\$8,154,400	\$14,533,387	n/a
Loans/microloans	\$474,350	\$474,350	100%
Start-up capital	\$607,250	\$256,250	42%
Commissions/fellowships/scholarships	\$25,549,652	\$22,868,018	90%

- Grantmaking government LAAs are better able than nonprofit LAAs to meet the financial demands of the constituents they support. The responding government LAAs awarded \$199.0 million in grants to organizations, representing 85 percent of the aggregate \$233.8 million that was requested by grant applications. In comparison, the responding nonprofit LAAs awarded \$92.7 million in grants to organizations, representing only 64 percent of the aggregate \$144.0 million requested. Similarly, the responding government LAAs awarded \$2.4 million in grants to individual artists, representing 67 percent of the aggregate \$3.5 million that was requested by grant applications. Conversely, the responding nonprofit LAAs awarded \$4.3 million in grants to individual artists, representing only 21 percent of the \$20.8 million requested.

\* Not all contracts require applications or “requests.” Some survey respondents answered “\$0” for total dollars requested by contracts but provided a figure greater than \$0 for total dollars funded by contracts. For this reason, the percent of requested dollars that were funded has not been calculated for contracts.

## Local Arts Agencies Awarded the Most Dollars to Very Large Organizations

Grantmaking LAAs allocate the vast majority of their organizational grant dollars to organizations with the largest operating budgets.

The participating grantmaking LAAs awarded only 16 percent of their total organizational grants to organizations with operating budgets of \$1,000,000 or more—however, those 16 percent received 73 percent of the total grant dollars that were awarded. Organizations with operating budgets of \$250,000 to \$999,999 (the next largest category) received 18 percent of the grants and 15 percent of the total grant dollars.

Smaller organizations with budgets of \$250,000 or less received two thirds of the total number of organizational grants that were awarded by LAAs (66 percent)—however, these 66 percent received only 12 percent of the total dollars that were awarded to organizations.

**Q: “For each of the four organizational budget ranges below, (1) how many total organizations received direct funding from your LAA, and (2) how many total dollars were allocated to each budget category during its most recently completed fiscal year. (The sample sizes for this question are limited to the LAAs that provide each type of direct financial support.)”**

Operating Budget of Organizations that Received Grants from LAAs	Total Number of Organizations that Received Funding	Percentage of all Grants to Organizations	Total Number of Dollars Awarded to Organizations	Percentage of all Dollars Awarded to Organizations
Less than \$100,000	4,470	45%	\$18,432,059	6%
\$100,000 to \$249,999	2,130	21%	\$19,474,252	6%
\$250,000 to \$999,999	1,822	18%	\$44,501,571	15%
\$1,000,000 or More	1,596	16%	\$218,118,053	73%
<b>All Grants</b>	<b>10,018</b>	<b>100%</b>	<b>\$300,525,935</b>	<b>100%</b>

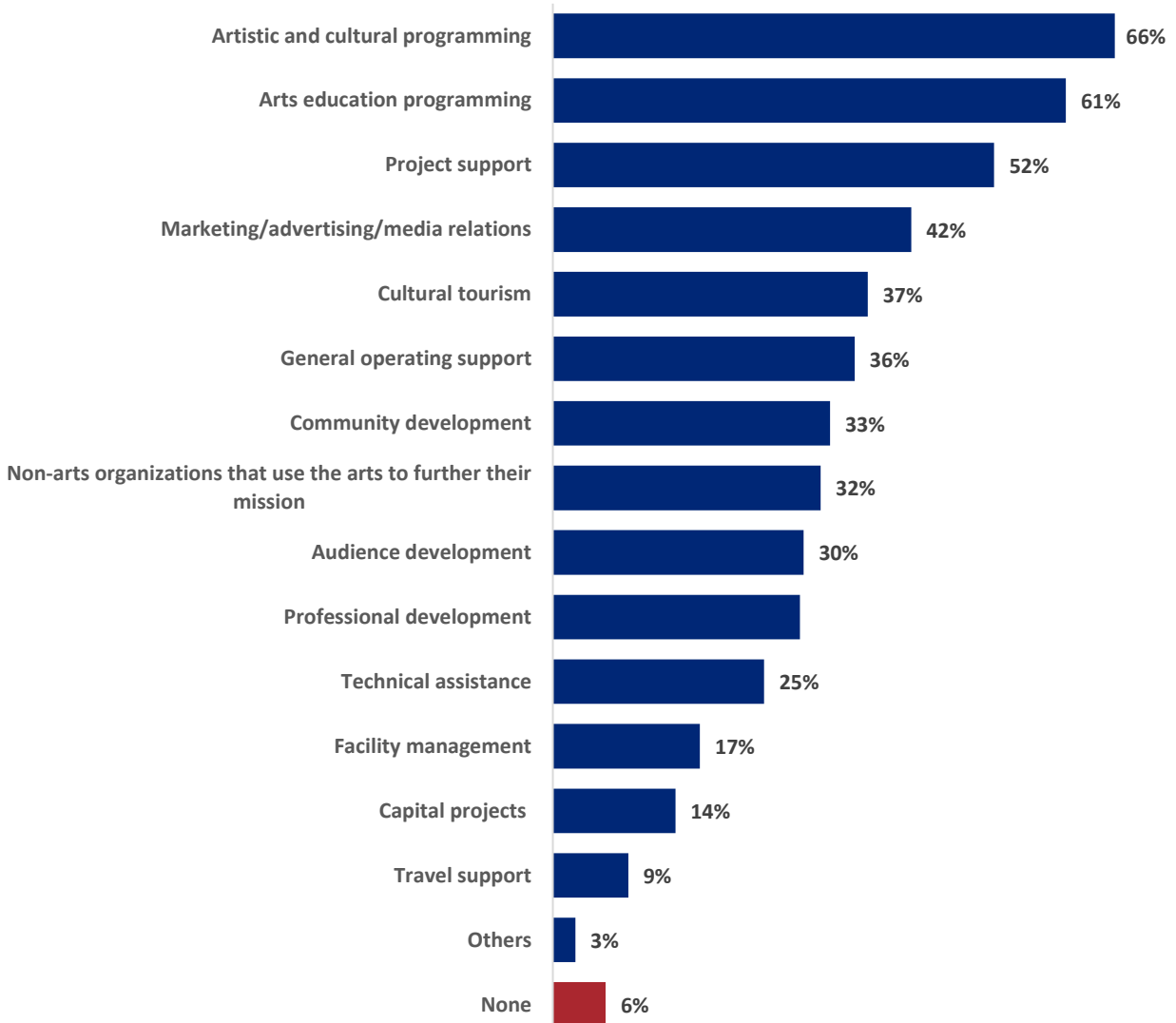
- Grantmaking government LAAs awarded 76 percent of their total organizational grant dollars to organizations with operating budgets of \$1,000,000 million or more. In comparison, grantmaking nonprofit LAAs awarded only 66 percent of their total organizational grant dollars to these largest organizational constituents.

## Local Arts Agencies Fund Cultural Programming and Arts Education for Organizations

Two-thirds of LAAs that provide direct financial support to organizations, programs, and facilities report that they fund artistic and cultural programming (66 percent). More than half of these LAAs fund arts education programming (61 percent) and/or provide financial support for specific projects (52 percent).

Other popular categories of investment funded by LAAs that provide direct financial support to organizations include marketing/advertising (42 percent), cultural tourism (37 percent), general operating support (36 percent), community development (33 percent), and support for non-arts organizations that use the arts to further their mission (32 percent).

**Q: “Select all the categories of direct investment/support that your LAA provides to organizations, programs, and facilities. Check all that apply.”**

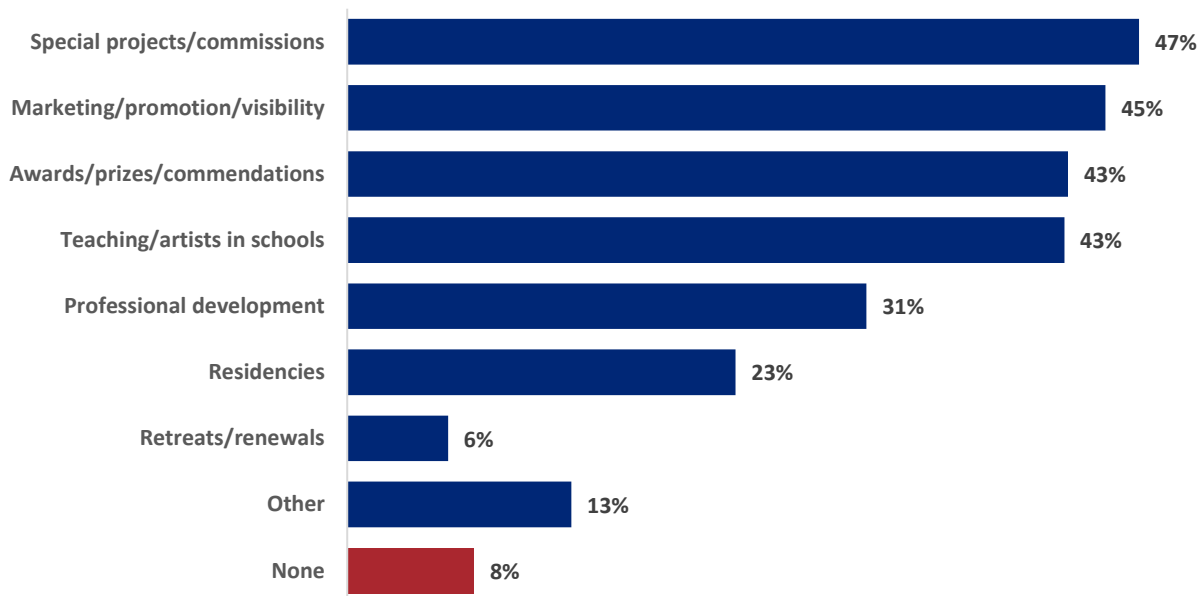


## Local Arts Agencies Fund Special Projects/Commissions for Individual Artists

One half of LAAs that provide direct financial support to individual artists fund special projects/commissions (47 percent). Slightly fewer fund marketing/promotion/visibility (45 percent), awards/prizes/commendations (43 percent), and/or teaching/artists in schools (43 percent).

Fewer than one third of LAAs that provide direct financial support to individual artists report that they fund professional development (31 percent), residencies (23 percent), or retreats/renewals (6 percent).

**Q: “Select all the categories of direct investment/support that your LAA provides to individual artists. Check all that apply.”**



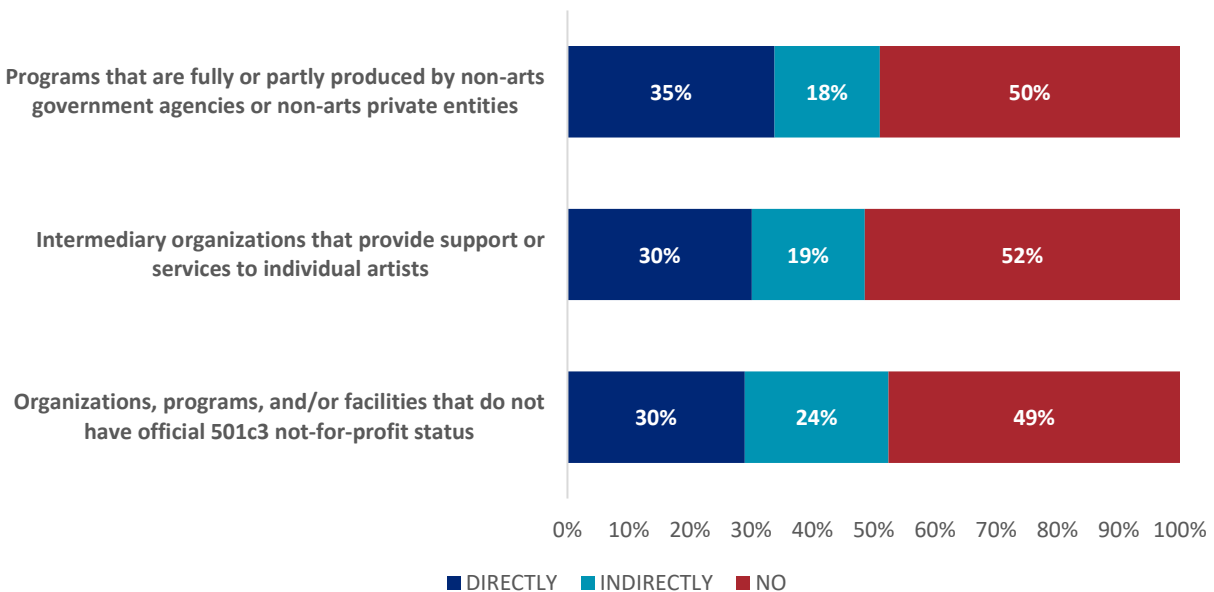
## Local Arts Agencies Support Non-Arts Organizations, Programs, and Facilities

LAA that provide direct financial support to organizations, programs, and facilities do not limit their support to arts and cultural organizations. Fully one third of these LAAs provide direct financial support to programs that are fully or partly produced by non-arts government agencies or non-arts private entities (35 percent), while another 18 percent do so indirectly such as through an arts organization that receives LAA funding.

Thirty percent of LAAs that provide direct financial support to organizations report that they directly fund intermediary organizations that provide support or services to individual artists (30 percent), while another 19 percent do so indirectly.

Thirty percent of LAAs that provide direct financial support to organizations report that they directly fund organizations, programs, and/or facilities that do not have official 501c3 not-for-profit status (30 percent), while another 24 percent do so indirectly.

**Q: “Does your LAA provide financial support to any of the following? Check all that apply.”**

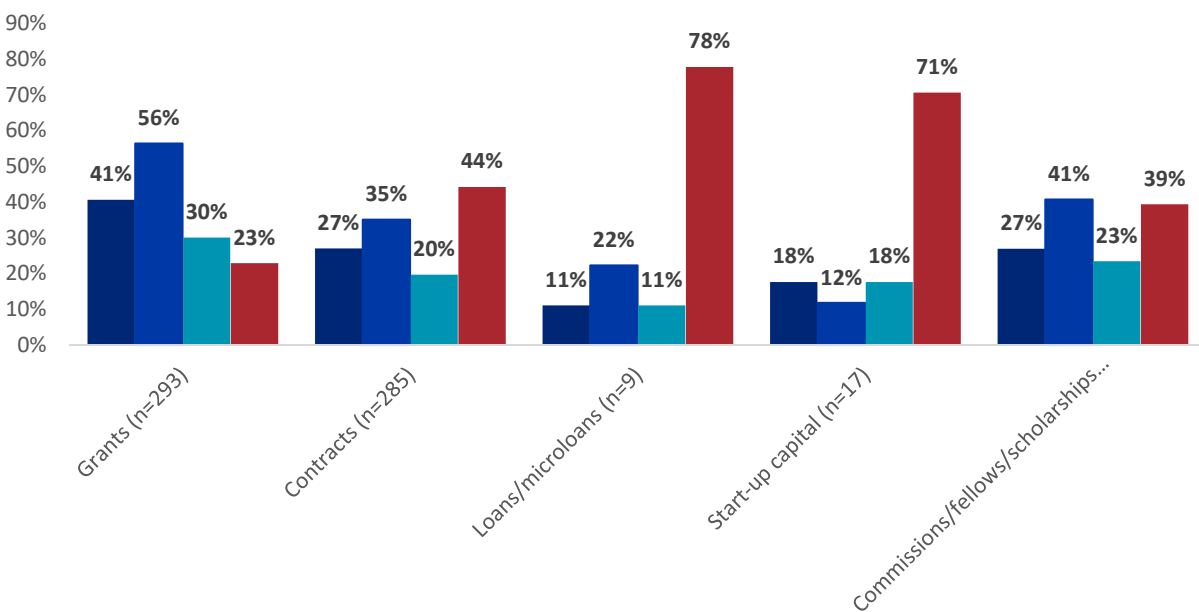


- Government LAAs are more likely than nonprofit LAAs to provide direct financial support to intermediary organizations that provide support or services to individual artists (42 percent and 25 percent, respectively).

## Local Arts Agencies Use Grants to Meet Diversity Objectives

Forty-one percent of grantmaking LAAs report that they provide at least one grantmaking program that is specifically geared to meet the LAA’s diversity, equity, and inclusion objectives. More than half (56 percent) report that the recipients of at least one of these funding programs are more likely to be from under-served communities than the LAA’s overall constituency. Nearly one third (30 percent) report that at least one of these funding programs was started since May 2016.

**Q: “Your LAA has indicated that it provides the types of direct financial support listed below. Please complete the table below to tell us about the recipients of those funds. Check all that apply.”**



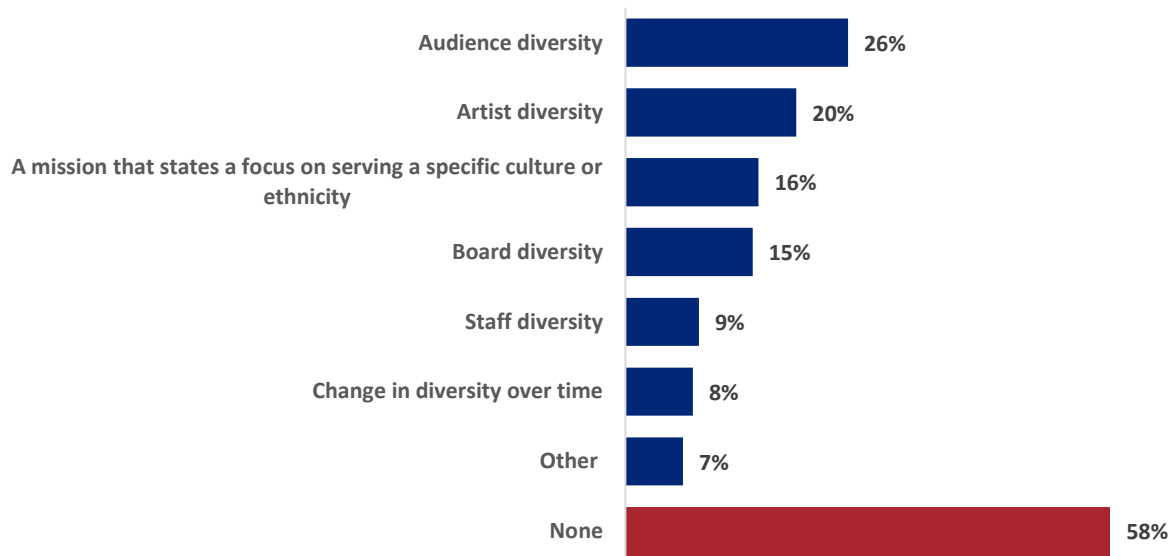
- My LAA provides at least one of these funding programs specifically to meet its organizational diversity, equity, and inclusion objectives
- Recipients of at least one of these funding programs are more likely to be from under-served communities than my LAA's overall constituency
- At least one of these programs/services was started within the past two years (since May 2016)
- None

## Local Arts Agency Funding Programs Require a Demonstration of Audience Diversity

Forty-two percent of LAAs have funding programs that require the recipients to demonstrate at least one diversity requirement in order to be eligible to receive funds. Fully one quarter of LAAs that provide direct financial support to organizations and/artists report that they have at least one funding program that required the recipients to demonstrate audience diversity (26 percent). Fewer such LAAs have programs that require a demonstration of artist diversity (20 percent), board diversity (15 percent), or staff diversity (9 percent).

Sixteen percent of LAAs that provide direct financial support have at least one program that is focused on serving a specific culture or diversity.

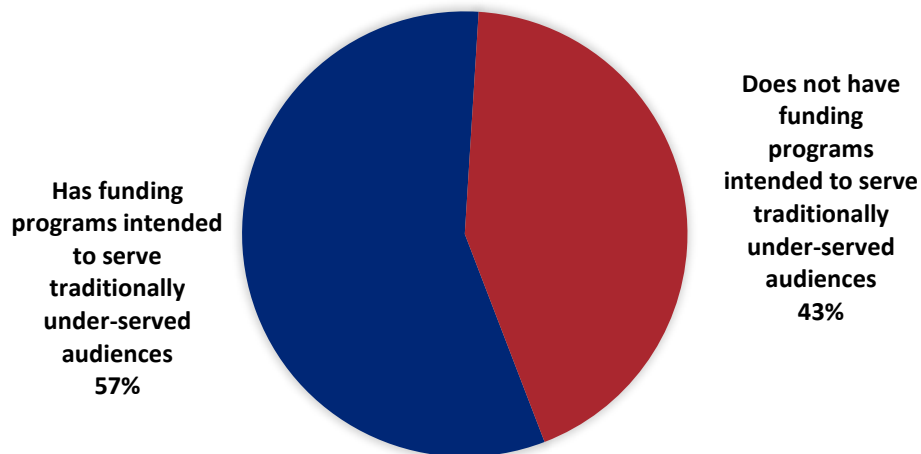
Q: “Does your LAA have funding programs that require the recipients of the funds to demonstrate any of the following? Check all that apply.”



## Local Arts Agencies Have Programs That Fund the Traditionally Under-Served

More than half of LAAs that provide direct financial support to organizations and/or artists in their community have at least one funding program that is intended to serve traditionally under-served neighborhoods, communities, or populations (57 percent).

Q: “Does your LAA have any funding programs that are intended to serve traditionally under-served neighborhoods, communities, or populations?”



- LAAs with larger budgets are more likely to report that they have a funding program intended to serve traditionally under-served audiences: 69 percent of LAAs with budgets of \$1,000,000 or more report this finding, as compared to 60 percent of LAAs with budgets of \$100,000 to \$999,999, and 36 percent of LAAs with budgets of less than \$100,000.

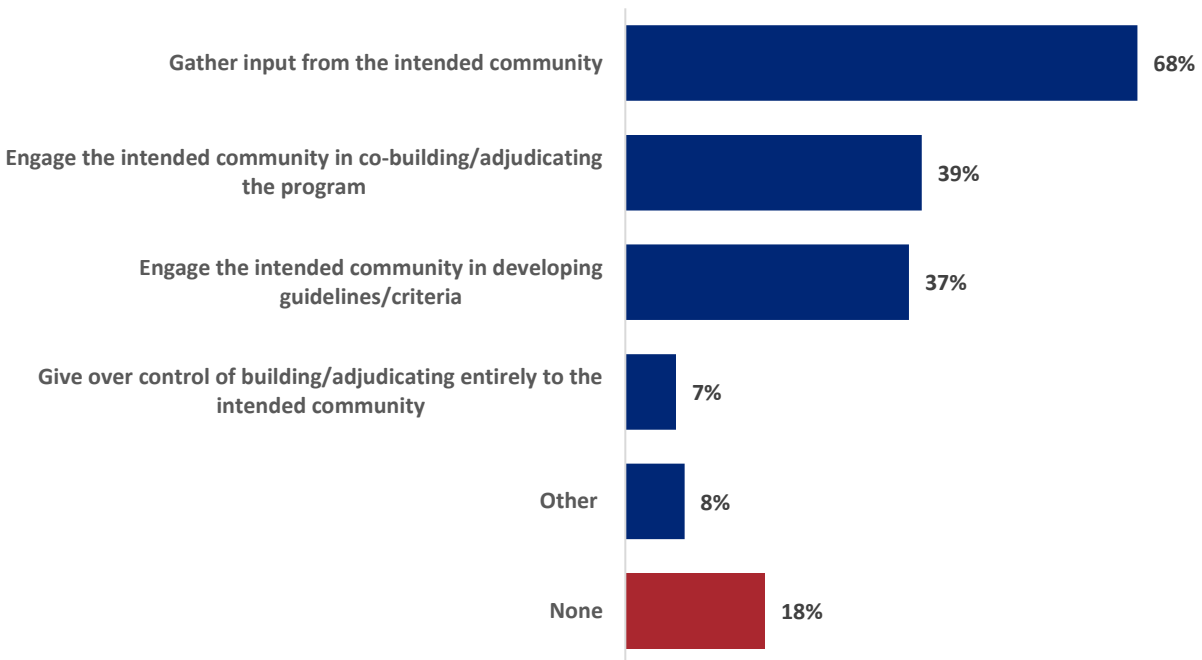


## Local Arts Agencies Gather Input from Their Intended Under-Served Audiences

The majority of LAAs that have at least one program that is intended to serve traditionally under-served neighborhoods, communities, or populations report that they gather input from the intended community as part of the process of administering the program (68 percent).

Fewer such LAAs report that they engage the intended community in co-building/adjudicating the funding program (39 percent) or engage the intended community in developing guidelines/criteria for the program (37 percent). Very few such LAAs report that they give over control of building/adjudicating the funding program entirely to the intended community (7 percent).

**Q: “Does your LAA undertake any of the following activities when administering its funding programs that are intended to serve traditionally under-represented neighborhoods, communities, or populations? Check all that apply.”**



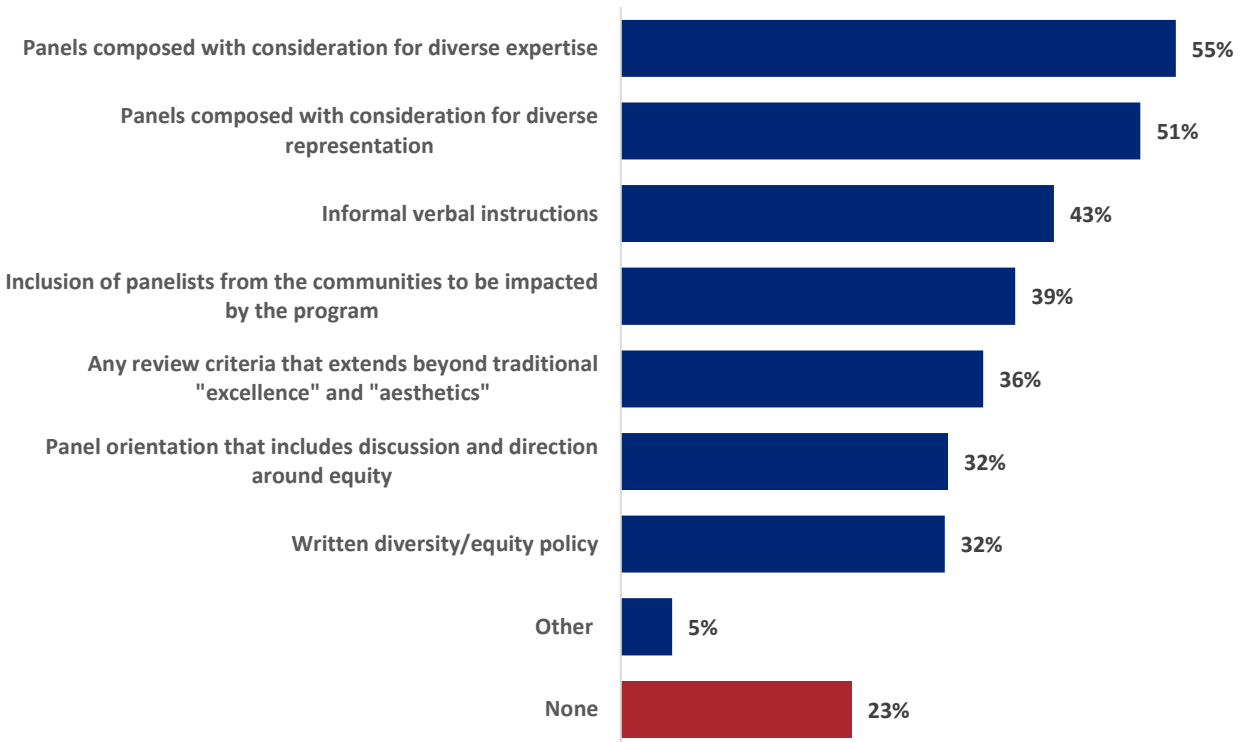
## Local Arts Agencies Account for Personal/Systemic Bias in the Grant Review Process

Seventy-seven percent of LAAs with funding programs report that they employ at least one policy and/or practice to address personal or systemic bias in the grant review process.

More than half of LAAs with funding programs report that they compose their grant panels with consideration for diverse expertise (55 percent) and/or compose their panels with consideration for diverse representation (51 percent).

Fewer LAAs with funding programs report that they provide informal verbal instructions to address personal or systemic bias (43 percent), include panelists from the communities to be impacted by the grant program (39 percent), include review criteria that extends beyond traditional “excellence” and “aesthetics” (36 percent), have a panel orientation that includes discussion and direction around equity (32 percent), or provide a written diversity/equity policy for the grant review process (32 percent).

**Q: “Does your LAA employ policies and/or practices to address personal or systemic bias in the grant review process? Check all that apply.”**



## Local Arts Agencies Communicate Opportunities to Under-Represented Communities

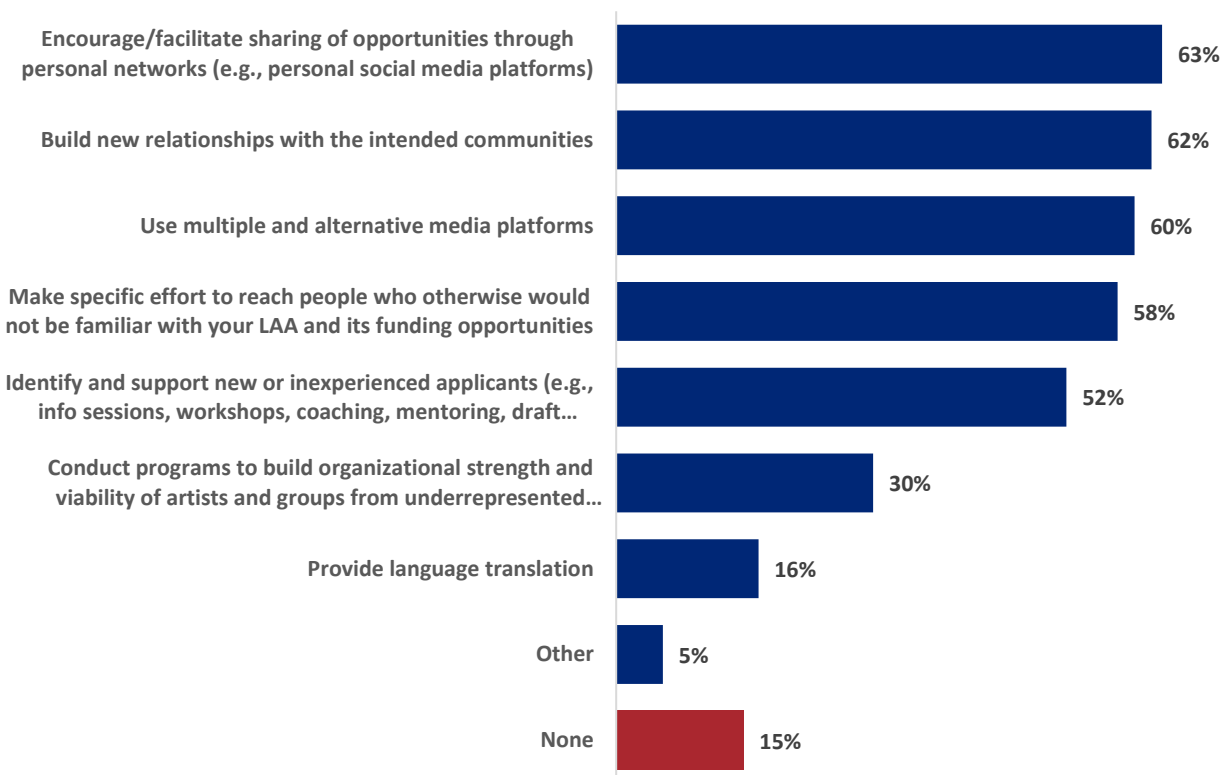
Eighty-five percent of LAAs with funding programs employ at least one strategy specifically to communicate funding opportunities to communities, groups, and individuals that are typically underrepresented.

Nearly two-thirds of LAAs with funding programs encourage/facilitate the sharing of opportunities through personal networks such as personal social media platforms (63 percent) or build new relationships with the intended communities (62 percent).

More than half of LAAs with funding programs also report that they use multiple and alternative media platforms to communicate funding opportunities (60 percent), make specific efforts to reach people who otherwise would not be familiar with their LAA and its funding opportunities (58 percent), and/or identify and support new or inexperienced applicants through activities such as information sessions, workshops, and coaching (52 percent).

Fewer LAAs with funding programs report that they conduct programs to build organizational strength and the viability of artists from underrepresented communities (30 percent) or provide language translation of funding program materials (16 percent).

**Q: “Which of the following strategies does your LAA employ to communicate funding opportunities specifically to communities, groups, and individuals that are typically underrepresented? Check all that apply.”**



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

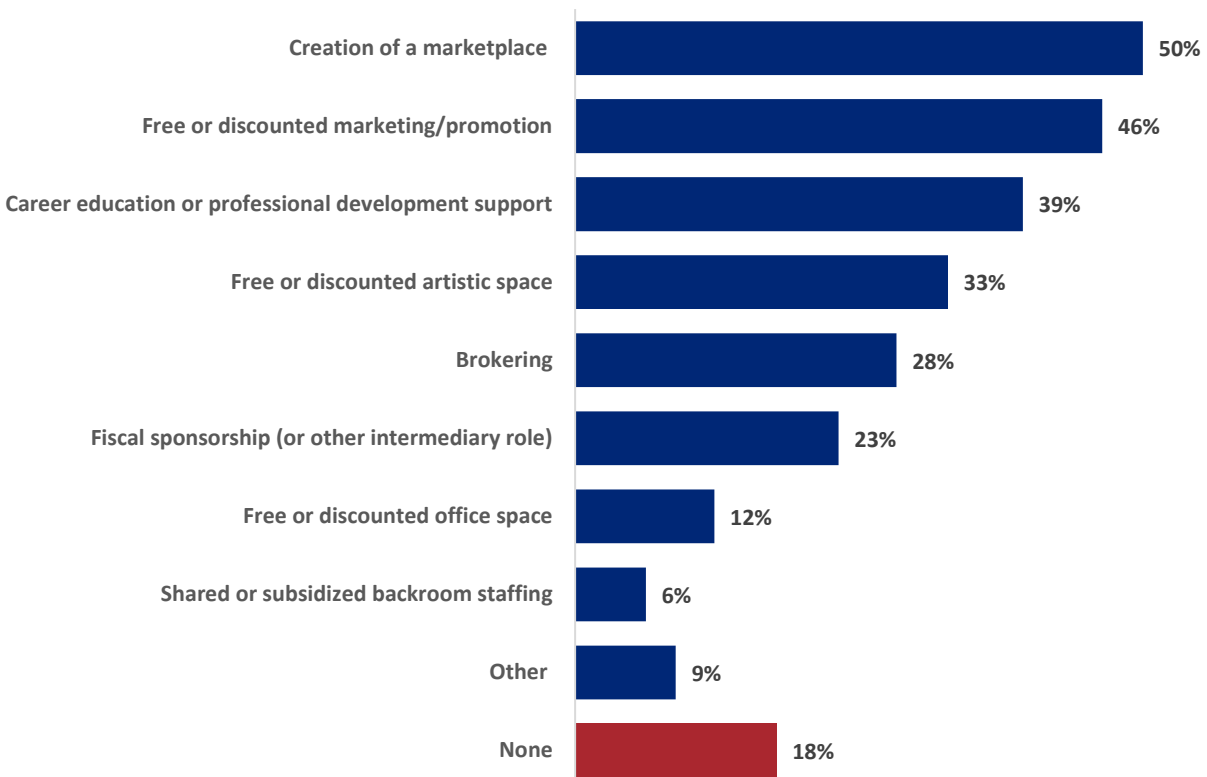
Most LAAs provide non-financial support to organizations and/or artists in their community (82 percent).

Fully one half of LAAs report that they have created a marketplace—a space/program/platform where artwork is sold (50 percent). Nearly as many offer free or discounted marketing/promotion services for organizations and/or artists (46 percent).

Fewer LAAs report that they offer career education or professional development support (39 percent), free or discounted artistic space (33 percent), brokering such as connecting artists with jobs, funding, or other opportunities (28 percent), and/or offering fiscal sponsorship other than as an intermediary (23 percent).

Very few LAAs offer free or discounted office space (12 percent) and/or shared or subsidized backroom staffing (6 percent).

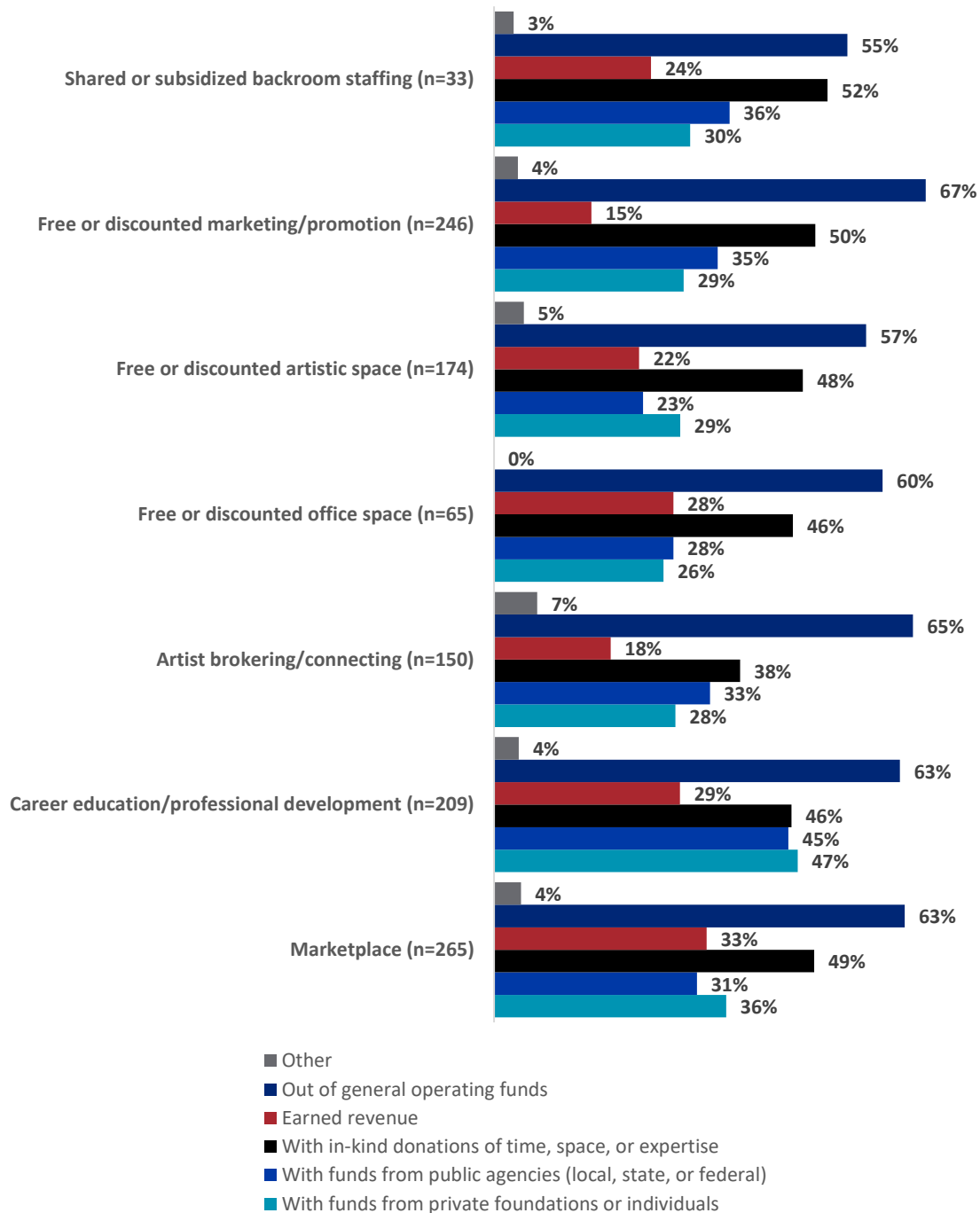
**Q: “Which of the following types of non-financial support does your LAA provide to organizations and/or individual artists? Check all that apply.”**



## Local Arts Agencies Use General Operating Funds to Provide Non-Financial Support

General operating funds are the most common source of the dollars that LAAs use to subsidize non-financial services to organizations and/or artists.

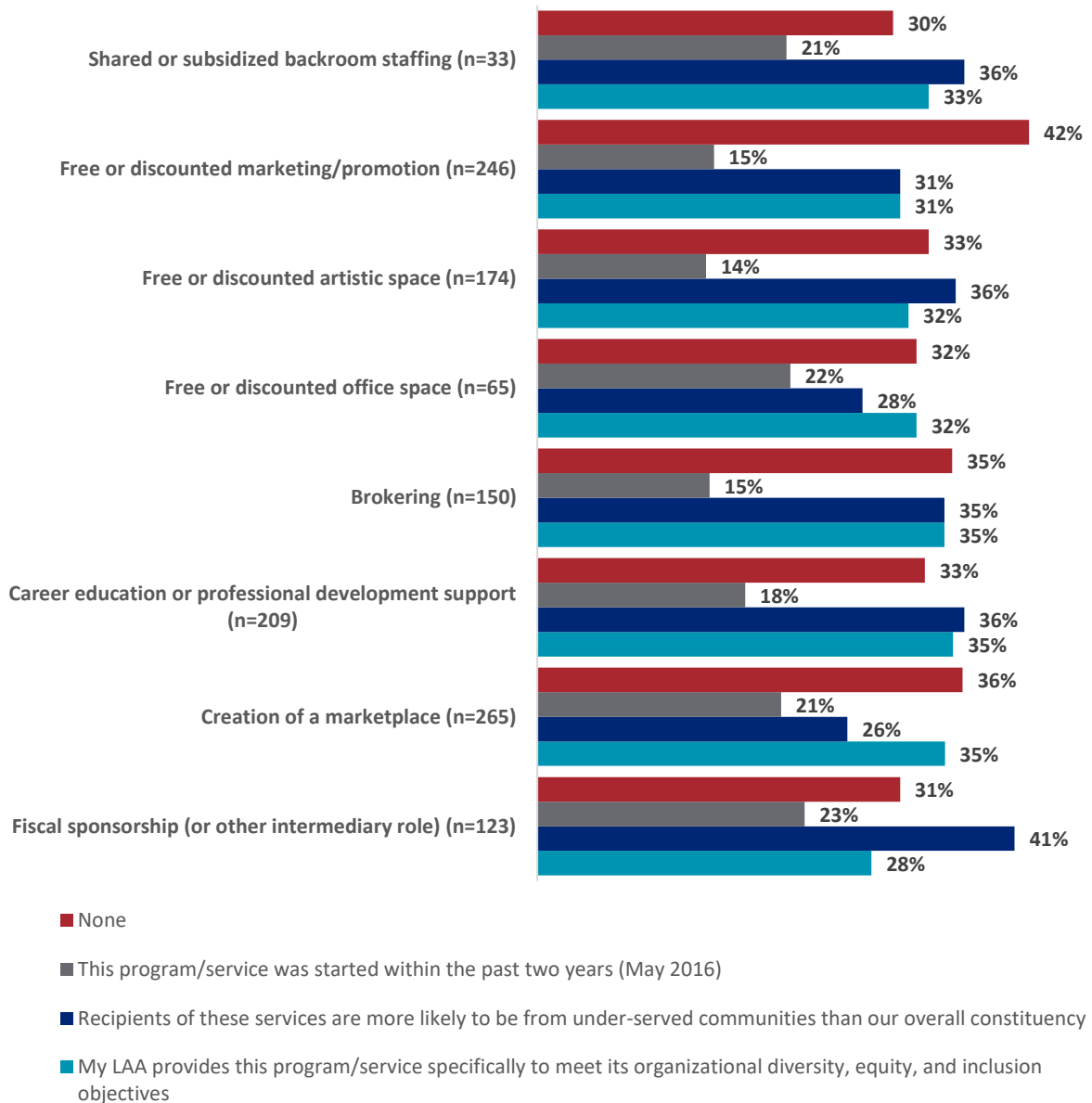
**Q: “In what ways has your LAA subsidized the types of non-financial support identified in the question above? Check all that apply.”**



## Local Arts Agencies Use Non-Financial Support to Address Diversity

Approximately one third of LAAs report that they provide some form of non-financial support specifically to meet the LAA’s diversity, equity, and inclusion objectives and/or that the recipients of these programs of non-financial support are more likely to be from underrepresented communities than the LAA’s overall constituency.

**Q: “Your LAA has indicated that it provides or supports each of the types of non-financial investments listed below. Please complete the table below to tell us about the recipients of those services. Check all that apply.”**



## Local Arts Agencies Have Taken Action to Increase Equitable Access to Programs

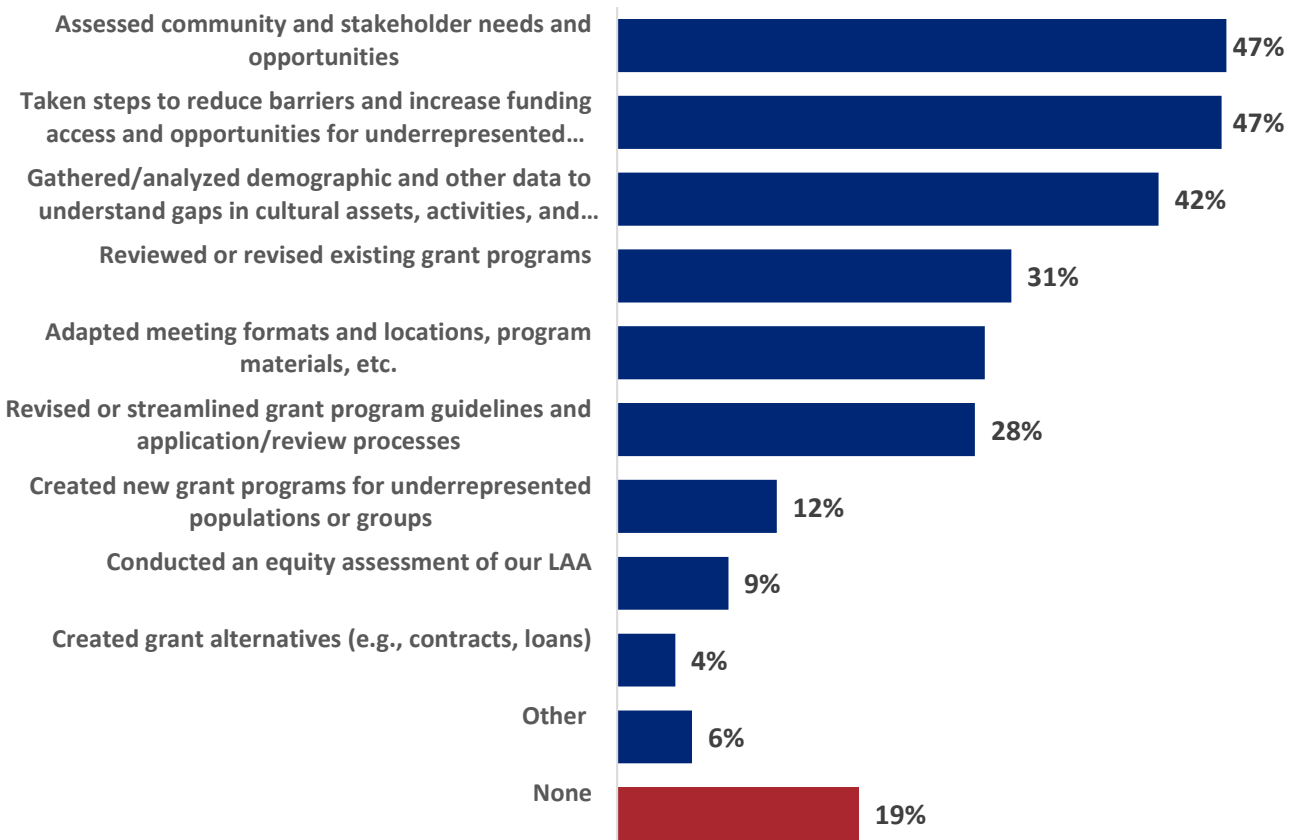
Eighty-one percent of LAAs have taken at least one action since May 2016 for the purpose of increasing equitable access to its programs and resources.

Nearly one half of LAAs have assessed community stakeholder needs and opportunities and/or taken steps to reduce barriers and increase funding access and opportunities for underrepresented populations (47 percent each).

Fewer LAAs report that they have gathered/analyzed demographic and other data to understand gaps in cultural assets, activities, and funding (42 percent), reviewed or revised existing grant programs (31 percent), adapted meeting formats and locations and program materials (28 percent), and/or revised or streamlined grant program guidelines and application/review processes (28 percent).

Few LAAs have conducted an equity assessment of their organization (9 percent) and/or created grant alternatives that they didn't already have such as contracts or loans (4 percent).

**Q: "Which of the following actions has your LAA taken within the past two years (since May of 2016) for the purpose of increasing equitable access to its programs and resources? Check all that apply."**

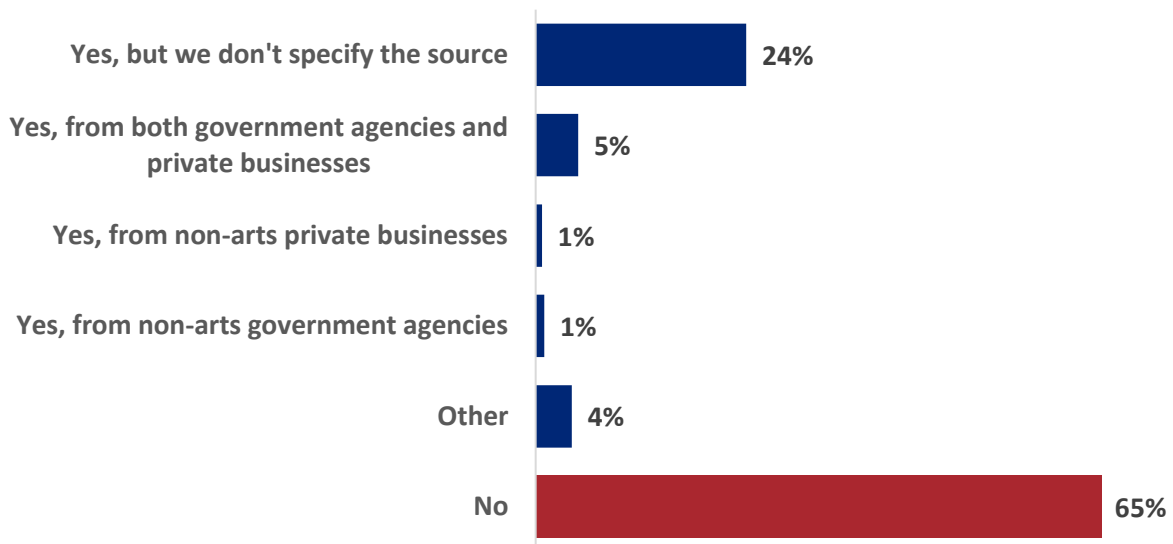


## Many Local Arts Agencies Do Not Require Matching Investments

Sixty-five percent of LAAs with funding programs do not require matching investments on arts-related community development projects.

One quarter of LAAs do require a matching investment, but they do not specify the source of the matching funds (24 percent). Very few LAAs require a matching investment from both government agencies and private businesses (5 percent), or from a non-arts private business (1 percent), or from a non-arts government agency (1 percent), or from a non-arts government agency (1 percent).

**Q: “Do any of your LAA's funding programs require matching investments on arts-related community development projects?”**





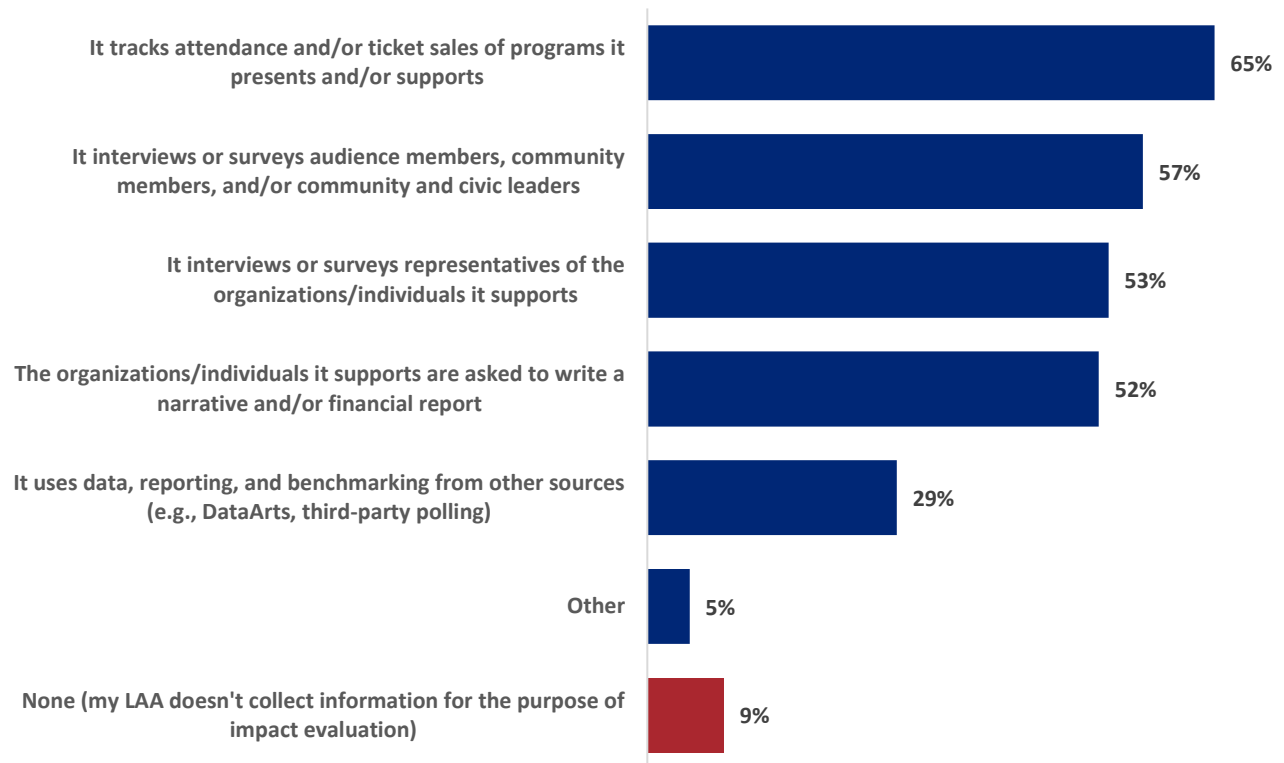
## Local Arts Agencies Collect Data to Evaluate the Impact of Their Programs

The vast majority of LAAs take actions to evaluate the impact of their programs and services (91 percent).

Two-thirds of LAAs track attendance and/or ticket sales of the programs they present and/or support (65 percent). More than half of LAAs interview or survey audience members, community members, and/or community and civic leaders (57 percent); and/or interviews or surveys representatives of the organizations/individuals they support (53 percent); and/or ask the organizations/individuals they support to write a narrative or financial report (52 percent).

Nearly one-third use data, reporting, and benchmarking from secondary sources such as DataArts or third-party polling (29 percent).

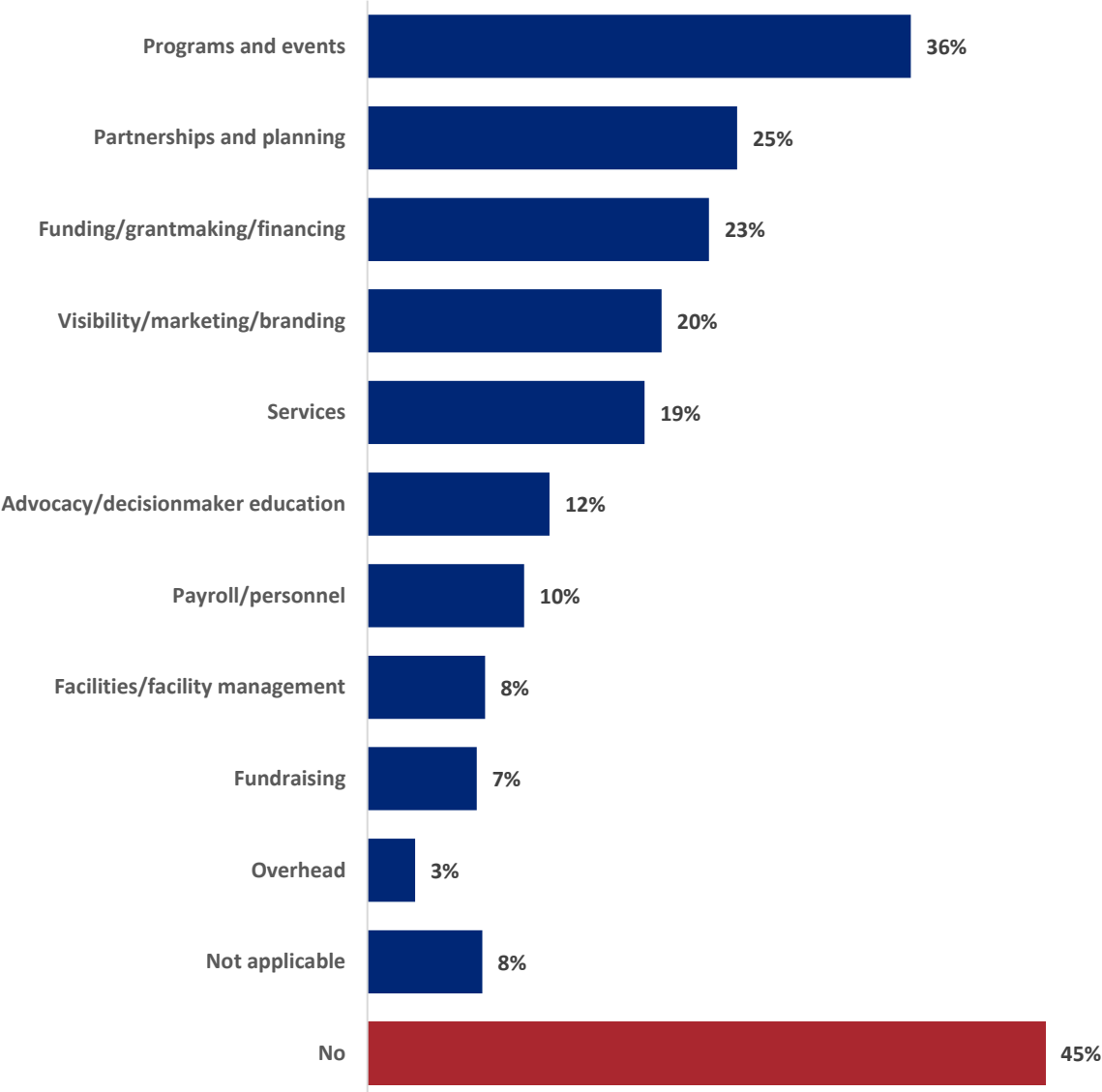
**Q: “Which of the following methods are used by your LAA to collection information to evaluate the impact of its programs and services? Check all that apply.”**



# One Half of Local Arts Agencies Allocate Expenditures Based on Diversity Policies

More than one half of LAAs report that their adherence to a diversity, equity, and inclusion policy directly informs how they allocate spending in at least one category of expense (55 percent). Most often, LAAs report that diversity policies impact their spending decisions in the areas of programs and events (36 percent), partnerships and planning (25 percent), funding and grantmaking (23 percent), and/or visibility, marketing, and branding (20 percent).

**Q: “Does your LAA’s adherence to any diversity/equity/inclusion policies directly inform how it allocates its spending/expenditures in any of the categories listed below? Check all that apply.”**



## Final Feedback from Local Arts Agencies

The 537 participating LAAs were offered an optional opportunity (on the final question of the survey) to provide any additional thoughts or feedback. For example, what key piece of information about their LAA and the work that it is doing in their community was not captured by the survey? Or, was there anything else they'd like to share about their LAA and its opportunities and challenges?

A sampling of these open-ended responses is included below. Any identifying information has been removed to ensure the anonymity of the survey participants.

### FROM PRIVATE/NONPROFIT LAAs

- “In strong public-private partnerships, less than one third of the budget comes from government—such that public support is generously over matched by 200% from donors, programs and business support. We are preserving a 100+ year old historic property for public use, through grants & donations for cost-effective improvements and long-term sustainability of programming.”
- “A key challenge for our LAA is lack of formal quality Cultural / Arts Planning resources locally, coupled with a lack of public funding. Balancing this need are our successful applications for state designation during 2017 which led to all three of our incorporated townships becoming Cultural Districts. With these accolades has come a dawning of awareness across all non-arts sectors for the possible value of arts as social and economic levers of change. And with this, more impetus to dive deep and develop relationships—particularly with local government (Cities and County). What do we most need? Excellent benchmarking tool—what have other rural communities successfully achieved in terms of negotiating public funding and planning well?”
- “A lot of what we do is not structured as a formal program. We just do it—mentoring, marketing, brokering, outreach to those perceived as different (non-white, non-gender conforming, non-Christian, etc. The survey questions help me think about/see our organization more objectively and look at how we are serving.”
- “Approximately 25% of our revenue is earned from fee-based consulting and project management services to municipalities, higher education and arts organizations, such as: public art programs, executive search services, cultural planning, organizational strategic planning.”
- “Our LAA serves the entire region which is comprised of over 2 million in population. Its grantmaking to artists directly benefits the low-to-moderate income population in that many of the artists are start-up artists. We also advocate for the entire region with the thought that all ships rise with the tide. Audience development and arts education were identified in 2015 as top key needs for the region and we are currently working to try to advance both of these areas of need.”
- “Our LAA serves people with IDD and autism, especially adults. We contract with teaching artists to teach classes and workshops, and direct inclusive theatre companies that perform original musicals before a live audience. We are part of a consortium that manages a local theatre.”
- “As a representative from a small town a local arts agency, I found some of the questions challenging to answer. Our population is very non-diverse, so diversity efforts have not been a focus for us. What is a focus for us is to produce income generating events that support our budget and programs which is a very different approach.”
- “As a result of this survey, I became aware of the Statement on Cultural Equity and will propose the adoption of a Cultural Equity policy for our LAA. Thank you for acknowledging the vital role of LA's. In our community I know it is underappreciated. Your recognition will provide important validation from a respected national source.”
- “Our LAA has reached a very important crossroads as we begin shaping the future of our organization and its role in the community. Under the guidance of a new Executive Director, we are renewing efforts to

engage and serve groups that are traditionally undeserved in our community. We are currently working to develop and fund programs that serve women, veterans, immigrants, and rural residents. We are also working to increase the visibility and accessibility of our organization, which we believe will allow us to have an increased impact on our community in the future.”

- “Our LAA is doing valuable work in our community, and though established, our main challenge is gaining visibility outside of arts/culture enthusiast constituents and engaging the general community, including stakeholders, grant makers, and local government.”
- “Our LAA is planning to conduct more research and assessment of cultural assets in the community in the future, with a goal of creating more equitable distribution and access to funds and resources.”
- “By exploring new areas venues for providing Arts education, our LAA is working to provide access to underserved communities. Specifically, this summer we launched a program to provide Arts teachers, recruited at an above market wage, to provide classes at summer camps that are known to offer all-day activities in school districts with low funding for the Arts. We heard from many students this was their first access to supervised arts activities in a year or more.”
- “Our LAA is concerned with the change in charitable contributions deductions. Our area's focus is on education and business development. Difficult to receive funding from our local municipalities for our mission.”
- “Due to political climate our LAA has been providing more and more advocacy training to the nonprofits AND promoting the impact of the arts to all our leaders and municipalities and training our nonprofits to do the same and at the same time promoting the importance of creative industries in education and workforce readiness and economic development.”
- “Our community has a diverse population as the auto industry attracted people from all over the world in the early 20th Century. Many struggles for civil rights, equity and inclusion were enacted here for 100 years. This issue has been at the core of our consciousness since our founding in 1967. Our mission to be a catalyst for artistic and cultural enrichment in our ethnically diverse community was forged in our first Community Cultural Plan in 1981. We respond to the needs of our community. We do not dictate...we encourage.”
- “How does my organization 'fit' with other arts and cultural non-profits in the service area? Are its programs and events unique in the community? What is the longevity of staff? Its professional qualifications.”
- “In a small town with low income, but a big tourism market, we are trying to do everything we can to promote the arts, build organizations, and reach out to all citizens. Our emphasis on our mini-grants is community building with public performance, educational programs, public art exhibits, etc. The arts are crucial to our economic well-being as we have significant arts offerings through theater, dance, music, and visual art. Engaging both the tourists and the citizens is a challenge, but both benefit from our efforts.”
- “In our community, the arts are appreciated, but it is not understood by the community at-large how the arts are provided or funded. It is challenging to receive support from local government, both funding and vital statistics that could help guide our programming. It is also a challenge to gather input and feedback from the people we serve. As a result, the vision for our organization is typically guided solely by our board members and a few key volunteers, rather than being reflective of the entire community's needs, simply because those are the only voices that respond to surveying efforts. “
- “In this fractured and uncivil environment overtaking the country, our LAA this year is focusing on building community through the arts, establishing a Global Arts Festival to welcome all the cultures and religions within our area to share music, art, food and activities. We are also gathering immigrant stories (1st, 2nd, 3rd generation) and publishing them on a blog and archiving them in the local historical museum.”
- “It has been difficult for this arts organization to engage the local community in the arts. We provide gallery exhibits, classes, and lectures. We have lost our lease and are currently searching for a new location. We need to ramp up our search for a major sponsor. State funding is only reimbursement for a specific project. We may not survive this transition.”
- “It seems as though there are more non-profit organizations being created every year. As we are all asking for allocations from the same pot of money, we expect our allocations to decrease each year in the city

and county levels. We have launched more creative fundraising programs than ever before to help make ends meet.”

- “Our LAA purchased new properties in historic downtown Lowell in May 2015 and launched a \$1.25 million capital campaign that was completed in January 2018. We moved into this larger facility in February 2017 and have expanded our programming in all of the arts areas and have begun to offer classes.”
- “Our community is diverse financially, but not racially. We track trends and talk about diversity on all levels, but at this point, affordability and access are the two primary goals.”
- “Our LAA was strongly influenced by AFTA's Equity Policy and we will be developing our own policy this year. Diversity and Equity are important elements of our new Strategic Plan. We have recently hired one new full-time staff member and one part-time staff member who are both from the area's Latino communities. With a staff of 7.5, this is a significant shift for us.”
- “Our LAA identifies arts programs that are needed in area. We then work to achieve this goal by finding artists, organizations to meet these needs. Lately, we have focused on arts and the military, aging and health because our other areas had been met previously.”
- “Numbers and policies do not reflect the individual (and family) self-esteem and community building that comes from a welcoming arts center that stresses respect and offers possibilities for everyone who participates. They do not reflect subjective value of a place that does not limit opportunities by standard school grades or income.”
- “One of our recent areas of new growth for our LAA has been in the area of professional development for individual artist entrepreneurs. We have started hosting monthly gatherings for arts entrepreneurs in our community, and we received a grant to create an arts entrepreneurship institute. It is a ten-month program that consists of four half-day in-person workshops, an online discussion board, and networking sessions. This program will engage a small cohort of working professionals that have been operating a creative business for several years. The sessions will create a support system to promote growth, sustain existing businesses, and offer a space for creatives to form connections with other working artists. Topics covered will include branding, marketing, bookkeeping, market research, raising capital, and legal issues in the creative industries. At the end of the program, participants will have learned how to grow and sustain their business, made stronger connections to local resources and business coaches, and they will receive a \$300 stipend to be used toward membership in a state or national professional organization of their choice.”
- “Participation in AFTA's Arts & Economic Prosperity 5 study has rendered significant changes that will be reflected in the next annual report.”
- “Our LAA currently occupies an historic building provided by the township at no cost, which allows us to offer our professional quality art instruction at a low-cost due to minimal overhead costs. One challenge we currently face is that a majority of our membership are aging, retired seniors who are becoming less interested in volunteering to fill key positions in our all-volunteer organization, necessitating our Board of Directors to explore new solutions to keep our organization vibrant and functioning at all levels.”
- “Our LAA is in the very final stages of completing a vision plan for the community which will set our organization on a new course for the future. An important outcome of the community engagement process was clear direction from residents about the need for the arts to play a larger and more impactful role in making our community a better place to live through a variety of initiatives that place the arts at tables where it hasn't traditionally been present—arts and health, arts and the economy, arts and community development, arts and education, etc. Another clear imperative is an intentional focus on achieving racial equity through the arts. It will be useful to use this year's findings from the survey as baseline measurements because next year—we hope—will be entirely different for the reasons described above.”
- “Thank you for this survey. We're asking ourselves many of the same questions and are looking forward to the results of this research. We are grateful for Americans for the Arts and the United Arts Fund network—a group that has been instrumental in helping us make change to a 55-year-old grantmaking model.”
- “Our LAA recently updated our mission statement to reflect the fact that our visual arts exhibitions and education programs enhance the well-being of the area's residents, both physically and mentally.”

- “The last five years, we have been working diligently to get more people from our community involved in the arts. Free concerts have helped but there are still so many people who just don't feel the arts for them or it's for the elite. We have to work on the local, state and national level to break down those barriers.”
- “Our LAA is refining its role in the community and expanding its impact by telling stories about arts and culture amenities and programming, connecting creatives with the larger community, and advocating for greater investment in the sector.”
- “Our LAA is attempting to evolve from a small local arts agency providing art education to the local community to a viable Council that could impact the cultural community for the entire County. Our biggest challenge is getting the community behind us and understand the importance of the arts to our community by supporting the Council and its financial and personnel needs.”
- “There have been a lot of change over the last two years to increase exposure and accessibility to the general public and the changing demographic. With new management coming on board shortly, we are determined to continue to allow for more culturally diverse programming and opportunities and create a solidified strategic plan to achieve measurable and impactful improvements over the next 5-10 years.”
- “We are experiencing a lot of turnover of policymakers at the local and state level, so advocacy has become an even higher priority than before. We are discovering that we are starting at the ground level as the community leadership loses some of its institutional knowledge as to why partnerships were developed years ago. As the director, I am also very mindful of the potential of external factors impacting the organization. Particularly, the economy. As major decisions are made at the federal level, my concern is for the impact that a less healthy economy will have on our organization. We've only just felt stable again in the last 2-3 years. If we are to continue to grow and make a deeper impact on community needs, we need to feel that funding, whether it be donations or grant dollars, while we still exist.”
- “We are more aware of the need to serve our entire community after completing this survey. We are a poor rural community with few opportunities for our population to engage in the arts.”
- “We are planning and fundraising for Racial Equity Training for our entire sector, much like that done in NYC, to dovetail with the county's recent Racial Equity Resolution. Concurrently, we are working with the community this summer to re-envision our grantmaking guidelines and applications. Once completed, we'll move our grant-making through a racial equity and impact lens to better serve the traditionally under represented communities through our grant making. We look forward to working with GIA and AFTA as we discover and implement best practices for our county.”
- “We are really struggling. There are many arts groups and artists as well as general nonprofits in our community, making fundraising very difficult and yet the needs and requests for various types of assistance keep growing. We have downsized our staff to 1/2 time due to finances but need 2 full time positions to really do things right. The general community seems to be oblivious to our struggles. We believe very strongly in the value of what we are trying to do, or we would simply give up. The recession hit us very hard and in our area the economy has not quite yet recovered. Hoping things will start looking up soon.”
- “We have an amazing amount of work to do.”
- “We have been bringing big city entertainment to our small community for 25 years. Lots of volunteer time and local sponsors make it work. We help supplement the arts education of the youth since the school district has cut so much art education from our local schools. We also make sure to bring in artists the retirement aged residents would also enjoy.”
- “We have just begun a deep dive into planning and incorporating DEI into our policies, programs and services.”
- “We have researched individual giving to the arts and are helping organizations to improve their case to donors. We have also created a publication series called AGENDA on the social impact of the arts. In our Diversity, Equity and Inclusion Initiative, we emphasize action over formal policy statements, and our efforts help funding, marketing, and hiring to become more equitable and inclusive.”
- “We no longer are a re-granting agency; instead, we focus our resources on our own programming, which has grown substantially and affects around 18,000 school age students annually.”
- “We operate the only community theater in the community and we do it exclusively with volunteers. We offer youth programs in the arts staffed by volunteers. We offer work space for artists for nominal \$35 annual dues. We do community outreach by providing space for a major exhibition of art by

developmentally and/or intellectually challenged individuals. The organization is staffed and managed by volunteers, with only one paid employee who serves as executive director. All board members are volunteers and receive no compensation.”

- “We pride ourselves on being a totally volunteer organization, with no paid staff, but we do pay part-time teachers who go into the community’s schools to teach fine arts to our students.”
- “We recently lost our decentralization regrant program because the state is re-centralizing to save money. This throws into question whether or not our organization can survive and what its role is.”
- “We serve a region that is 97% White and is very underserved with a high rate of poverty. The demographic breakdown really limits our ability to diversity our staff and volunteers, but our board and audiences/constituents tend to be much more culturally diverse than that. That puts us in a frustrating place, because we would like to continue to engage more diversity from the local population (we hire a lot of culturally diverse artists from outside the area). The predominantly white poor and working class that live here are frustrated about their difficulties and that poor regions of our state are left with little support, and constantly looked down on because of the economic decimation of our former mill communities in the 50s-70s that we still haven’t recovered from. People look down on our City, including the residents. Not all of their frustration is justified, and much is uninformed, but it does exist, and it concerns me that it will just continue to simmer. That should not change or overpower the path that diversity and equity is on, but it is worth considering as a real threat to progress.”
- “We would very much like more people to take part in our decision making and projects, but have trouble getting younger people to take part.”
- “We’re an incredibly small volunteer-led arts organization which tries to be responsive to our community’s interests while being good stewards of our resources. We do provide for and focus on fair pay standards for our guest artists, including artist fees, lodging, and meals. Much of what we do isn’t formal, as we lack written policies on fair pay and diversity issues for instance, but we are keenly aware and take that into account as best able. In the future, we’d like to know more on how other arts organizations prioritize artist pay and would like to see a section added in future surveys.”
- “What our LAA could use more than anything is sustainable revenue that is not tied to our city’s annual budget. Our biggest vulnerability is that we are but a line in the city’s budget that is always subject to cut or deletion each budgetary cycle.”
- “Three areas of focus: working closely with cross sector leaders in business, philanthropy, and public sector to assess and advance role of arts in furthering broader community priorities; producing a Social Impact Study focusing on youth development, neighborhood vitality, and health/healing; and revisiting/assessing our overall organization model so as to restructure for future.”

## **FROM PUBLIC/GOVERNMENT LAAs**

- “All organizations are funded through hotel/motel tax receipts; two staff liaisons are assigned to assure compliance to City policy, one attorney and one contract/policy manager. Their assignment is part of their regular pay from the General Fund. All Commissioners are volunteer residents of the City and receive no pay.”
- “As a city supported arts agency in a rural, underserved area, one would think we would have more impact than we do. While those already involved in community events, programs, civic organizations, the small, close knit business community, etc. are aware and supportive of our LAA, the general public is not particularly aware of our existence. We hope to change that as we attempt to raise the funds to improve the appearance of our storefront on the main road throughout town and in the dead center of the historic district. But even that has been a struggle. We also have a hard time attracting younger and more diverse board members. My hope is that when I (the only staff member) retire soon, a younger, more media savvy person will step in. I hope that person lives here, and doesn’t need money, as the position doesn’t pay enough to attract someone who needs a living income.”
- “As a government entity we struggle with lack of resources—from funding to staffing—and count on our outreach to elected officials, as well as the public, the education community, and finally our artists and cultural groups, to show our worth and worth of the programs we promote and sponsor.”



- “As a municipal department we aim to provide many free programs for our community, we struggle to estimate attendance at many of our events due to the fact that there are no ticket sales. Our community as a whole is quite diverse and contains a large demographic of low-income families. We do a lot with a little and help support city-wide festivals both large and small.”
- “During FY 2017 we conducted focus groups and developed a business plan for a future Cultural Arts Center and provided seed money to a 501(c)3 that is the lead organization.”
- “Our LAA is enjoying its seventh year of having the town match our state allocation. We are pleased to offer double the support we used to provide before the campaign to get the town involved in supporting local arts!”
- “Our division provides the community with 3 theatres, 2 museums, an artist studio program, a maker program and a robust public art program for private and municipal developments. We employ many teaching artists, artists, creative professionals at our theatres and museum and public art program. We subsidize artist studio space and host 3 nonprofit theatre groups at one of our theatres for 50+ years without charging rent. We subsidize nonprofit groups at our other theatre which is a rental. We produce programming at our children's theatre. We hold many classes and camps year-round. We recover about 1/3 of our cost, which goes back to the City's General Fund. We unfortunately do not award grants.”
- “Our LAA was a part of local government until 2015 when all staff members left and were not replaced. It lingered without action for months until the local library absorbed it. In many ways, our LAA has rebuilt from the ground up over from that point, but still have challenges related to trying to rebuild on old foundation.”
- “Our organization is only 4 years old and has a minimal budget, no paid staff, therefore we are not equipped to offer funding/grant dollars to artists or local arts organizations.”
- “Shifting the discussion to equity and inclusion remains a paramount concern for us, especially in light of recent audits and studies that re-affirm longstanding disparities and significant barriers to participation.”
- “Our LAA has adapted the AFTA Cultural Equity statement for its Performing Arts Grant Program. The City's leadership is currently undergoing training. It has prepared a Creative Economy Report recently as a precursor to updating its Community Cultural Plan. Finally, Cultural Affairs staff will be included in the development of the City's General Plan update.”
- “The City does not have a full department or agency devoted to the arts. While I personally advocate for the arts, our city council removed \$2.5 million in funding from our Percent for Arts budget to cover other expenses in the upcoming fiscal year. This was a disappointing blow to the public art program and a bad precedent.”
- “The Strategic Plan we completed in 2017 placed a much greater importance on cultural equity in all of our programs and service. We have a new grant program for 2018 as a result, with a greater focus on serving smaller and underserved organizations. We are also focused on creating greater diversity among our staff, board, grant panels and teaching artists. We are currently working on more formal policies and procedures to better codify these efforts and are exploring better measurement tools to track our progress in these efforts.”
- “There is a lack of awareness about our LAA within the community. With the implementation of the City's Arts and Culture Master Plan we feel this will change over time.”
- “EVERYONE in our community is underserved when it comes to the arts.”
- “We are a hybrid organization that receives a majority of operational and programming support from city government, but we also have two different foundations that provide the vehicle for private funds to support grants, employee enrichment, and facility needs.”
- “We are in the midst of revising key elements of our program. There is a ballot measure that will be included on the ballot this November that will have a significant impact on our resources if passed, and this, in turn, will impact some of these issues.”



## SURVEY METHODOLOGY

The 2018 Profile of Local Arts Agencies was conducted as a secure online survey from May through August of 2018.

- On May 3, 2018, Americans for the Arts emailed a pre-survey message to 3,471 LAA chief staff executives (i.e., executive directors, etc.) to announce the upcoming research project and to describe the benefits of participation.
- On May 18, 2018, Americans for the Arts emailed a unique link to each of the 3,471 LAA chief staff executives and requested that they complete the survey (or delegate it to someone else to complete on behalf of their LAA).
- On June 1, 2018, Americans for the Arts mailed a letter via postal delivery to 1,692 LAAs for which it had no valid email address. The letter provided a brief description of the LAA Profile project and requested that the LAA email the research team so that it could reply with the LAA's unique survey link.
- The original survey deadline was June 8. Reminder emails were distributed on May 25, June 1, and June 6.
- On June 11, an email was distributed to the chief staff executive of non-responding LAAs informing them that the deadline for participation had been extended until June 29.
- Additional reminder emails were distributed on June 18, June 25, and June 27.
- On June 29, a final deadline extension was announced through July 13.
- Targeted solicitations continued to nonresponding LAAs and LAA networks throughout July and August.
- The survey was officially closed on August 27 and no further responses were accepted.

The findings in this report are based upon the data provided by a total of 537 responding local arts agencies that completed and submitted the entire survey instrument. Partially completed surveys were excluded from the analyses and report. No analysis was completed to determine if significant differences exist between survey responders and nonresponders.

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

- Legal status of the local arts agency (public/government vs. private/nonprofit)
- Size of the LAA's operating budget (in expenditures)
- Population of the LAA's primary service area (i.e., city, county, region)





# 2018 Profile of Local Arts Agencies

## SURVEY INSTRUMENT

**NOTE:** This paper copy of the 2018 LAA Profile survey instrument is intended as reference material only. If you did not receive the unique link to access the online survey that is customized for your local arts agency, please contact [research@artsusa.org](mailto:research@artsusa.org) to request that link.

## Annual Profile of Local Arts Agencies

Welcome to the customized 2018 Annual Profile. This year's profile includes the annual questionnaire followed by a supplemental module about grantmaking (and other methods of direct financial support) as well as equitable investment.

### Definition of a Local Arts Agency (LAA):

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

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

### Important Notes and Instructions:

- While the survey is enabled for mobile devices, **I recommend that it be completed on a desktop or laptop computer** (rather than on a phone or tablet).
- The online Annual Profile is customized specifically for your local arts agency.
- The unique link you receive may be forwarded to colleagues so that they may help complete the questionnaire. For example, send it to your finance person once you get to the budget page.
- An answer to each question is required before you can proceed to the next page.
- Each time you thoroughly complete a page and move to the next page, all your answers are captured and stored.
- Always enter whole numbers whenever the survey asks for a numerical response.
- When you don't know the exact answer, your best estimate is fine.

**Begin by approving/updating the contact information we have on file for your LAA, and then start the survey.**

---

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

**Name of Local Arts Agency:**

**Mailing Address:**

**Street Address (if different than mailing address):**

**City or Town:**

**State:**

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

**County or Parish (NOT country):**

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

**Home Page of Primary Web Address:**

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

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

**Email Address of Chief Staff Executive:**

**Americans for the Arts is developing the LAA Dashboard, a visualization tool which will utilize the data collected through this Annual Profile survey (so be sure to complete your survey).** When it is released later this year, the Dashboard will allow users to run their own interactive custom reports to see how their LAA stacks-up to similar ones nationally. You'll be able to stratify the findings by public and private, budget size, population of service area, and many other areas of focus so you can make the best comparisons. ***May we contact your local arts agency about participating in the pre-launch testing of the Dashboard?***

Yes

No

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

Contact the chief staff executive (listed above)

Contact a different person

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

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

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

## Page 2 of 10: Background Information

This page is intended to tell us more about your local arts agency. What type of community does it serve? Is it a private organization or government agency? Where does it operate within the community's infrastructure? An answer to each question is required.

### QUESTION 1:

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

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

### QUESTION 1a:

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

**QUESTION 2:**

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

**QUESTION 3:**

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

**QUESTION 4:**

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

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

**QUESTION 4a:**

Provide the Federal Employer Identification Number (EIN) that is used by your LAA. The EIN is a 9-digit number that is provided in the "##-#####" format. This public number (i.e. *not* confidential) may be used to identify information about your LAA from secondary data sources such as the National Center for Charitable Statistics, GuideStar, and DataArts.



**QUESTION 5:**

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

- Government agency, department, division, program, or facility
- Nonprofit organization, program, or facility
- Private organization, program, or facility (without nonprofit status)
- Public-private hybrid or partnership
- For-profit business
- Other

**QUESTION 5a:**

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

- Yes
- No

**GOVERNMENT/PUBLIC LAAs ONLY**

**QUESTION 6:**

**With which level of government is your LAA affiliated?**

- City
- County
- Unified city/county (a city and county that have merged into one jurisdiction)
- Other (brief description required):

**QUESTION 7:**

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

- MY LAA is an INDEPENDENT agency, department, division, program, or facility
- Operates under the umbrella of Agricultural Extension Office (or similar)
- Operates under the umbrella of City/County Clerk (or similar)
- Operates under the umbrella of City/County Manager (or similar)
- Operates under the umbrella of Community Development (or similar)
- Operates under the umbrella of Economic Development (or similar)

- Operates under the umbrella of Mayor's Office (or similar)
- Operates under the umbrella of Parks & Recreation (or similar)
- Operates under the umbrella of Planning Office (or similar)
- Operates under the umbrella of Tourism Office (or similar)
- Other (brief description required):

**QUESTION 7a:**

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

- Reports to the Mayor (or similar)
- Reports to the City/County Manager (or similar)
- Reports to the City Council (or similar)
- Reports to the County Board (or similar)
- Reports to the head of the Community Development department/division (or similar)
- Reports to the head of the Economic Development department/division (or similar)
- Reports to the head of the Parks & Recreation department/division (or similar)
- Reports to the head of the Planning Office (or similar)
- Reports to the head of the Tourism Office (or similar)
- Other (brief description required):

**QUESTION 8:**

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

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

**PRIVATE LAAs ONLY**

**QUESTION 6:**

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

- Yes
- No
- I don't know

**QUESTION 7:**

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

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

**QUESTION 8:**

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

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

**ALL LAAs CONTINUE HERE**

**Page 3 of 10: Board, Staff, and Volunteers**

**This page is intended to collect important yet brief information about your LAA's board and staff. Does it have a board? Does it have paid staff? How many employees and volunteers does it take for it to accomplish the important work it does in the community? An answer to each question is required.**

**QUESTION 9:**

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

- Yes
- No

**QUESTION 9a:**

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

**QUESTION 10:**

**Does your LAA have at least one paid employee?**

- Yes, my LAA has at least one paid employee (full-time OR part-time)
- No, my LAA is operated entirely by volunteer staff
- No, my LAA is operated entirely by its board/commission

**QUESTION 10a:**

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

Full-time paid positions

Part-time paid positions

Temporary/seasonal/fixed-term paid positions (including paid interns)

**QUESTION 10b:**

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

<input type="text"/>	Full-time volunteers
<input type="text"/>	Part-time volunteers
<input type="text"/>	Temporary/seasonal/fixed-term volunteers (including unpaid interns)

**QUESTION 11:**

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

- Yes, for senior leadership
- Yes, for middle management
- Yes, for entry-level employees
- No, not for any staff

**Page 4 of 10: Diversity, Equity, and Inclusion**

The entire arts community is tackling the issues of diversity, equity, and inclusion. The answers provided by this section of the survey will allow the LAA field to evaluate its collective progress in these critical areas of focus. An answer to each question is required.

**QUESTION 12:**

Does your LAA track trends about the diversity of the following groups in your community? *Check all that apply.*

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

**QUESTION 13:**

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

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

**QUESTION 14:**

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

	My LAA has its own written diversity policy	My LAA adheres to a written diversity policy that was established by a parent organization or umbrella entity (e.g., city or county government)	It is a consideration in my LAA's operations, but there is no written diversity policy	No	Not applicable
Board/commission	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Staff/hiring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contractors/interns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Volunteers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Vendors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grantmaking/funding programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Facilities and facility management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other programs and services (non-funding)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**QUESTION 15:**

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

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

**QUESTION 16:**

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

- Age
- Artistic discipline
- Disability
- Educational attainment
- Gender identity
- Income
- Marital status

- Political affiliation/view
- Race/ethnicity
- Sexual orientation
- Other (brief description required):
- No

**Page 5 of 10: Programs, Services, and Partnerships**

This page is intended to collect vital information on the many different ways that LAAs operate within their communities. Who does your LAA serve? What services does it provide? What programs does it offer, and to which constituencies? What partnerships has it formed to help achieve the greatest impact? An answer to each question is required.

**QUESTION 17:**

Which of the following provides the most accurate description of the way your LAA impacts each of the constituency groups listed below.

	<p><b>My LAA impacts this constituent group directly (it provides programs, services, and/or funding directly to this constituent group)</b></p>	<p><b>My LAA impacts this constituent indirectly (it provides support to other groups that then provide programs, services, and/or funding to this constituent group)</b></p>	<p><b>My LAA impacts this constituent group tangentially (the work of my LAA affects this constituent group; however, neither my LAAs programs, services, and/or funding—nor the programs, services, and/or funding of</b></p>	<p><b>This constituent group is not impacted by the work of my LAA</b></p>
--	--	---	--	--



			<b>the groups it supports— are delivered directly to this constituent group)</b>	
Arts audiences/consumers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
People in your community who are neither arts audiences nor arts consumers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Amateur/hobbyist artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nonprofit arts and cultural organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For-profit arts/creative businesses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Non-arts/non-creative organizations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Elected officials/public sector decisionmakers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Business leaders/private sector decisionmakers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**QUESTION 18:**

The arts have become increasingly integrated into community issues such as health, economics, infrastructure, and equity. Does your LAA provide or underwrite trainings or educational materials on either of the topics in the table below? *Check all that apply.*

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

**QUESTION 19:**

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

- Grants to organizations/programs/facilities
- Grants to individual artists
- Contracts to organizations/programs/facilities
- Contracts to individual artists
- Loans/microloans to organizations/programs/facilities
- Loans/microloans to individual artists
- Start-up capital to organizations/programs/facilities
- Start-up capital to individual artists
- Commissions/fellowships/scholarships for individual artists
- Other (brief description required):
- No

**QUESTION 20:**

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

- Yes
- No

**QUESTION 21:**

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

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

**QUESTION 22:**

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

- Yes
- No

**QUESTION 23:**

Does your LAA manage or operate a public art program?

- Yes
- No

**QUESTION 23a:**

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

- Yes
- No

**QUESTION 24:**

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

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

**QUESTION 25:**

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

- Yes
- No

**QUESTION 26:**

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

- Yes
- No

**QUESTION 27:**

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

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

**QUESTION 28:**

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

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

**QUESTION 29:**

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

- Yes
- No
- I don't know

**QUESTION 30:**

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

- Yes
- No
- I don't know

**QUESTION 31:**

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

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

**QUESTION 32:**

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

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

**QUESTION 33:**

**FINANCIAL SUPPORT AND REVENUE**

**Provide the dollar amounts of total revenue and support that your LAA received for each of the itemized categories listed below during its fiscal year that ENDED on [question('value'), id='160'] [question('value'), id='162'], [question('value'), id='163']. Include all monies received by your LAA, including pass-through and re-granting dollars. Enter zero (\$0) where appropriate. Enter whole numbers only. Be sure that the auto-calculated total at the bottom is equal to your LAA's total support and revenue for its most recently completed fiscal year. If exact figures are not available, your best estimates are fine.**

<input type="text"/>	Earned revenue
<input type="text"/>	Contributed income (foundations, corporations, individuals, parent organization)
<input type="text"/>	Local government revenue (city/town and county only)
<input type="text"/>	State government revenue
<input type="text"/>	Federal government revenue
<input type="text"/>	In-kind (value of contributions received; <u>include offsetting dollars</u> in expenditures below)
<input type="text"/>	Other/miscellaneous (not classified above)

**QUESTION 33a:**

**BRIEF REVENUE TREND**

Provide the local government support and the total support and revenue received by your LAA during the fiscal years listed below. Local government revenue is revenue that your LAA received from city/town and county government sources only—a subset of total support and revenue in the right column. Enter whole numbers only. *If exact figures are not available, your best estimates are fine.*

	Local Government Support	Total Support and Revenue (including local government support)
Fiscal Year ENDING in 2016	<input type="text"/>	<input type="text"/>
Fiscal Year ENDING in 2017	<input type="text"/>	<input type="text"/>
Fiscal Year ENDING in 2018 (projected)	<input type="text"/>	<input type="text"/>

**QUESTION 34:**

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

- Yes
- No



**QUESTION 35:**

**EXPENDITURES**

Provide the dollar amounts of total expenditures made by your LAA during its fiscal year that ENDED on [question('value'), id='160'] [question('value'), id='162'], [question('value'), id='163']. Use the itemized categories of expenditure listed below. Amounts should include all monies spent by your LAA including pass-through re-granting dollars. *Please also be sure to include offsetting expenditures for any in-kind contributions that you included in Question 33 above (i.e., revenues).* Enter zero (\$0) where appropriate. Enter whole numbers only. Be sure that the auto-calculated total at the bottom is equal to your LAA's total expenditures for its most recently completed fiscal year. *If exact figures are not available, your best estimates are fine.*

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

**QUESTION 35a:**

**BRIEF EXPENDITURE TREND**

Provide the total expenditures made by your LAA during the fiscal years listed below. Enter whole numbers only. *If exact figures are not available, your best estimates are fine.*

	Total Expenditures
Fiscal Year ENDING in 2016	<input type="text"/>
Fiscal Year ENDING in 2017	<input type="text"/>
Fiscal Year ENDING in 2018 (projected)	<input type="text"/>

**QUESTION 36:**

Which of the following describes the financial situation in which your LAA finished its fiscal year that ended on [question('value'), id='160'] [question('value'), id='162'], [question('value'), id='163']?

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

**QUESTION 37:**

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

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

**Page 8 of 10: Looking to the Future**

**This page collects information on where LAA administrators think the field is heading in the near future. You have your ear to the ground in your community, and you are planning for the future of your LAA. In the coming years, will it be easier or harder for your LAA to secure funding? Is your LAA poised to address your community's coming needs? What, exactly, are the community's most pressing needs? An answer to each question is required.**

**QUESTION 38:**

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

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

**QUESTION 39:**

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

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

**QUESTION 40:**

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

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

**QUESTION 41:**

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

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

**QUESTION 42:**

**How strongly do you agree or disagree with each of the following statements about your LAA?**

	<b>Strongly Agree</b>	<b>Somewhat Agree</b>	<b>Neutral</b>	<b>Somewhat Disagree</b>	<b>Strongly Disagree</b>
My LAA's staff, board/commission, and volunteers have the <b>appropriate level of skills</b> to respond to the needs of our constituents.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<p>My LAA has the <b>correct mix of financial resources.</b></p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>My LAA has an <b>appropriate level of diversity</b> among the staff, board/commission, and volunteers.</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>My LAA offers the programs and services that will <b>achieve the deepest impact in our community.</b></p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>My LAA's <b>staff and board/commission</b> are able to effectively communicate the value and impact of the arts on our community.</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>My community's <b>pro-arts decisionmakers (e.g., elected officials, business leaders)</b> are able to effectively communicate the value and impact of the arts on our community.</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**QUESTION 43:**

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

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

**Page 9 of 10: Module on Grantmaking/Financial Support and Equitable Investment**

Each year, the Annual Profile of Local Arts Agencies will include a supplemental module designed to provide a deeper evaluation of one or more specific topic areas. The supplemental topics for the 2018 survey are Grantmaking (as well as other methods of providing direct financial support) and Equitable Investment. *The module will only display questions that are relevant to your LAA* (based on the answers to questions asked earlier in the survey). As a result, you may notice that some question numbers will be skipped. This is normal. *Simply provide an answer to each question that is displayed.*

On Page 5 of the Annual Profile survey, your LAA reported that it provides direct financial support to organizations and/or artists in your community in the form of grants, non-grant contracts, loans/microloans, start-up capital, and/or commissions/fellowships/scholarships. Using the two tables below, provide information about the number of funding requests your LAA was able to satisfy, and the amount of money that it was able to award.

**MODULE QUESTION 1:**

**First, complete the table below to tell us about the number of funding requests that were received by your LAA during its most recently completed fiscal year that ended on [question('value'), id='160'] [question('value'), id='162'], [question('value'), id='163']. ENTER WHOLE NUMBERS ONLY. Make sure that the sum of each row equals the total number of requests that were received by your LAA. This question requires an answer for every cell; be sure to enter "0" (zero) where appropriate.**

	<b>Number of requests that received NO funding (#)</b>	<b>Number of requests that received PARTIAL funding (#)</b>	<b>Number of requests that received FULL funding (#)</b>
Grants to organizations			
Grants to individual artists			
Contracts to organizations			
Contracts to individual artists			
Loans/microloans (all)			
Start-up capital (all)			
Commissions/fellowships/scholarships (all)			

**MODULE QUESTION 2:**

Now, complete the table below to tell us about the total dollars in direct financial support that were provided by your LAA during its most recently completed fiscal year that ended on [question('value'), id='160'] [question('value'), id='162'], [question('value'), id='163']. *ENTER WHOLE NUMBERS ONLY.*

This question requires an answer for every cell; be sure to enter "\$0" (zero) where appropriate before you continue.

	Total dollars REQUESTED (\$)	Total dollars AWARDED (\$)	Minimum size of award (\$)	Maximum size of reward (\$)
Grants to organizations				
Grants to individual artists				
Contracts to organizations				
Contracts to individual artists				
Loans/microloans (all)				
Start-up capital (all)				
Commissions/fellowships/scholarships (all)				

**MODULE QUESTION 3:**

For each of the four organizational budget ranges listed below, (1) how many total organizations received direct funding from your LAA, and (2) how many total dollars were allocated to each during its most recently completed fiscal year? Include all types of financial support that your LAA provided to organizations, programs, and facilities including grants, contracts, loans/microloans, and start-up capital. If exact figures are not available, your best estimates are fine. ENTER WHOLE NUMBERS ONLY. This question requires an answer for every cell; be sure to enter "0" or "\$0" (zero) where appropriate before you continue.

**Number of Organizations that Received Funding (#):**

- Organizations with budgets of less than \$100,000
- Organizations with budgets of \$100,000 to \$249,999
- Organizations with budgets of \$250,000 to \$999,999
- Organizations with budgets of \$1,000,000 or more

**Total Dollars Funded to these Organizations (\$):**

- Organizations with budgets of less than \$100,000
- Organizations with budgets of \$100,000 to \$249,999
- Organizations with budgets of \$250,000 to \$999,999
- Organizations with budgets of \$1,000,000 or more

Select all the categories of direct investment/support that your LAA provides to organizations, programs, and facilities. *Check all that apply.*

- Artistic and cultural programming
- Arts education programming
- Audience development
- Capital projects (including adaptive re-use of non-arts facilities for artistic purposes)
- Community development
- Cultural tourism
- Facility management
- General operating support
- Marketing/advertising/media relations
- Professional development
- Project support



- Support for non-arts organizations that want to use the arts to further their mission
- Technical assistance
- Travel support
- Others (brief description required):
- None

**MODULE QUESTION 5:**

Select all the categories of direct investment/support that your LAA provides to individual artists.

*Check all that apply.*

- Awards/prizes/commendations
- Marketing/promotion/visibility
- Professional development (e.g., conference registrations, training//seminar costs)
- Residencies
- Retreats/renewals
- Special projects/commissions
- Teaching/artists in schools
- Others (brief description required):
- None

**MODULE QUESTION 6:**

Does your LAA provide financial support to any of the following? *Check all that apply.*

	DIRECTLY	INDIRECTLY	NO
Organizations, programs, and/or facilities that do not have official 501c3 not-for-profit status	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intermediary organizations that provide support or services to individual artists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Programs that are fully or partly produced by non-arts government agencies or non-arts private entities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**MODULE QUESTION 7:**

Your LAA has indicated that it provides or supports each of the types of direct financial support listed below. Please complete the table below to tell us about the recipients of those funds. *Check all that apply.*

	My LAA provides at least one of these funding programs specifically to meet its organizational diversity, equity, and inclusion objectives	Recipients of at least one of these funding programs are more likely to be from under-served communities than my LAA's overall constituency	At least one of these programs/services was started within the past two years (since May 2016)	None
Grants	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contracts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Loans/microloans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Start-up capital	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Commissions/fellowships/scholarships	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**MODULE QUESTION 8:**

Does your LAA have funding programs that require the recipients of the funds to demonstrate any of the following? Check all that apply.

- A mission that states a focus on serving a specific culture or ethnicity
- Board diversity
- Staff diversity
- Artist diversity
- Audience diversity
- Change in diversity over time
- Other (brief description required):
- None

**MODULE QUESTION 9:**

**Does your LAA have any funding programs that are intended to serve traditionally under-served neighborhoods, communities, or populations?**

- Yes
- No

**MODULE QUESTION 9a:**

**Does your LAA undertake any of the following activities when administering its funding programs that are intended to serve traditionally under-represented neighborhoods, communities, or populations?**

***Check all that apply.***

- Gather input from the intended community
- Engage the intended community in developing guidelines/criteria
- Engage the intended community in co-building/adjudicating the program
- Give over control of building/adjudicating entirely to the intended community
- Other (brief description required):
- None

**MODULE QUESTION 10:**

**Does your LAA employ policies and/or practices to address personal or systemic bias in the grant review process? *Check all that apply.***

- Written diversity/equity policy
- Informal verbal instructions
- Panels composed with consideration for diverse expertise
- Panels composed with consideration for diverse representation
- Inclusion of panelists from the communities to be impacted by the program
- Panel orientation that includes discussion and direction around equity
- Any review criteria that extends beyond traditional "excellence" and "aesthetics"
- Other (brief description required):
- None

**MODULE QUESTION 11:**

**Which of the following strategies does your LAA employ to communicate funding opportunities specifically to communities, groups, and individuals that are typically underrepresented? *Check all that apply.***

- Build new relationships with the intended communities
- Use multiple and alternative media platforms
- Encourage/facilitate sharing of opportunities through personal networks (e.g., personal social media platforms)
- Provide language translation
- Make specific effort to reach people who otherwise would not be familiar with your LAA and its funding opportunities
- Identify and support new or inexperienced applicants (e.g., info sessions, workshops, coaching, mentoring, draft review)
- Conduct programs to build organizational strength and viability of artists and groups from underrepresented communities
- Other (brief description required):
- None

**MODULE QUESTION 12:**

**Which of the following types of non-financial support does your LAA provide to organizations and/or individual artists? *Check all that apply.***

- Fiscal sponsorship (or another intermediary role)
- Creation of a marketplace (a space/program/platform where artwork is sold)
- Career education or professional development support
- Brokering (e.g., connecting artists with jobs, funding, or other opportunities)
- Free or discounted office space
- Free or discounted artistic space
- Free or discounted marketing/promotion
- Shared or subsidized backroom staffing
- Other (brief description required):
- None

**MODULE QUESTION 13:**

In what ways has your LAA subsidized the types of non-financial support identified in the question above? *Check all that apply.*

	With funds from private foundations or individuals	With funds from public agencies (local, state, or federal)	With in-kind donations of time, space, or expertise	Earned revenue (i.e., we charge those who can afford it, and use the revenue to subsidize it for those who cannot)	Out of general operating funds	Other
Marketplace	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Career education/professional development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artist brokering/connecting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted office space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted artistic space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted marketing/promotion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shared or subsidized backroom staffing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**MODULE QUESTION 14:**

Your LAA has indicated that it provides or supports each of the types of non-financial investments listed below. Please complete the table below to tell us about the recipients of those services. *Check all that apply.*

	<b>My LAA provides this program/service specifically to meet its organizational diversity, equity, and inclusion objectives</b>	<b>Recipients of these services are more likely to be from under-served communities than our overall constituency</b>	<b>This program/service was started within the past two years (May 2016)</b>	<b>None</b>
Fiscal sponsorship (or another intermediary role)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creation of a marketplace (a space/program/platform where artwork is sold)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Career education or professional development support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brokering (e.g., connecting artists with jobs, funding, or other opportunities)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted office space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted artistic space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Free or discounted marketing/promotion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Shared or subsidized backroom staffing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**MODULE QUESTION 15:**

**Which of the following actions has your LAA taken within the past two years (since May of 2016) for the purpose of increasing equitable access to its programs and resources? *Check all that apply.***

- Conducted an equity assessment of our LAA
- Assessed community and stakeholder needs and opportunities
- Gathered/analyzed demographic and other data to understand gaps in assets, activities, and funding
- Taken steps to reduce barriers and increase funding access and opportunities for underrepresented populations or groups
- Reviewed or revised existing grant programs
- Created new grant programs for underrepresented populations or groups
- Created grant alternatives (e.g., contracts, loans)
- Revised or streamlined grant program guidelines and application/review processes
- Adapted meeting formats and locations, program materials, etc.
- Other (brief description required):
- None

**MODULE QUESTION 16:**

**Are any of the programs mentioned in the question above a result of, or influenced by, the publication of Americans for the Arts' [Statement on Cultural Equity](#)?**

- Yes
- No
- I don't know

**MODULE QUESTION 17:**

**Do any of your LAA's funding programs require matching investments on arts-related community development projects?**

- Yes, from non-arts government agencies
- Yes, from non-arts private businesses
- Yes, from both government agencies and private businesses
- Yes, but we don't specify the source
- No

I don't know

Other (brief description required):



**MODULE QUESTION 18:**

**Which of the following methods are used by your LAA to collection information to evaluate the impact of its programs and services? *Check all that apply.***

- The organizations/individuals it supports are asked to write a narrative and/or financial report
- It uses data, reporting, and benchmarking from other sources (e.g., DataArts, third-party polling)
- It interviews or surveys representatives of the organizations/individuals it supports
- It interviews or surveys audience members, community members, and/or community and civic leaders
- It tracks attendance and/or ticket sales of programs it presents and/or supports
- Other (brief description required):
- None (my LAA doesn't collect information for the purpose of impact evaluation)

**MODULE QUESTION 19:**

**Does your LAA's adherence to any diversity/equity/inclusion policies directly inform how it allocates its spending/expenditures in any of the categories listed below? *Check all that apply.***

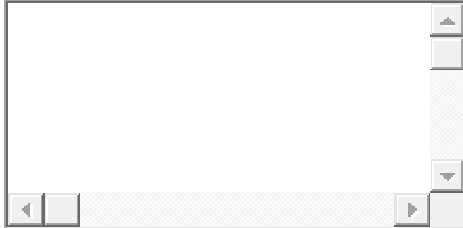
- Payroll/personnel
- Fundraising
- Overhead
- Advocacy/decisionmaker education
- Facilities/facility management
- Funding/grantmaking/financing
- Partnerships and planning
- Programs and events
- Services
- Visibility/marketing/branding
- No
- Not applicable (my LAA is a volunteer-only organization and typically does not make expenditures)

## Page 10 of 10: Final Thoughts

We wanted to provide one final opportunity to share feedback.

### THE LAST QUESTION (OPTIONAL):

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



Click the "SUBMIT SURVEY" button below to finish the Annual Profile!

### THANK YOU!

You have reached the final page of the Annual Profile survey for your local arts agency. Thank you very much for committing the time necessary to provide this valuable information.

- **Within the next two weeks, my team will mail you a copy of the updated 2018 edition of our "10 Reasons to Support the Arts" poster.**
- **We will share the survey findings with you as they are published this summer and fall.**
- **Finally, remember that our new LAA Dashboard will be available later this year, providing the ability to run your own customized reports and see how your LAA stacks up against its peers. We will share the Dashboard with you as soon as it's released.**

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

*Again, thank you for your participation!*

[Randy Cohen](#)

Vice President of Research and Policy

[Americans for the Arts](#)

## About Americans for the Arts

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

Americans for the Arts is focused on four primary goals:

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

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

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

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

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

For more information about Americans for the Arts, please visit [www.AmericansForTheArts.org](http://www.AmericansForTheArts.org).

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

This report was written by Randy Cohen, Graciela Kahn, and Ben Davidson. The *2018 Profile of Local Arts Agencies* was funded in part by the National Endowment for the Arts. To learn more about the Annual Profile of Local Arts Agencies, access the interactive LAA Dashboard, and download reports and infographics, please visit: [www.AmericansForTheArts.org/LAAProfile](http://www.AmericansForTheArts.org/LAAProfile).





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