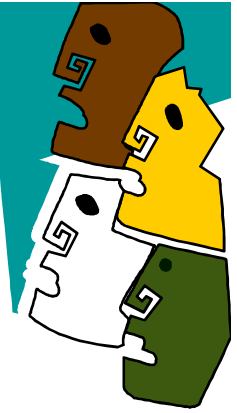


Presented to:



Arts & Cultural Council
for Greater Rochester

promoting creativity and innovation



***NOT* By Invitation Only**
**Building Diversity In Arts
Programming And Audiences**

March 2008

Prepared by:



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In 2007, the Arts & Cultural Council for Greater Rochester engaged in a Regional Cultural Diversity Needs Assessment as part of a long-term strategic planning process. The needs assessment emerged from the Council's Cultural Diversity Initiative and places a particular emphasis on reaching out broadly to diverse segments of our population.

This report summarizes and provides recommendations from the year-long process. Our work conducting the assessment, combined with the results of a recently released Economic Impact Study, will inform the development and execution of a multi-year strategic plan for arts and culture in the ten-county region served by the Arts & Cultural Council. Once completed, the regional strategy will serve as a resource not only for the Arts & Cultural Council, but for city and county governments, businesses, educational and cultural institutions, and the community at large.

The Arts & Cultural Council for Greater Rochester is pleased to have led this initiative, and extends thanks to Rochester Area Community Foundation for support of the project as part of their Civic Engagement Priority Area for 2006-2007. We are also grateful to ongoing support from Senator James S. Alesi, Assemblyman Joseph D. Morelle, Senator Joseph E. Robach, and the New York State Council on the Arts, all of whom make so much of what we do possible. Thanks also to the more than 60 individuals who participated in the focus group discussions throughout the fall of 2007, and the 474 individuals who responded to the online survey early in 2008. Finally, we offer thanks to Sánchez & Associates and specifically to Margaret Sánchez, Jerry Wein, Kelly Foley-Masters and Carol Brouwer, for their work convening focus groups, developing and disseminating the online survey, and authoring this report.

Sarah E. Lentini
President and CEO

The Cultural Diversity Needs Assessment was made possible with generous support from:



THE COMMUNITY FOUNDATION

CONSULTANT STATEMENT

Thank you for the opportunity to partner with the Arts & Cultural Council for Greater Rochester (the Arts Council) in providing a forum to chronicle ideas and concerns of individual artists, organizational providers of the arts, government officials and patrons of the arts. The process to capture ideas and concerns was developed in conjunction with the Arts Council and its Cultural Diversity Advisory Committee. A needs assessment approach consisting of focus groups and an online survey grew out of joint discussions with the Council and its Advisory Committee. The results desired were to promote discussion and generate ideas that will:

- bring together the underserved in our region and help them to engage in dialogue about civic affairs through a cultural portal;
- provide qualitative and quantitative information that identifies accessibility and diversity-related issues for future focus and provides a benchmark for tracking improvement;
- provide information to a broader, regional community about the needs and desires of diverse groups;
- provide the basis for developing a multi-year regional cultural diversity plan with strategies for motivating positive change; and
- explore the possibility of creating a replicable model for use by other communities.

This report reviews the methodologies used, provides key findings and best practices and gives specific recommendations to meet diversity best practices. Data was gathered from a variety of sources, using methodologies appropriate and relevant to the organization's culture, structure, and population. The focus groups and online survey responses provided input in identifying areas of concern, gaps and recommendations for producing arts and cultural programs to build on the strengths of our diverse community of artists, arts organizations and volunteers. .

In reaching our recommendations, we used a gap analysis, comparing diversity best practices in the arts and cultural arena against what we heard from focus group and survey participants. From the information and data gathered we hope that the direction provided herein establishes diversity practices that can and will build audiences. These practices will also create a stronger and more vibrant community by building trust and understanding among diverse groups.

Again, thank you for the opportunity to be a partner in this vital community-wide initiative. If we can be of any assistance as you begin to implement the strategies outlined in the recommendations, we are, of course, at your service.

Sánchez & Associates

Margaret A. Sánchez
Kelly Foley-Masters
Jerry Wein
Carol Brouwer

March 2008



Table of Contents

CONSULTANT STATEMENT.....	2
EXECUTIVE SUMMARY.....	4
INTRODUCTION.....	7
METHODOLOGY.....	9
DEMOGRAPHIC PROFILE OF RESPONDENTS.....	11
DIVERSITY.....	15
MARKETING STRATEGIES FOR ATTRACTING A DIVERSE AUDIENCE.....	17
LOCATION MATTERS.....	20
COLLABORATION.....	23
DIVERSITY OF OUR ARTISTS IS NOT REFLECTED IN ARTS AND CULTURAL PROGRAMMING.....	25
REACHING OUT TO ARTISTS.....	26
ARTISTS ARE NOT FULLY AWARE OF THE ORGANIZATIONS THAT PROVIDE SERVICES AND SUPPORT TO THEM.....	27
DIVERSITY BEST PRACTICES.....	29
DIVERSITY PRACTICES IN ACTION.....	33
MOVING AHEAD.....	35
APPENDIX - ONLINE SURVEY.....	37



ARTS & CULTURAL COUNCIL FOR GREATER ROCHESTER

NOT BY INVITATION ONLY: BUILDING DIVERSITY IN ARTS PROGRAMMING AND AUDIENCES

SUMMARY

BACKGROUND AND INTRODUCTION

This study grew out of the on-going Cultural Diversity Initiative of the Arts & Cultural Council for Greater Rochester¹ (hereinafter, the Arts Council). The Arts Council convened a Cultural Diversity Advisory Committee² that was involved in the conception of this needs assessment, and provided input into the development process. To ensure that this work would reflect the diversity of our community, information was gathered through eight focus group meetings held in Rochester, Batavia and Canandaigua and through the use of an on-line community survey. Over 60 people attended the focus groups and 474 participated in the survey. *Sánchez & Associates*, a Rochester-based consulting firm, facilitated the gathering of data and authored this report.

This report chronicles ideas and concerns of individual artists, organizational providers of the arts, government officials and patrons of the arts. The objectives are to promote discussion and generate ideas that will:

- bring together the underserved in our region and help them to engage in dialogue about civic affairs through a cultural portal;
- provide qualitative and quantitative information that identifies accessibility and diversity-related issues for future focus and provides a benchmark for tracking improvement;
- provide information to a broader, regional community about the needs and desires of diverse groups;
- provide the basis for developing a multi-year regional cultural diversity plan with strategies for motivating positive change; and
- explore the possibility of creating a replicable model for use by other communities.

¹ The Arts & Cultural Council for Greater Rochester was incorporated in May 1980 to promote and advocate for the arts; act as a planner and funding agent for the arts; and link artists, arts organizations, businesses and government to advance artistic vitality and cultural diversity in the greater Rochester region. As the “umbrella” membership organization for the arts and cultural industry in the ten-county Finger Lakes region, the Arts Council has over 1,000 members, including virtually all of the major cultural organizations in the Greater Rochester area, as well as a large number of small and mid-sized cultural organizations that make up the foundation of our cultural community. The Arts & Cultural Council convenes, represents, plans, and provides services for the arts and cultural community and acts as a local funding resource for the arts, administering a number of grant funds geared to supporting individual artists, cultural organizations, community groups and educational initiatives.

² The Arts & Cultural Council's Cultural Diversity Advisory Committee includes representatives from a diverse cross-section of Greater Rochester's arts and culture community.



INTRODUCTION AND FINDINGS

We are fortunate to live in a community rich in arts and cultural programming. Whether we live in the city of Rochester or smaller urban areas, the suburbs or rural communities, we have many choices year round on how to spend our disposable dollars enjoying the arts.

Faced with competition for our arts dollars, how do we decide what events to attend? The data collected for this study suggests that what events we go to is a product not only of our tastes but also:

- * whether we connect to the event through others, for example, has a friend, family member or colleague asked us to attend;
- * whether larger marketing efforts connected with us utilizing the “best” method i.e., some of us respond to newspaper or radio advertising, some to e-mail and listservs, some to neighborhood flyers/organizational newsletters.

The data also suggests that whether we attend an event may hinge on how comfortable we feel or how knowledgeable we are about the venue or location.

For those thinking about attending an event for the first time prominent questions arise: “How comfortable will I feel experiencing a new art form or experiencing a new culture? “Will I be made welcome? Will I understand and enjoy the experience?”

For those considering attending an event in an unfamiliar part of town, questions may include: “How do I get there? Will I feel safe?”

For those with disabilities, there is a question of primary concern: “How accessible are the facilities and the production?”

How we make decisions is critical to the future health of our arts community because if we cannot attract new audiences to events, our ability to sustain many of our arts and cultural organizations and venues is greatly reduced. Surveying the current arts and cultural scene too often presents a picture of homogenous audiences. Audiences often lack diversity in factors such as race, age, economic, language spoken, gender, religion, socio-economic status, etc. An opportunity exists for our community to build diverse audiences by adopting the following “best practices” identified during the course of this study.

DIVERSITY BEST PRACTICES

Surveying the current arts and cultural scene too often presents a picture of homogenous audiences. Audiences habitually lack diversity in factors such as race, age, language spoken, gender, religion, socio-economic status, geography, etc. An opportunity exists for arts and cultural organizations to build diverse audiences by putting into practice the best practices identified during the course of this study.

1. Make diversity a priority in every aspect of arts & cultural organizations. Strive to make the composition of board and staff diverse. A diverse board, staff and volunteer base will reach out to diverse audiences. Promote organizational diversity practices widely.
2. Work to make audiences welcome with what is being presented, how it is being presented and where it is being presented.
3. Address accessibility concerns and make venues welcoming for both audiences and artists.
4. Support the inclusion of diverse artists and art forms in programming.
5. Use personal connections to reach out and bring a diverse audience to a new event. Diversity begins with individuals reaching out to others.

These diversity practices can and will build audiences. These practices will also create a stronger and more vibrant community by building trust and understanding among diverse groups.

MOVING AHEAD

The community that provided the data upon which this report is based also provided some thoughts for moving ahead with many of the initiatives described in this study:

- * *Ban together – don't give up your group's identity; add your strengths.*
- * *Continue these discussions and build on each other's strengths.*
- * *Create our own Sesame Street: One of these people should not always be like the others.*
- * *See the big picture; create an atmosphere where we can participate with one another.*

The ability for arts and cultural programs to build on the strengths of our diverse community of artists, arts organizations and volunteers in an inclusive, accessible setting, will result in dynamic, creative, entertaining, and vital events. Events attended by diverse audiences. ***It will be art truly reflecting the world we live in.***



ARTS & CULTURAL COUNCIL FOR GREATER ROCHESTER

NOT BY INVITATION ONLY: BUILDING DIVERSITY IN ARTS PROGRAMMING AND AUDIENCES

INTRODUCTION

How successful is our community in building diverse audiences in its cultural and artistic programming? How well do we do in bringing the work of diverse artists to the public? What stands in the way of arts organizations from collaborating with other groups, and how can we overcome those obstacles? How can we improve the way our events are developed and promoted to attract diverse audiences? Are events accessible to all people? How can we support the diverse array of artists in our community, connecting them to funders and organizations?

These and many other questions are addressed in this study which chronicles ideas and concerns of individual artists, organizational providers of the arts, government officials and patrons of the arts. The study grew out of the on-going Cultural Diversity Initiative of the Arts & Cultural Council for Greater Rochester³ (hereinafter, the Arts Council), to promote discussion and generate ideas that will:

- bring together the underserved in our region and help them to engage in dialogue about civic affairs through a cultural portal;
- provide qualitative and quantitative information that identifies accessibility and diversity-related issues for future focus and provides a benchmark for tracking improvement;
- provide information to a broader, regional community about the needs and desires of diverse groups;
- provide the basis for developing a multi-year regional cultural diversity plan with strategies for motivating positive change; and
- explore the possibility of creating a replicable model for use by other communities.

³ The Arts & Cultural Council for Greater Rochester was incorporated in May 1980 to promote and advocate for the arts; act as a planner and funding agent for the arts; and link artists, arts organizations, businesses and government to advance artistic vitality and cultural diversity in the greater Rochester region. As the “umbrella” membership organization for the arts and cultural industry in the ten-county Finger Lakes region, the Arts Council has over 1,000 members, including virtually all of the major cultural organizations in the Greater Rochester area, as well as a large number of small and mid-sized cultural organizations that make up the foundation of our cultural community. The Arts & Cultural Council convenes, represents, plans, and provides services for the arts and cultural community and acts as a local funding resource for the arts, administering a number of grant funds geared to supporting individual artists, cultural organizations, community groups and educational initiatives.

As part of its Cultural Diversity Initiative, the Arts Council convened a Cultural Diversity Advisory Committee⁴. The Committee was involved in the conception of this needs assessment, and provided input into the development process. To ensure that this work would reflect the diversity of our community, information was gathered through eight focus group meetings held in Rochester, Batavia and Canandaigua and through the use of an on-line community survey. Over 60 people attended the focus groups and 474 participated in the survey. *Sánchez & Associates*, a Rochester-based consulting firm, facilitated the gathering of data and authored this report.

Throughout the report participant comments from the focus groups are included in *italics*. Data taken from the survey, formally entitled, “Online Regional Cultural Diversity Needs Assessment,” is referenced as “the survey” or “survey.” Respondents to the survey and participants in focus groups were not selected randomly; they were identified through their past experience and interest in arts and culture. It is important to note that while the survey and focus groups were conducted under the auspices of the Arts Council, this report is based on the input of the community of artists, staff and volunteers of arts and cultural organizations, and audience members who responded to the survey and/or participated in focus groups. Their observations and suggestions for building diversity in arts programming and audiences are addressed to the community at large. The data and identified best practices are in all ways *from* the community, *to* the community.

From all the information that was gathered and from all the dialogue our community participated in, a clear message about diversity in art and cultural events emerged: *it is not enough to state that diversity is a goal or to invite diverse audiences to attend productions*. While these steps are important, they will not by themselves build diverse audiences. Rather, there must be a commitment to diversity in every component of the organization and a corresponding commitment to action, reaching out to new audiences in meaningful ways; implementing strategies of inclusion that overcome physical and language barriers, economic barriers, and other barriers that keep people from moving from what they know and are comfortable with to experience the richness of a new cultural or artistic celebration.

⁴ The Arts & Cultural Council's Cultural Diversity Advisory Committee includes representatives from a diverse cross-section of Greater Rochester's arts and culture community.



METHODOLOGY

QUANTITATIVE PHASE

Questionnaire Design *Sánchez & Associates* designed the survey instrument with input from the Arts Council and members of its Cultural Diversity Advisory Committee. The on-line survey consisted of 28 questions. The types of questions included rating scale, multiple-choice, open-ended, and classification questions. Rating scale questions were based on a 5-point scale ranging from “very satisfied” to “very dissatisfied.” A copy of the survey instrument is included in the appendix.

Respondents were asked several open-ended questions which addressed current issues surrounding inclusion and access as it relates to arts and culture, suggestions on how to attract diverse audiences to events, and arts and cultural organizations that could serve as models for access and inclusion. All open-ended questions were coded in an effort to quantify responses.

Sampling An invitation to participate in the on-line survey was sent to approximately 3500 individuals on January 14, 2008. Respondents were instructed to complete the survey by January 25, 2008. A reminder was sent on January 23, 2008 in an effort to increase response rate. The list of email addresses was provided by the Arts Council. Approximately 150 invitations were returned undeliverable.

A total of 474 surveys were completed resulting in a 14% response rate and a margin of error equal to $\pm 4.5\%$ in estimated values of the target population. The following table outlines the response rate and corresponding margin of error.

On-line Survey Response Rate and Margin of Error	
Total Distributed	3500
Total Undeliverable	150
Total Completed	474
Response Rate	14%
Margin of Error	$\pm 4.5\%$

Analysis Data obtained from the on-line survey was tabulated for the entire sample, as well as broken down by area of residence (city, suburbs, rural), gender, age, children in household, level of education, career field, ethnicity, sexual orientation, and income.

Differences between categories are considered statistically significant when p-values (or attained-significance levels) are equal to or less than 0.05.

Most of the findings are presented using percentages. For all rating scale questions, the total responding to the question was used as the percentage base. For most other types of questions, the total sample was used to compute percentages.

The percentages for individual response categories do not always add up to 100%. This results from either rounding factors, a small percentage of no answers, or multiple responses provided by respondents.

QUALITATIVE PHASE

Eight (8) focus groups were conducted between May and October 2008. There were over 60 participants in the group discussions. The group types and number of participants in each group are outlined in the following table.

Focus Group Type By Number of Participants		
# of Groups	GroupType	# of Participants
1	Cultural Diversity Advisory Committee	9
1	Arts, culture and education Presidents and CEOs	9
1	Arts, cultural and education leaders in Ontario, Wayne and Livingston Counties	4
1	Arts, culture and education leaders in Monroe County	4
1	Arts, culture and education leaders in Orleans, Genesee, and Wyoming Counties	8
1	Arts & Cultural Council Cultural Organization Members	5
1	Arts & Cultural Council Board of Directors	6
1	Round-Up Session (Mix of participants from all groups above)	19

DEMOGRAPHIC PROFILE OF RESPONDENTS

The demographic profile of respondents from the on-line survey, compiled by area of residence and compared to the regional demographics of the population, is provided below. Significant differences between the sample population and the regional population occur primarily within gender, age, education level and income categories. These differences may, in part, be attributed to the survey strategy of targeting -- based on individuals experience and interest in the arts -- rather than randomly selecting the 3500 people invited to participate from the Rochester community at large. Target sampling enhances the survey data because of the depth of information the respondents bring to their answers.

Demographic Profile of Respondents							
	Total Sample	Monroe Sample	Monroe Pop.	City Sample	City Pop.	Outlying Sample	Outlying Pop.*
Area of Residence							
Monroe County	55%	100%	100%	-	-	-	-
City of Rochester	32%	-	-	100%	100%	-	-
Outlying Area (Net)	13%	-	-	-	-	100%	100%
---	---	---	---	---	---	---	---
Ontario	5%					36%	38%
Wayne	2%					18%	36%
Livingston	2%					15%	25%
Genesee	1%					7%	-
Orleans	1%					7%	-
Cayuga	.2%					2%	-
Wyoming	.2%					2%	-
Yates	.2%					2%	-
Other	2%					13%	-
Gender							
Male	25%	22%	<u>48%</u>	28%	<u>48%</u>	26%	<u>49%</u>
Female	66%	67%	52%	67%	52%	66%	51%
No Answer	9%	11%		5%		8%	
Age							
18-24	1%	1%	<u>9%</u>	1%	<u>12%</u>	-	<u>9%</u>
25-34	4%	3%	<u>19%</u>	8%	<u>25%</u>	3%	<u>17%</u>
35-44	13%	12%	<u>23%</u>	14%	<u>22%</u>	13%	<u>24%</u>
45-54	28%	27%	<u>20%</u>	30%	<u>17%</u>	30%	<u>20%</u>
55-64	29%	27%	<u>12%</u>	33%	<u>10%</u>	30%	<u>13%</u>
65 or older	14%	17%	18%	9%	15%	15%	17%
No Answer	11%	13%		5%		8%	
Children Living in Household							
One	10%	10%	N/A	9%	N/A	8%	N/A
Two	9%	12%	N/A	6%	N/A	5%	N/A
Three or more	3%	3%	N/A	1%	N/A	3%	N/A
Children (Net)	22%	25%	<u>34%</u>	16%	<u>34%</u>	16%	<u>37%</u>
No Children (Net)	69%	62%	66%	79%	66%	75%	63%
No Answer	9%	13%		5%		9%	

	Total Sample	Monroe Sample	Monroe Pop.	City Sample	City Pop.	Outlying Sample	Outlying Pop.*
Education							
High school graduate/equivalent	1%	2%	<u>31%</u>	2%	<u>39%</u>	3%	<u>40%</u>
Some college	9%	8%	<u>21%</u>	12%	<u>23%</u>	5%	<u>23%</u>
Associate degree	6%	6%	11%	6%	11%	7%	13%
Bachelor's degree	27%	27%	22%	26%	<u>17%</u>	28%	<u>15%</u>
Graduate/professional degree	47%	47%	<u>15%</u>	49%	<u>11%</u>	48%	<u>10%</u>
No Answer	9%	10%		5%		9%	
Career							
Visual art	18%	17%	N/A	17%	N/A	26%	N/A
For profit/business sector	16%	20%	N/A	13%	N/A	7%	N/A
Non profit sector	13%	9%	N/A	17%	N/A	15%	N/A
Education (K-12)	11%	12%	N/A	10%	N/A	7%	N/A
Higher education	8%	7%	N/A	9%	N/A	11%	N/A
Health and human services	8%	9%	N/A	9%	N/A	3%	N/A
Performance art	7%	4%	N/A	9%	N/A	11%	N/A
Literary art	2%	2%	N/A	4%	N/A	2%	N/A
Cultural art	2%	1%	N/A	2%	N/A	3%	N/A
Other	4%	6%	N/A	2%	N/A	3%	N/A
No Answer	11%	13%		7%		11%	
Arts/Entertainment (Net)	29%	24%	<u>7%</u>	32%	<u>9%</u>	42%	<u>7%</u>
Education/Social Services (Net)	40%	37%	25%	45%	28%	36%	24%
Professional (Net)	16%	20%	10%	13%	9%	7%	7%
Ethnicity							
White	80%	82%	79%	78%	<u>48%</u>	79%	94%
Black/African American	7%	3%	14%	15%	<u>39%</u>	3%	3%
Hispanic/Latino	3%	4%	5%	7%	13%	3%	2%
Asian	2%	1%	2%	1%	2%	1%	1%
American Indian/Alaska Native	1%	3%	.5%	1%	.5%	7%	.5%
Native Hawaiian/Pacific Islander	1%	.5%	--	.5%	--	.5%	--
Two or more races	3%	7%	2%	6%	4%	5%	1%
No Answer	11%	13%		7%		11%	
Sexual Orientation							
Heterosexual	81%	84%	N/A	79%	N/A	75%	N/A
Gay/Lesbian/Bi-sexual	6%	3%	N/A	12%	N/A	8%	N/A
Transgendered	--	--	N/A	--	N/A	--	N/A
No Answer	13%	13%		9%		17%	
Income							
Less than \$19,999**	4%	2%	9%	8%	<u>24%</u>	2%	7%
\$20,000 - \$39,999**	10%	7%	19%	17%	<u>31%</u>	17%	22%
\$40,000 - \$74,999**	24%	22%	<u>39%</u>	31%	32%	20%	<u>47%</u>
\$75,000 - \$99,999	16%	15%	15%	15%	8%	21%	14%
\$100,000 or more	15%	19%	18%	10%	6%	13%	11%
No Answer	31%	35%		19%		27%	

* For comparison purposes, the Outlying Population percentages are based on Ontario, Wayne, and Livingston Counties only.

** Groupings did not correspond exactly: Less than \$19,999 (sample) was compared to Less than \$15,000 (population); \$20,000 - \$39,999 (sample) was compared to \$15,000 - \$34,999 (population); \$40,000 - \$74,999 (sample) was compared to \$35,000 - \$74,999 (population).



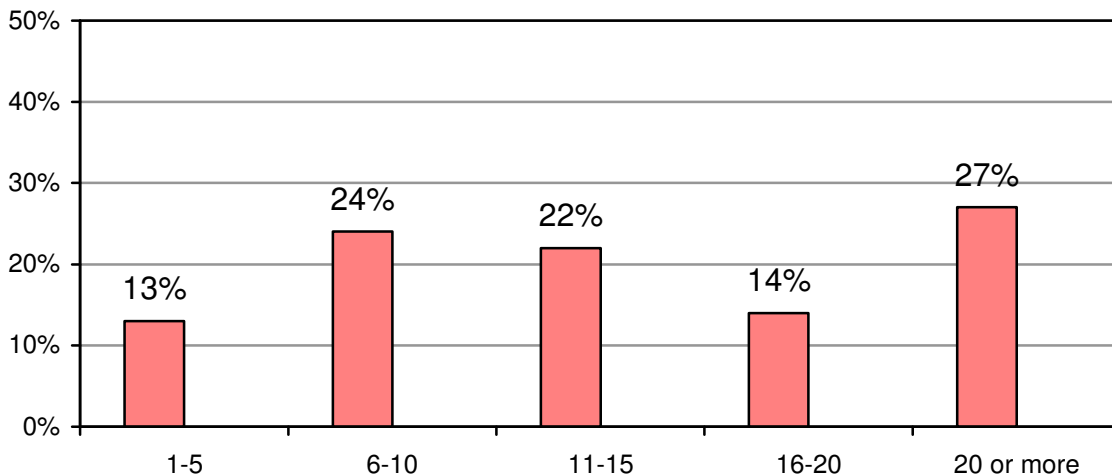
There were some statistically significant correlations among the demographic categories.

Area of Residence Black/African American respondents are more likely, than respondents of other ethnicities, to reside in the City of Rochester (69% versus 30%, respectively). Those 65 years of age or older are less likely, than those 64 years of age or younger, to reside in the City of Rochester (17% versus 9%, respectively). Respondents that earn \$40,000 a year or more are more likely, than those that earn less than \$40,000 a year, to reside in Monroe County (55% versus 34%, respectively).

Age Respondents 35 years of age or older are more likely, than those that are 34 years of age or younger, to earn \$40,000 or more a year (81% versus 71%, respectively).

Education Respondents that earn \$40,000 or more a year, are more likely, than those that earn less than \$40,000 a year, to have a college degree (bachelor or graduate/professional degree) (85% versus 67%, respectively).

In total, approximately how many events/places have you visited, participated, or attended in the last 12 months in the Rochester or surrounding area?



On average, respondents attended 13.6 events in the last 12 months.

Respondents that attended 6 or more events in the last year are more likely to reside in the City of Rochester or in Monroe County than in an outlying area (88% and 86% versus 74%, respectively). Those that attended 6 or more events in the last year are also more likely to have a college degree or graduate/professional degree than those with less education (89% and 92% versus 77%, respectively).

Respondents that attended less than 6 events in the last year are more likely to be Black/African American than other ethnicities (28% versus 11%, respectively). Respondents that attended less than 6 events in the last year are more likely to earn less than \$20,000 a year compared to those that earn \$20,000 a year or more (26% versus 11%, respectively). However, there is no correlation between ethnicity and



income. Percentages were consistent across ethnicity for those that attended 20 or more events within the last year.

Those that attended 20 or more events in the last year are more likely to have a career in performance art, literary art, higher education or be a homemaker/retiree.

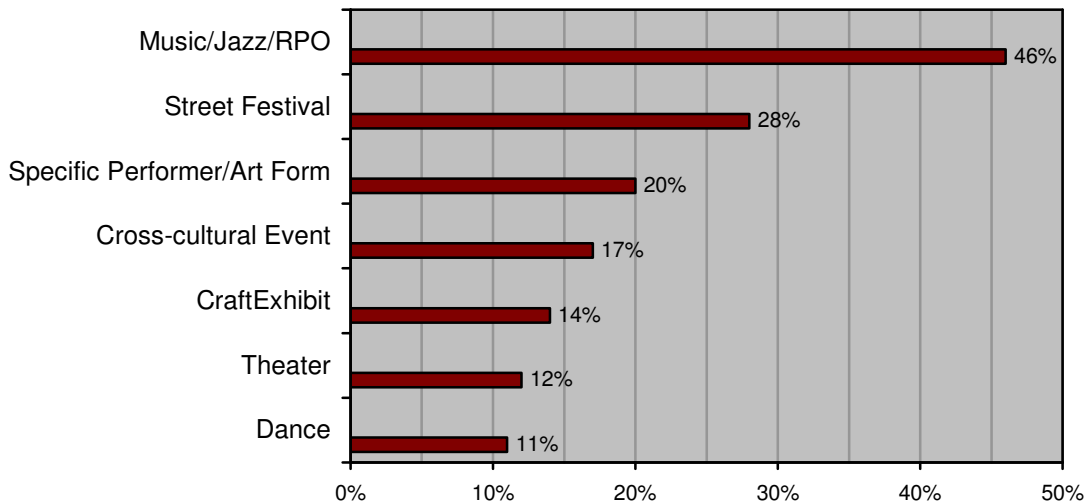
“Diversity is recognizing that there are many different individuals at work, each one with a unique set of characteristics, talents, gifts, skills, personality traits, physical abilities, background, appearances, thoughts, feelings, beliefs and viewpoints.”

- R. Roosevelt Thomas, author Beyond Race and Gender

The arts community thinks of diversity in very broad terms including race, age, gender, socio-economic class, locality, abilities, sexual orientation, language spoken, etc. Overall the message is, “think about diversity differently; involve people in the arts and in the audience that, for example, are not from your area, don’t do what you do, don’t look like you, and don’t think like you.” It is a given that because of the enormous number of cultural and art events taking place in our community, organizations need to attract new audiences to support their endeavors. So, why is building a diverse audience so difficult to achieve?

Participants in the study repeatedly pointed to one key factor: a lack of knowledge on how to engage audiences with whom they are unfamiliar.

In your experience, what events attract diverse audiences?



Survey respondents over 35 years of age are more likely to mention music events as a way to attract diverse audiences than younger respondents (23% versus 13%, respectively).

Strategies identified to encourage building a diverse audience include:

- * *It is important to offer an array of cultural activities /events (jazz, country, gospel, parties in the park) in order to attract diverse audiences.*
- * *Our community is doing a good job providing a variety of venues for different audiences, however we could do a better job reaching out to different communities and making sure venues are accessible to all.*
- * *Staff, artists and performers need to be diverse in order to attract a diverse audience. If an organization, its performers and staff are diverse; your audience and memberships will be diverse.*
- * *Inclusion: We are striving to make patrons/audiences feel comfortable. If they feel comfortable you will draw more attendees. We also need to expand our thinking and not just think a program will only appeal to one group of people.*
- * *Programming has to be inclusive. You need to ensure there is something available for every segment of the population at an affordable price.*
- * *We need to draw in families (parents and children) of all cultures. We need to make it innovative to attract new audiences.*
- * *The needs of the current (younger) population are very different from their parents. We need to change what we are doing and how we are operating.*

Not every organization is convinced that building a diverse audience is necessary.

- *Prove to me I need to do it (work with diverse audiences); prove to me how the community is changing.*
- *Will it benefit me? Show me the business model?*
- *Diversity is taste-driven: Lion King a tremendous interest – a very diverse audience; however Jersey Boys will not draw the same crowd.*

16% of survey participants indicated that “Promotions/Advertising/Education” was an important issue requiring:

- Better effort reaching diverse populations
- Involving news media to do regular features in advance to accommodate schedules
- Providing more specifics in advertising regarding handicap accessibility, parking, how to buy tickets, etc.
- Educating parents regarding the importance of children being involved/exposed to the arts

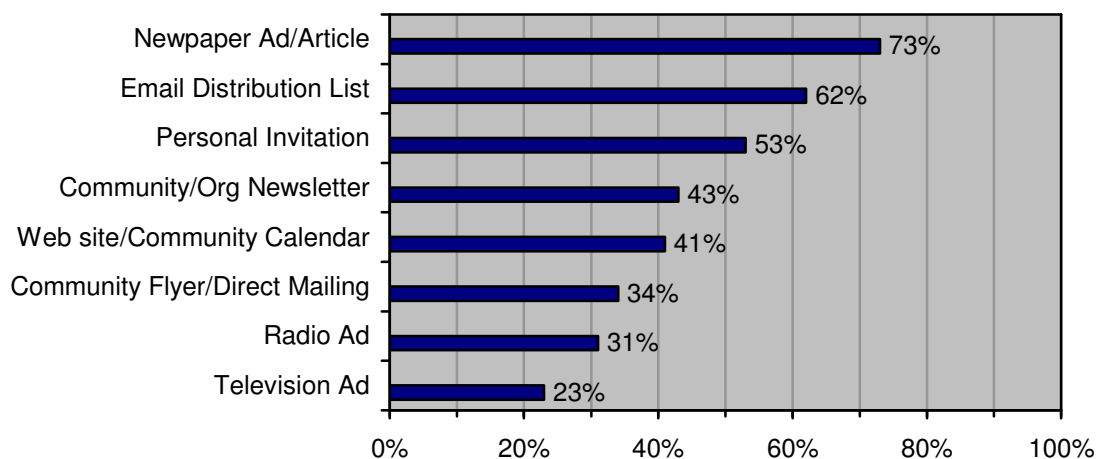
Many focus group members indicated that traditional marketing techniques such as placing advertisements in newspapers or television may not reach targeted new audiences. Some participants believe that too often marketing efforts reflect the people who are doing the marketing. People who are like them will attend. For example, D&C readers will promote through the D&C. Marketing to a particular audience, demands knowing where that audience looks for information. Such suggestions for alternative marketing avenues include:

- * Utilizing email lists compiled by community groups, schools, individuals.
- * Marketing to churches and professional groups.
- * Utilizing media outlets and web sites directed to specific groups.
- * Exploring marketing possibilities of My Space and Facebook.
- * Partnering with community organizations and taking advantage of their email lists, mailings and publications.

- * Linking to regional tourism campaigns.
- * Going into high schools; sensitizing young people to the arts through programs supporting artists in residence and summer programs that support arts.
- * Engaging more and different (diverse) volunteers.
- * Tapping into fraternities, college campuses, internships.
- * Developing new cable TV and radio outlets that focus on target audiences.
- * Utilizing the Arts & Cultural Council website and calendar.
- * Distributing bilingual flyers and posters in neighborhoods, libraries and community centers.
- * Making a direct connection to the communities you want to reach by extending a personal invitation.
- * Creating a “Whitman Sampler” of cultural events– allowing people to buy a subscription to a diverse group of events taking place in different venues. Or, buying one ticket for one venue and getting a second ticket free for a different venue.

Survey data identifying how people learned about cultural and arts events and what the best way to inform them is captured in the next charts.

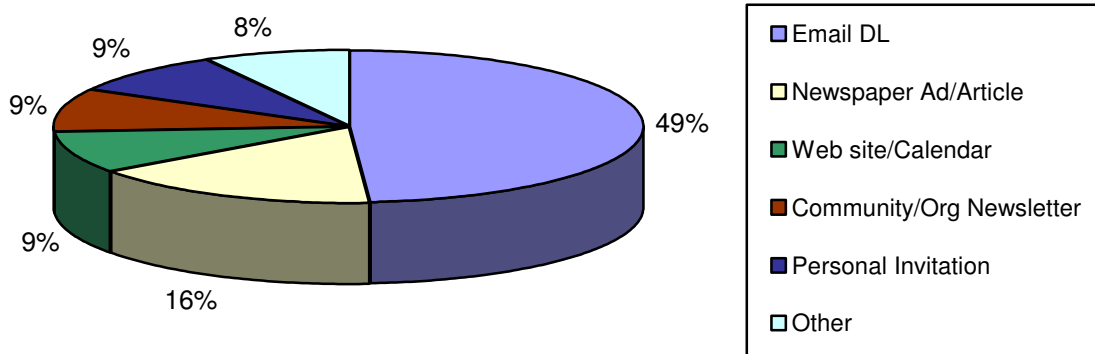
How were you first made aware of the arts and cultural events that you attended?



Respondents that reside in Monroe County are more likely, than those that reside in the City of Rochester or an outlying area, to say they were first made aware of an event through a newspaper ad/article (75% versus 66% and 61%, respectively).

Those respondents that attended 16 or more events in the last year are more likely, than those that attended less than 16 events, to say they were first made aware of an event through an email distribution list (77% versus 49%, respectively). This data supports what respondents feel is the best way to inform them of an upcoming event.

What is the best way to inform you of upcoming events that may be of interest to you?



Survey results indicated that there was a low level of awareness across all communication and advertising methods for those that attended less than 6 events in the last 12 months. Those that attended less than 6 events in the last year are more likely to earn less than \$20,000 a year (household income) or to be Black or African American. However there is no correlation between ethnicity and income.

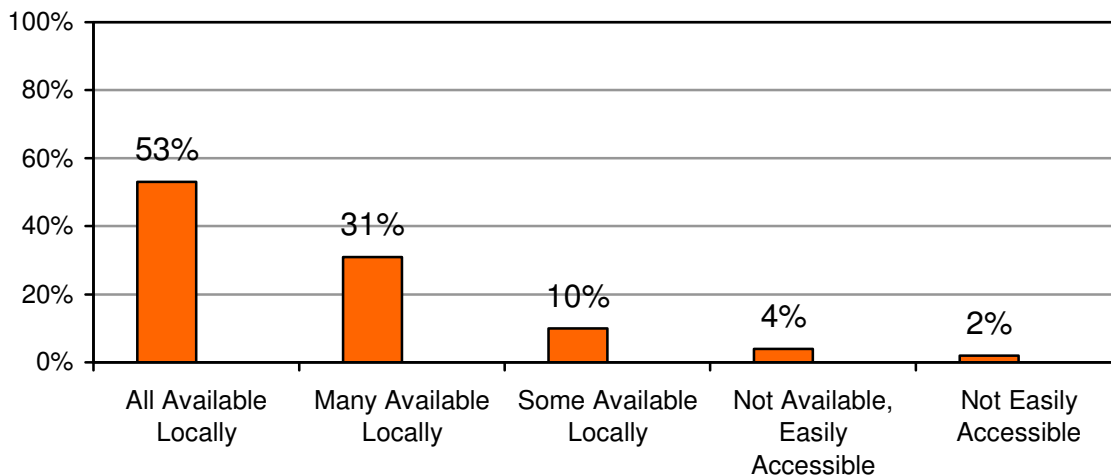
LOCATION MATTERS

14% of survey respondents gave “location of the event” as a reason that prevents them from attending/participating in arts and cultural events as often as they would like.

Who attends area events may have a great deal to do with their location. Eighty-four percent (84%) of respondents said they feel that all or many facilities and activities such as theaters, museums, concerts and exhibitions are locally available.

However, those that have attended less than 6 events within the last year are less likely, than those that attended 6 or more events, to feel “all of these types of activities” are available locally (44% versus 55%, respectively).

Thinking about arts and culture in your local area, which of the statements best describes the accessibility of facilities and activities such as theaters, museums, concerts and exhibitions?



Our focus group members pointed to a significant list of location issues that may keep area residents from attending events. Issues include:

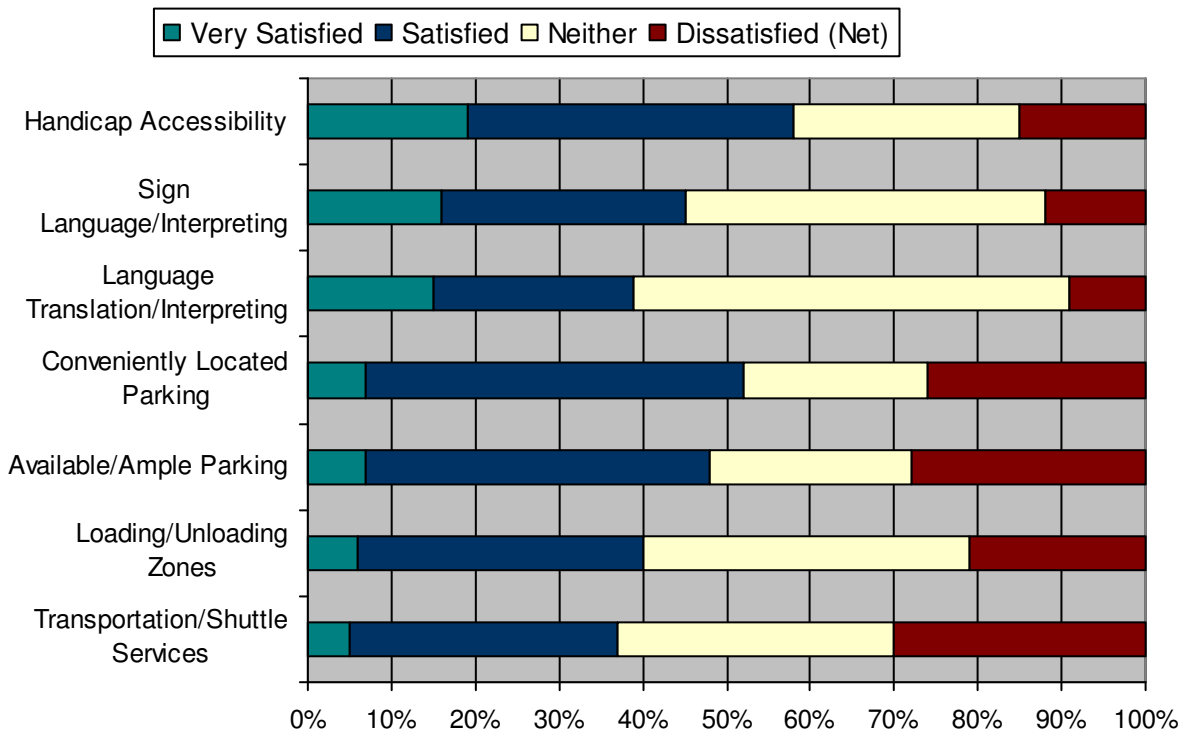
- ◆ Biases about location influence attendance. There are stigmas associated with some locations. For example some people may feel uncomfortable or insecure in downtown Rochester or while attending an event in a location that is racially, culturally and/or economically different from one's own.
- ◆ Some venues are less accessible due to distance from bus and residential neighborhoods. Individuals without transportation may be challenged to attend suburban events. Because bus routes do not run late, people may not be able to get home from an event.
- ◆ Parochialism-Location: People from Rochester will not come to Batavia in Genesee County, but people in Batavia go to Rochester regularly. It's difficult to draw people to Batavia from Rochester.
- ◆ Some venues, particularly older buildings (many of which are in need of renovation), have limited or no accessibility for wheelchairs, and limited or no technology to assist blind, deaf and hearing-impaired people.
- ◆ Reserving Lift Line to take people to events can be extremely cumbersome and discourages attendance.

As seen on the following chart, survey participants were asked to rate their overall level of satisfaction with a number of location and accessibility issues.

Fifty-eight percent (58%) of respondents expressed satisfaction with handicap accessibility at arts and cultural events. Female respondents are more likely, than male respondents, to mention handicap accessibility as an area of concern (16% versus 10% dissatisfaction rating, respectively).

Respondents were least satisfied with transportation services, parking availability, and conveniently located parking. Middle aged respondents, those between the ages of 45-54, are more likely to be dissatisfied with issues related to parking than others.

In your experience attending arts and cultural programs and events in the Rochester and surrounding area, please rate your overall level of satisfaction with each of the following.



“Support Cultural Diversity: Attend Both Opera & Hockey”

- Malcolm (Mac) Parks, Associate Professor, University of Washington

Collaborating with an arts organization that has a very different culture than your current one seems to be an easy way to build a more diverse audience for both organizations. The Greater Rochester area boasts a long and successful history of such efforts. The potential benefits of such collaboration, as identified by focus group members, include:

- Provide a sense of belonging; easing the transition of new audiences to new types of events.
- Add a sense of legitimacy to both groups.
- Increase learning things from each culture, benefitting all.
- Make better use of resources (funding, staff, volunteers, time).
- Build relationships that can be called upon in the future.
- Remove fears of multiracial infractions and promote greater understanding and appreciation of cultures.
- Create a stronger and more vibrant community by building trust and understanding among diverse groups.
- Allow individual initiatives to become greater than the whole.
- Attract larger and more diverse audiences.

However, there are significant disincentives that keep artists and organizations from collaborating with others. Focus group members identified key concerns:

- Collaboration can be expensive in time and resources. For small non-profits or individual artists, collaboration may not make sense economically.
- Many artists are sole proprietors who may have limited time, limited skills, and limited experiences collaborating with others.
- Time is needed to find common artistic ground and agree to projects. It's almost impossible to turn a project around quickly.

- *It's hard enough getting our own act together.*
- Lack of cultural competency may be an obstacle trying to get organizations to work together.
- Art groups are unaware of each other. You can't collaborate if your world is isolated.
- Funding to bring diverse artists together to create art is limited. Funders tend to want finished ideas.

Still, participants agree that collaboration in most instances is worth the effort and offer a few strategies for success:

- ♦ Both organizations must be committed to collaboration and committed to trying new strategies.
- ♦ Before collaborating on a major effort, build a relationship first with someone in the other organization.
- ♦ The collaboration must have clear objectives.
- ♦ Both organizations must be risk tolerant.
- ♦ Organizations that are open to diversity will find it easier to collaborate with groups that are very different from them.
- ♦ Make sure the project is a win\win for each organization.
- ♦ Support cultural competency by embracing the differences in your organizations and providing training when necessary to staff, board and volunteers.

Focus group members have high regard for on-going efforts to bring groups together. Some typical comments:

- * *The Arts Award Luncheon really brings people together.*
- * *The Arts Council keeps reaching out to new groups. It may be a good idea to schedule networking meetings that emphasize outreach to the community on a regularly scheduled basis.*
- * *Arts Council conferences encourage collaboration, networking and people connecting. Keep doing them and figure out ways to add to what's done now to encourage more networking and collaboration.*

DIVERSITY OF OUR ARTISTS IS NOT REFLECTED IN ARTS AND CULTURAL PROGRAMMING

“We need every human gift and cannot afford to neglect any gift because of artificial barriers such as sex or race or class or national origin.”

- Margaret Mead, cultural anthropologist

Participants in focus groups strongly believe that the diversity of our artists is not reflected in arts and cultural programming. Who’s often left out according to participants:

- *Artists with special needs of any sort are left out. Need to see them as artists.*
- *Native American Indians*
- *Smaller sections of community are absent – elderly, people with disabilities, ethnic groups (Vietnamese, Cambodian, eastern Europe), lower economics*
- *Diverse artists are fairly invisible.*

Some believe that our arts community is segregated and that even when an event presents diverse artists, the audience is not diverse.

19% of survey respondents identified “more diversity among attendees and performers” as an important issue, specifying the need to increase diversity of:

- Cultural, racial, and economic diversity
- Sexual orientation (heterosexual and gay/lesbian)

“When I perform, I like to immerse myself in the music, and I just try to get off on the diversity of music.”

— Krist Novoselic, bassist for Nirvana

Good things happen with outreach (e.g., actions that take the sponsoring group to places where the artists reside). Some concrete suggestions from focus group participants:

- Go to where the artist is comfortable: church, their community
- Build on individual contacts – be willing to meet artists at odd times
- Using the language of the artist, for example, Spanish

Networking meetings/forums, such as those hosted by the Arts Council, are seen as valuable in introducing artists to producing groups. When publicized widely, open casting calls and juried shows promote inclusion.

ARTISTS ARE NOT FULLY AWARE OF THE ORGANIZATIONS THAT PROVIDE SERVICES AND SUPPORT TO THEM

Focus group participants noted that time pressures on artists, which may interfere with their ability to attend networking or informational meetings, are partially responsible for their lack of information about services that may be available to them. One artist wanted assurances that meetings would be helpful immediately. He opined:

- ❖ *It's important to provide meaningful technical assistance. "What do you have to offer that has an immediate impact on me?"*

Other complicating factors artists point to that may impede communications include "artistic personality." Focus group members said:

- ❖ *It's tough to bring artists together; we don't like meetings.*
- ❖ *Artists want to sell their stuff. All we want to know is how to market and hook up with dealers.*
- ❖ *Artists are not social people.*
- ❖ *Artists are not responsive to questionnaires, emails, etc.*
- ❖ *Younger Artists may rely largely on internet to learn about things.*

Artists believe they would benefit from:

- ◆ A directory available throughout the community listing organizations, grants available, and grant procedures.
- ◆ Working with the Arts Council to utilize existing resources for promoting and publicizing their work.
- ◆ More awareness and use of the Arts Council website – which has a lot of resources for both artists and producers.

Overall, artists want to focus on their art, and have little patience or time for seeking out funding sources. Most would prefer that the funders reach out to them. As one notes, "*Grants kill art and culture.*" On the other hand, a different artist believes, "*Artists who really want to finance their program will find funds.*"

15% of survey respondents want “more focus placed on the needs of local artists/smaller art organizations”:

- Provide more venue space/storage/more accessibility to venues for artists at reasonable rate
- Provide forum/meeting space for local artists to get together regularly about issues of concern/Give artists more of a voice in venues/promotions, etc.
- Recognize all tiers of artists
- More focus and promotion of smaller events

“W *e all should know that diversity makes for a rich tapestry and we must understand that all the threads of the tapestry are equal in value, no matter what their colour. ”*

- Maya Angelou, poet, author, actor

Surveying the current arts and cultural scene too often presents a picture of homogenous audiences. Audiences habitually lack diversity in factors such as race, age, language spoken, gender, religion, socio-economic status, geography, etc. An opportunity exists for arts and cultural organizations to build diverse audiences by adopting the best practices identified during the course of this study.

Inclusion of diverse audiences does not end with making an invitation or even when the new audience arrives at the door. Organizations need to connect with people when they come in the door and engage them—and not through their art alone. Transitions to new arts and cultural activities are often difficult, awkward or uncomfortable. Organizations can address those concerns by, for example, providing a “cultural concierge” for each event; a guide who will explain to the audience what they are about to experience, provide tips on how to behave (for example, “hold your applause”), and help newcomers relax and enjoy the new experience.

1. Make diversity a priority in every aspect of arts & cultural organizations. Strive to make the composition of board and staff diverse. A diverse board, staff and volunteer base will reach out to diverse audiences. Promote organizational diversity practices widely.

Focus group participants agreed that a diverse organization has a much greater chance of attracting a diverse audience and providing diverse programming. A diverse board and staff bring an increased awareness to the organization of how to reach out and engage diverse communities. For example, the survey clearly shows that there is a need to market differently to potential audience. There is no “one size fits all” and key marketing factors include: where the target audience lives, where they are located, how much income they have, and their age, to mention a few key factors.

A diverse board and staff that includes people with disabilities will be more aware of accessibility issues and better prepared to provide what’s needed to attract differently-abled audiences.

A diverse organization will find more opportunities to collaborate with other groups because, through its board and staff, it has eyes and ears in many parts of the arts and culture community.

Boards are an easy place to begin to increase diversity in an organization. Existing positions on the board provide an opportunity to build diversity. A board can also expand its membership and open positions for new board members who bring different aspects of diversity to the board. It isn't always easy to find new board members who share an organization's passion. Nor is it easy to find new board members from outside the organization's immediate comfort zone. But the effort to search the community, reach out to others, build relationships and bring people from different backgrounds onto the board is well worth the time and energy involved.

Diversity considerations in hiring and promoting staff are central to building a diverse organization. Smaller organizations may have less opportunity to examine staff diversity, which provides more incentive to explore diversity through board and volunteer efforts.

Many arts groups rely on volunteers to assist in various aspects of their work. Recruiting a more diverse group of volunteers will also provide insights into how to be inclusive and accessible as an organization.

By diversifying board, staff and volunteers, organizations can build expert internal resources and model the diversity they seek in their audiences.

Diverse organizations look and sound different. They worry less about the “hows”--

- how can the organization attract diverse audiences when there is no one from the target community already involved?
- how can the organization work with diverse artists whose art form or culture seems poles apart?
- how can the organization's accommodate those with physical needs given the limitations of its performance space?

Diverse organizations worry less because they have confidence that the diversity within their organizations has the knowledge and ability to respond to these and other difficult questions.

Diverse organizations should promote their diversity practices widely. When you've got it—flaunt it! Diversity is an attractive quality that builds more diversity and sends a message of “welcome” throughout the community.

2. Work to make audiences welcome with what is being presented, how it is being presented and where it is being presented.

It is not enough to get new audiences to arrive at an organization's performance venue. The organization's goal is to make the new audiences part of on-going audiences. But what if these new audience members are unfamiliar with the art form being presented—not everyone loves opera or rap at the first hearing. What if these new audiences are



uncomfortable with where the event is taking place—for example, suburbanites attending a performance “downtown,” city residents thinking about when the last bus home leaves. What if the new audience isn’t sure how to behave at an event—for example, when to applaud or cheer, and when to keep silent.

Many focus group participants suggested that a “cultural concierge” be present at events to welcome and guide new audience members. The cultural concierge is essentially a tour guide, helping people understand better what they are experiencing. The guide may have suggestions on increasing the pleasure or the understanding of the event going on. Many groups in our community already provide a cultural concierge through the use of docents who lead tours of museums or lecturers who provide information before a concert. This practice can be greatly expanded.

The survey indicated that where an event is held is highly meaningful to people in determining whether they will attend. What can the organization do to address location concerns? Event advertising might include information about wheel chair accessibility or the availability of hearing assisted technology and sign language interpreters. Audience discomfort with attending an event in a part of the community they are unfamiliar with may be addressed by incorporating travel and safety information into the group’s marketing materials.

Organizations may also want to consider whether the event can be diversified within the art form. For example, an orchestra or ballet group may present a very modern piece at a performance that also includes classical works. Thereby, the audience is exposed to something that may be difficult to appreciate at first with pieces that the audience has a keen interest in and understands.

This diversity best practice encourages arts and cultural groups to support the diverse audience before it arrives at the performance venue, when it arrives at the door, and during the event itself. After such an event a new audience member might say, *“You invited me. I found my way here. When I arrived I was assisted through the door and helped to understand and enjoy what I experienced. I was skeptical about attending an event I had never gone to before in a new part of town, but maybe now, I’ll give it a second chance and come again. Thanks for your efforts to welcome and meaningfully include me.”*

3. Address accessibility concerns and make venues welcoming for both audiences and artists.

What are the chances of attracting people with disabilities to a venue if the facilities are not adequately accessible for audiences that have mobility issues or hearing and sight limitations? What message is sent if an organization is large enough or flexible enough to address the concerns of differently-abled audiences and it doesn’t?

Organizations in our community generally have a high awareness of accessibility issues and, where resources are available, have responded to them. However, in the course of



this study many respondents reported that accessibility issues kept them from attending events or reduced the event's impact or enjoyment.

Organizations with board members, staff or active volunteers with disabilities can help the organization address accessibility concerns.

4. Support the inclusion of diverse artists and art forms in programming.

Diverse organizations utilize techniques to support the inclusion of diverse artists such as open casting calls and juried shows. Where they can, diverse arts groups present different art forms or different aspects of their art to promote diverse artists. They also collaborate with different arts groups to heighten creativity as well as promote diversity.

The arts and cultural community defines diversity quite broadly, allowing an organization to actively support diversity in its programming even when, at first blush, it seems to provide a less than diverse area of content. For example, the theatre community has shown repeatedly how Shakespeare can become a vehicle for artists of all races and abilities. It is hard to imagine an art form that would not benefit from building more differences into its programming, and in so doing, build its audiences as well.

5. Use personal connections to reach out and bring a diverse audience to a new event. Diversity begins with individuals reaching out to others.

- 42% of survey respondents attended events because they had been “invited by a friend.”
- 41% attended because the event was “recommended by a friend or relative or word-of-mouth.”

It's difficult to escape the conclusion that in order to build a diverse audience for arts and cultural events, there is a requirement by each individual who is active with an arts or cultural group to take some personal responsibility for building diversity. When the passion and love of the arts is shared with a new audience it presents some risk. Some extra effort is needed to encourage a new audience member to sample that art. There is a risk that the passion and love will be misunderstood or rejected. However, there is also the real possibility that the love and passion for the arts will be shared. When the gift of art and culture is presented in a supportive environment, one that welcomes the new audience member and helps increase his or her understanding, the risk decreases. And the gift may be gladly accepted, bringing a new person into the audience, supporting the organization's artistic vision.

“Diversity is about learning from others who are not the same, about dignity and respect for all, and about creating workplace environments and practices that encourage learning from others and capture the advantage of diverse perspectives.”

- Cornell University Philosophy

Each of the practices listed here are currently in use in the Rochester arts community. Groups interested in specific practices should contact the Arts Council for additional information.

- Develop a diversity policy within your organization and reference it in your mission, vision statement and goals.
- Designate a person charged with implementing the diversity policy person within your organization.
- Form advisory councils to support and promote diversity initiatives.
- Create partnerships with cultural and social organizations in the community.
- Provide sign language interpreters and assisted listening technologies for the hearing impaired at events.
- Remodel facilities to provide access for the disabled.
- Provide scholarships to your events or sliding scale admissions (“pay as you can”) for individuals and families.
- To reach out to different communities: have event coordinators, education coordinators, etc. who speak multiple languages. Provide publications and programming in multiple languages.

Best practice suggestions from focus group participants for municipalities:

- Make diversity central to planning and producing arts and cultural events.
- Let the community control as much as possible.
- Decentralize leadership.

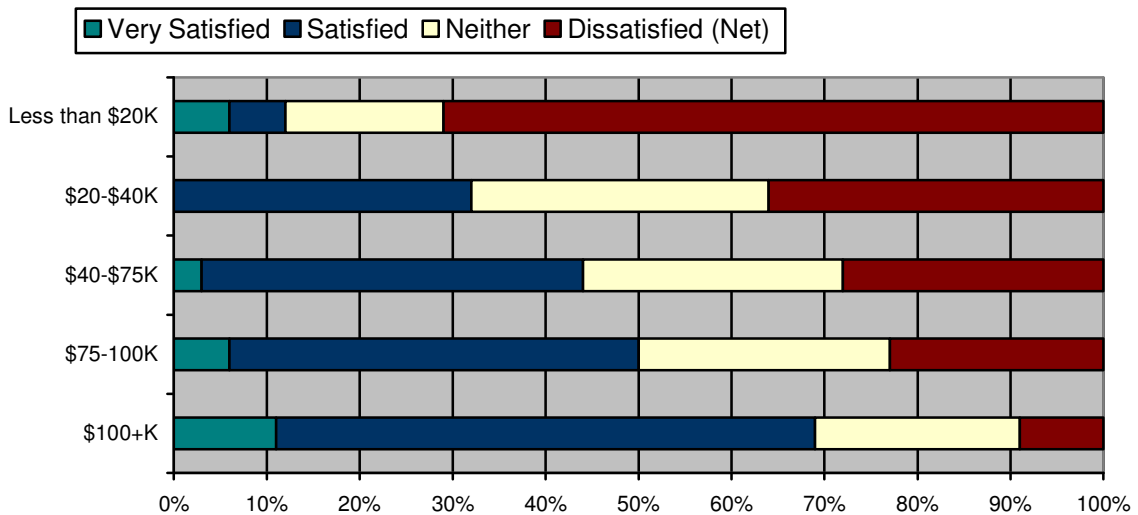
23% of survey respondents identified “Cost” as a significant issue and recommended:

- Reduced costs/discounts for low income families/sliding scale
- Reduced costs/special pricing for children/teens/seniors/handicapped
- More free events/special pricing on off times/days
- More affordable/group discounts

Similarly, 25% of respondents expressed dissatisfaction with the cost of admission to arts and cultural programs and events in the Rochester and surrounding area (46% satisfaction, 29% neither satisfied nor dissatisfied).

Respondents who earn less than \$20,000 a year (household income) are more likely, than those that earn \$20,000 or more a year to be dissatisfied with the cost associated with attending arts and cultural programs (72% versus 23%, respectively).

In your experience attending arts and cultural programs and events in the Rochester and surrounding area, please rate your overall level of satisfaction with “cost of admission” by Income



“I do not want my house to be walled in on all sides and my windows to be stifled. I want all the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.”

-Mohandas K. Gandhi, political and spiritual leader

The community that provided the data upon which this report is based also provided some thoughts for moving ahead with many of the initiatives described in this study:

- * *Ban together – don't give up your group's identity; add your strengths.*
- * *Continue these discussions and build on each other's strengths.*
- * *Create our own Sesame Street: One of these people should not always be like the others.*
- * *See the big picture; create an atmosphere where we can participate with one another.*

One focus group participant noted, *“We have a lot of gourmet meals in Rochester (Eastman, RPO, GEVA...) but we need to make Art part of our 'daily diets.'”* A diet no doubt that calls for more mixed salads and combination platters. These healthy servings have this in common—each recipe calls for many ingredients, which when added to the dish not only maintain their unique flavors, but also create a new taste sensation. In arts and cultural programs, this ability to build on the strengths of our diverse community of artists, arts organizations and volunteers in an inclusive, accessible setting, will result in dynamic, creative, entertaining, vital and exiting events. Events attended by diverse audiences. ***It will be art truly reflecting the world we live in.***

APPENDIX

Arts & Cultural Council for Greater Rochester
Online Regional Cultural Diversity Needs Assessment
November 7, 2007

Welcome Screen

Thank you, in advance, for taking the time to participate in this important survey. The survey will take just 10-15 minutes of your time. Your individual responses will be kept confidential and will only be presented in an aggregated form in a final report.

Background

This survey is part of a *Regional Cultural Diversity Needs Assessment* initiated by the Arts & Cultural Council for Greater Rochester. The needs assessment emerged from the Council's Cultural Diversity Initiative and places a particular emphasis on reaching out broadly to diverse segments of our population. The purpose of the assessment, and of this survey, is to determine whether and how arts and cultural organizations are reaching diverse audiences and addressing issues of access and inclusion. Your responses will inform future arts and cultural initiatives in the greater Rochester area.

Qualifier

Are you 18 years of age or older?

1. Yes
2. No → You must be 18 years of age or older to participate in the survey.
(Thank you for your time. Your response has been received.)

Where do you live?

- | | | |
|----------------------|----------------------|---------------------------|
| 1. City of Rochester | 5. Livingston County | 9. Wayne County |
| 2. Monroe County | 6. Ontario County | 10. Wyoming County |
| 3. Cayuga County | 7. Orleans County | 11. Yates County |
| 4. Genesee County | 8. Seneca County | 12. Other, please specify |
-



Assessment

Q1. Which of the following events/places have you visited, participated, or attended in the last 12 months in the Rochester or surrounding area? **(Check all that apply)**

1. Live dance performance
2. Live music concert
3. Cinema/Film production
4. Theatrical performance
5. Museum/Art Gallery/Exhibition
6. Craft Exhibition
7. Neighborhood or Ethnic Festival
8. Literary Event
9. Historical Event
10. Science/Technology Event
11. Park or Garden
12. Other, please specify

13. None **(Skip to Q4)**

Q1a. In total, approximately how many events/places have you visited, participated, or attended in the last 12 months in the Rochester or surrounding area?

Q2. What were your reasons for attending these events? **(Check all that apply)**

1. See specific performer or event
 2. Enjoy that type of event
 3. Special occasion/celebration
 4. Social event
 5. Invited by a friend
 6. Invited by an organization
 7. Recommended by a friend/relative or word-of-mouth
 8. Accompanied children
 9. Other, please specify
-

Q3. How were you first made aware of the arts and cultural events that you attended?
(Check all that apply)

1. Newspaper ad/article
 2. Radio ad
 3. Television ad
 4. Community flier/poster/Direct mailing
 5. Community newspaper/Organization newsletter
 6. Community billboard
 7. Church bulletin
 8. Personal invitation
 9. Email distribution list
 10. Web site/Community calendar
 11. Other, please specify
-

Q4. What is the best way to inform you of upcoming events that may be of interest to you?

1. Newspaper ad/article
 2. Radio ad
 3. Television ad
 4. Community flier/poster/Direct mailing
 5. Community newspaper/Organization newsletter
 6. Community billboard
 7. Church bulletin
 8. Personal invitation/ mailing via U.S. mail
 9. Email distribution list
 10. Web site/Community calendar
 11. Other, please specify
-

Q5. What are the reasons that prevent you from attending/participating in arts and cultural events/places as often as you would like? (Check all that apply)

1. Lack of free time
2. Too expensive
3. Lack of expendable income
4. No one to attend with
5. Might feel uncomfortable or out of place
6. Lack of transportation
7. Poor health



8. Work schedule
 9. Inconvenient time of the day
 10. Location of the event
 11. Lack of awareness these kinds of events take place
 12. Lack of interest in attending these kinds of events
 13. Other, please specify
-

Q6. Thinking about arts and culture in your local area, which of the statements best describes the accessibility of facilities and activities such as theaters, museums, concerts and exhibitions?

1. All of these activities/facilities are available locally
2. Many of these activities/facilities are available locally
3. Some of these activities/facilities are available locally
4. These activities/facilities are not available locally, but I can get to them fairly easily
5. These activities/facilities are not easily accessible for me
6. Don't know

Q7. When you think about inclusion and access as it relates to arts and culture, what issues come to mind and are there specific things you would like to see?

Q8. In your experience, what events attract diverse audiences?

Q9. In your experience, are there arts and cultural organizations that could serve as models for access and inclusion?

Q10. In your experience attending arts and cultural programs and events in the Rochester and surrounding area, please rate your overall level of satisfaction with each of the following.

	Very Satisfied	Satisfied	Neither Satisfied nor Dissatisfied	Dissatisfied	Very Dissatisfied	Don't know/ Not applicable
a. Handicap Accessibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Language Translation/Interpreting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Sign Language Interpreting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Transportation/Shuttle Services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Loading/Unloading Zones	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Conveniently Located Parking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Available/Ample Parking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Cost of Admission	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Printed Materials/Publications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

The remaining questions provide demographic information. Your responses will be kept confidential and will only be used for classification and data interpretation purposes. While we encourage you to respond to all questions, we are sensitive to issues of confidentiality. For that reason, we've included a "Prefer not to answer" option for each question.

Q11. What is your gender?

1. Male
2. Female
3. Prefer not to answer

Q12. What is your age? Are you...?

1. 18-24
2. 25-34
3. 35-44
4. 45-54
5. 55-64



4. 65 or older
5. Prefer not to answer

Q13. How many children under the age of 18 do you have living in your household?

1. One
2. Two
3. Three
4. Four
5. Five or more
6. None
7. Prefer not to answer

Q14. What is your highest level of education?

1. High school graduate or equivalent
2. Some college
3. Associate degree
4. Bachelor's degree
5. Graduate or professional degree
6. Prefer not to answer

Q15. Please identify your career field.

1. Visual Art
2. Performance Art
3. Literary Art
4. Cultural Industry
5. Education (K-12)
6. Higher Education
7. Health and Human Services
8. For Profit/Business Sector
9. Non Profit Sector
10. Other, please specify

11. Prefer not to answer

Q16. Which of the following categories do you most identify with? (**Check all that apply**)

1. American Indian or Alaska Native
2. Asian
3. Black or African American
4. Hispanic or Latino
5. White
6. Native Hawaiian or Pacific Islander
7. Two or more races
8. Other, please specify

9. Prefer not to answer

Q17. How do characterize your sexual orientation?

1. Heterosexual
2. Gay/Lesbian/Bi-sexual
3. Transgendered
4. Other, please specify

Q17. Before taxes, what is your total household income?

1. Less than \$19,999
2. \$20,000 - \$39,999
3. \$40,000 - \$74,999
4. \$75,000 - \$99,999
5. \$100,000 or more
6. Prefer not to answer

Thank you for your time!

