

# Local Arts Index – Partner Handbook

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## *Collecting Primary Data on Arts and Culture in American Communities*



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## Welcome

Dear Local Arts Index Partners:

In January, 2010 Americans for the Arts launched the National Arts Index, an annual measure of the health and vitality of the arts in the U.S. The index provides an evidence-based look at key issues such as the growing number of artists and arts organizations, changing audience demand, the impact of technology, personal participation, and the relationship of the arts to the economy as well as some surprises such as the growing demand for arts education by college-bound high school seniors and the rapid growth in culturally and ethnically diverse arts organizations. While there is local relevance in these findings, we knew that to pull maximum value out of the data, we needed to develop a local index, one that tells the story of your community and places it in a larger national context. Thanks to support from the Kresge Foundation and 100 local arts partners who have signed on to take this journey with us—YOU!—we are well on our way to developing the Local Arts Index.

### **We've Been Listening to You!**

What we have heard from you is that the successful local index will complement the national index. It will offer a data-driven method of making cross-community comparisons (answers the question, “How do we stack up?”), yet still enable you to track the local character and uniqueness of where you live and work. It will help to identify local needs and opportunities and areas of strength. . You have also told us that research isn't an in itself, but rather a tool towards an end.

The Local Arts Index will provide a “common currency of language”—a way that both arts and community leaders talk about the value and importance of the arts. Together, we are creating a meaningful, in-depth and comprehensive measure that can provide an understanding from year to year of how your community is moving towards those elements that are important to you. What are the aspirations of your community and what are the priorities? With the LAI you will now have a tool to examine where you are, and to use that as a springboard for making your future plans and using the evidence to track progress.

As you will see in these pages, the Index will be comprised of a combination of secondary and primary data. We can't overstate the importance of our local partners in gathering the local, primary data that will give such rich color and detail to the Local Arts Index.

On behalf of Americans for the Arts, I thank you for being one of those partners and being part of the collective intelligence and wisdom that will propel the Local Arts Index into an essential tool to building the vibrancy of arts and culture in your community, and in other communities around the country.

**Randy Cohen**  
**Vice-President of Research and Policy**  
**Americans for the Arts**

## Introduction

We are launching a project that has never been done before. And you are one of only 100 partners across the country joining together in the crafting of new methods and tools to understand the vitality and character of your communities' cultural life. The work you are about to embark upon will result in gathering information, developing inventories and responding to questions that have never been asked before. What will this information tell you? Will it help you understand the landscape of your arts and culture community? This workbook is intended to provide a framework for answering those questions, and to provide the Local Arts Index partner agencies guidance in conducting local research on the primary indicators. Preparation of this guide incorporates a substantial amount of feedback from you, the local partners, on methodology, content and structure for collecting and recording the data. Each indicator has been finalized based on your observations, responses and feedback during the initial design phase.

The workbook is divided into sections with information on each indicator, including:

- definitions on the type of data to be collected;
- sample collection grids;
- step by step methodologies and recommended resources for collecting data (focused on efficiency and assuring consistency across all partner communities);
- websites to reference; and
- community resources to engage (such as a public or academic library reference desk).

The goal of the project is to get information from our local partners that can really inform us all about arts and culture in our communities. In the process of designing the methodologies, among the key objectives were to be mindful of your time and demands on the resources of your agency, to be most efficient and comprehensive in collecting the data, and to utilizing methods assuring the highest level of consistency and reliability across all participating communities.

While many of the data collection methods have been streamlined, this process still requires *detective work* and diligence. Most indicators are inventories – identifying, counting and cataloguing – of specific places, activities, capacities, volume. Four months, from January to April 2011, have been allocated for collecting data on primary areas of arts and culture activity. Indicators will vary in the amount of time necessary to gather data. Some indicators may be completed with one or two phone calls and less than an hours' worth of documentation. Others will require time to 'dig-up' information that may not be readily available or obvious.

While there are several suggested resources, your detective skills may lead you in other directions, to other types of resources, or to other community leaders for the information. Intuition and knowledge of your local community will play an important part in successful investigation.

Each section of the workbook suggests a number of tools and resources. You may have ready access to other tools our find these are not sufficient for your community. Consider who in your community may have information, knowledge or access resources that may be helpful on one or more of the indicators. Who are potential informants? The very nature of detective work is pursuing leads – follow the trail, and see where it takes you.

It is possible that some of the inventories called for already exist in your files or databases. If not, this is an opportunity to create new databases that may prove highly useful for your agency over time. Once these inventories are established, keeping the Local Arts Index current in the future will be a relatively simple matter of updating and revising. Because this is a process of pioneering new tools and methodologies, additional time

and investigative skills are needed. We think you will find that building this knowledge base is an effective capacity-building activity for your organization, because it will bring you better information on the nature or arts and culture in your community, and connect you with more artists, audience members, arts nonprofits and businesses, and others in the community.

## Primary and Secondary Data

The LAI project uses two kinds of data: secondary data that other people have already collected and is then compiled by the LAI research team; and primary data, data that is being gathered for the first time in the Local Arts Index.

Regarding the secondary data, we have been gathering hundreds of data points for each and every county in the project, such as multi-year data on arts participation, grant funding, employment, local arts education and educators, and more. A list of those indicators is available on the LAI website and is updated as additional information becomes available. Efforts will continue to add secondary indicators that meet our criteria for quality.

The time spent on secondary data has been so productive that we are confident in saying this is the most comprehensive collection of local-level data arts ever collected. It spans commercial and nonprofit arts activity, multiple different aspects of the arts, and levels of state and federal support, membership in service organizations and professional associations – to name just a few of many indicators. So, as you gather your local primary data, remember that they will be integrated into a large database of data we have already gathered for your county—an exercise to be repeated annually so it can be tracked over time.

It's in the area of primary data that you and our other local partners have an especially important role to play, because the data that you collect provides the best way to understand your community. In the following pages, there are descriptions and methodologies on data that you are certainly in the best position, and maybe in the only position, to see and collect. The task is not always simple, but it is one that may help in expanding capacities of your organization while contributing to this larger project.

In many instances the data are “inventories”—complete counts. Inventories serve several purposes, in addition to providing the raw data for specific indicators. They may provide useful information for your agency on potential partners, advocacy resources, and community resources. As you develop the inventories you may have opportunities to establish new relationships with leaders, organizations and/or specific communities that have not previously been connected to your agency.

## Character, Vitality and Performance in the Local Arts Index Model

There are three essential dimensions to the construct of the Local Arts Index:

1. Character: who are we
2. Vitality: what is the level of activity
3. Performance: how are we doing comparatively

All secondary indicators as well as primary indicators tell us something about one or more of these dimensions. So, here are very brief descriptions of what we mean by these dimensions. In the Appendix, you will find a table indicating which dimension or dimensions apply to the various indicators where you are gathering data locally.

Character: The characteristics of your community’s arts and culture activity that are unique as well as help to distinguish it from other communities. These are characteristics that are likely to persist over time, but some elements may be transient. It may come from music or visual arts forms that have emerged locally, or from the institutional or entrepreneurial character of the arts industries (are you from “Music City” or “known for your art galleries” or are you “a great theater town”?).

Vitality: This is measured through a mainly quantitative measure of “how much and how many?” It is organized using three of the four components of overall vitality in the National Arts Index model:<sup>1</sup> (1) *Financial* activity (e.g., expenditures, philanthropy, sales), (2) *Capacity* (e.g., numbers of artists, arts organizations, labor) and (3) *Participation* (e.g., attendance, arts education, personal creation).

Performance: How your community’s arts and culture activities, participation and finance compare nationally and to other counties in the U.S., based on size, region, and even character. It answers the “how do we stack-up” question.

You and our other local partners are being asked to find data related to these three dimensions at the local level. The data that you gather will be combined with the secondary data to give a comprehensive picture of arts and culture in your community. Table 1 in the addenda to this workbook is a grid indicating where each of the primary indicators fit within each of the three dimensions.

## A Work Plan for Gathering Data

The next few pages of this workbook lay out an overall work plan, including the following key elements:

- Some principles to follow while gathering data
- Emphasis on the “Character” aspect of the Local Arts Index measures
- Schedule: What to do first, what has the longest lead time
- Detective work and what we mean by it.
- Managing your inquiries to get multiple data points from one inquiry
- Preparing for future years
- Spreadsheets to hold your data and an on-line system to transmit it to us
- Support available
- Sharing your experience

### *Some principles to follow while gathering data*

This is a novel project and a new way to gather data on arts and culture in local communities, by combining our resources and yours. We’ve been trying to follow some principles in our arts measurement work, and a workbook is a good place to share them. Here are some of the principles we hope you’ll follow as you get underway in 2011.

- ≈ Data quality: we’re trying to get at trustworthy data to make-up reliable indicators that will be a good basis for evaluating arts and culture in local communities.
- ≈ Efficiency and manageability, for everyone’s sake. For as complex as this workbook is, it’s much reduced in complexity from earlier versions.

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<sup>1</sup> The National Arts Index is available at [www.artsusa.org/go/artsindex](http://www.artsusa.org/go/artsindex), and includes a complete definition of the “Arts and Culture Balanced Scorecard.”

- ≈ Good relationships with the people we're researching. A lot of what you are asked to do in this project is to call people up and ask them questions--part of what we describe as "detective work." Please keep in mind that you are effectively conducting research with human subjects, and the core principles of full disclosure and protection of subjects should be followed. You should be prepared to explain your role in the LAI project, who your agency is and why it's a good thing for your community. Please honor all requests for confidentiality and/or anonymity or for certain kinds of data not to be used. Nothing too complex, just being a polite investigator. (We want these folks to take our call again next year!)
- ≈ Keeping an open mind, being tolerant of the range of people, understanding the many ways in which the arts play a role in their lives, and learning about how arts and culture affect your community.
- ≈ Building bridges and capacity: This is a learning activity for all of us, and everybody who gathers data for this project is learning more about their communities and how to work effectively in them. Arts agencies can expand their networks, learn about new audiences and devotees, create connections to other community actors, and more – all things to help you better serve your communities.
- ≈ A sense of adventure and fun.

### *Emphasis on the "Character" aspect of the Local Arts Index measures*

You will see in Table 1 in the Appendix that certain indicators are marked and relate particularly to the *Character* of your local arts community. Your research efforts are seeking evidence of what is unique and distinguishable about your community's arts and culture, where we think that there might be a difference between your community and others. These points of information are in addition to the "how many are there" kinds of facts being gathered at the secondary level. We anticipate that national reports and the ones prepared for you locally will reflect these characteristics, so that the whole project will illustrate the range of arts and culture activity available in communities around the country.

Other data that you will be gathering are too "micro" for the federal government or any trade association or professional society to gather at the local level, but still contribute to measuring *Vitality*. For example, you will inventory the kinds of nightspots that regularly feature live entertainment of various kinds as their main way to get patrons in the door. Some communities have a vibrant nightclub scene that is a prominent feature of local arts and culture, but it is only someone local – i.e., you – who can identify a particular restaurant or bar or coffeehouse as a cultural entity. In this case, for example, the number of such listening rooms would be an element of *vitality*, but the range of performance activity would be an indicator of *character*.

### *Schedule: What to do first, what has the longest lead time*

The planned time period for data gathering is January through April 2011. While every local partner will have their own individual situation and resources, the project team recommends that you follow the sequence of steps to gather data in Table 2, located in the Appendix, to help managing the time and efficiency of your efforts. This is not intended as a definitive guide, but as a tool in planning your workflow on the indicators.

### *Managing your inquiries to get multiple data points from one inquiry*

Many of the indicators will require contacting other agencies or organizations in the community – ranging from the local tourism bureau to arts organizations to school districts. In several instances you may be able to obtain information or data for multiple indicators from a singular source. This workbook includes a grid – Table 3 in the Appendix – suggesting where there may be opportunities for you to economize on your data-gathering efforts when one source of data can help you with multiple indicators. So, for instance, when you contact a local school district, you can gather data on advancement opportunities for young artists, the nature of arts education, the literary scene and performing arts venues. Table 3 suggests where those overlaps exist, though you may find key informants provide you with information in other configurations.

### *Preparing for future years*

Local partners and the national project team are preparing for the *first* Local Arts Index report, but it will not be the last. The validity of the Index will be more sustainable over time over time if you establish a system now that assures the data is replicated in future years. The first year gathers baseline data, subsequent years show trends. So, it is important to be able to repeat the procedure in your community from year to year. You can make this easier if you keep straightforward notes of your data-gathering activities to help explain what you've done. Your level of documentation in this first year builds the necessary archive for inquiry in future years. Consider creating an "LAI Operations Manual" that will assist with consistency from year to year as personnel and organizations change. For example, keep notes of who you converse with or which website you used for reference.

### *Spreadsheets to hold your data and an on-line system to transmit it to us*

As you gather data from your community, you will need to record it in a format that will be usable for interpretation and preparing reports. Two sets of tools – preliminary and final - are provided for that.

Preliminary: A separate file in Excel has been e-mailed to you along with this workbook containing a series of tables for each indicator. Each indicator table is represented on a separate colored tab (a series of worksheets within the file). They are replicas of the tables in this workbook and are intended as a central gathering place for your data. You will be able to add data to the individual tabs during the early months of 2011. We also recommend that you keep a word-processing file of details and comments relating to particular indicators – part of your "LAI Operations Manual".

Final: Final data will be submitted to AFTA through an on-line system by May 1, 2011. In early February you will be provided with a link to an on-line system to submit your data. A central database has been developed to collect information/data as it becomes available. You will be able to enter information over time and adjust information as necessary. Once the collection system is active you may submit some or all of the data at any time, save the file, and return back later to add more data. Data submission should be complete by May 15, 2011.

### *Support available*

Throughout the collection process of collecting and submitting data support will be available by contacting the LAI Project Manager, Martin Cohen, either by e-mail or phone.

Contact information for the LAI Project Manager is:

Martin Cohen  
E-mail: [martin@culturalplanning.com](mailto:martin@culturalplanning.com)  
Mobile: (267) 992-3792



## *We are a Learning Community..... Sharing information*

Many of the local indicators began as suggestions of local partners, beginning with our group process at the June, 2010 AFTA Conference and subsequently through individual suggestions. The indicators have been refined by the partners over the past several months. Based on the group input, we have removed some indicators and vastly scaled back others (we heard you...your heed of "Please make this manageable for us" was not lost!). We have become a Local Arts Index learning community. We expect this to continue in several ways, particularly through the shared website. While the use of the dedicated LAI website has been modest to-date, it provides a forum for posting documents as well as sharing experiences with other partners.

In addition to the Project Manager as a resource to provide support there are 100 partner agencies participating in the LAI. For each of the local indicators, we have created a place on the project website for you to share and learn. You will find numerous suggestions on sources for collecting data throughout this workbook-- many of which came from LAI partners in the design phase. So as you embark upon your research, you will continue to find resources, ideas, or methods that haven't been identified, but would greatly benefit all partners.

Find something that works for you that is not listed that would be helpful for others? Please share it with all the partners. There are two easy ways to share this information: you can post in the 'Share' section of the LAI home site (that means you also have to check it from time to time); or you can contact the Project Manager who will share it with all partners. Keep this in mind – this is truly an opportunity for all of us to strengthen the capacity of our partners and to increase the soundness of the data collected for the index.

## *A few final thoughts*

- One call will get you multiple data points. The table in the addenda with each indicator suggesting where there may be overlap from particular or specific resources is there as a resource. The quality of the LAI depends on how comprehensive your efforts are in collecting this information. Breaking down the efforts over the four-month collection period should provide more than sufficient time to collect the data.
- We have endeavored to provide tight parameters about your local measures. This ensures an apples-to-apples comparison between communities. While definitions are provided, you may find that local traditions or standards lead you into a gray area regarding particular activities, events, or organizations. If you find yourself wading into the Gray, don't hesitate to check-in with the research team. We'll help you answer the IN-or-OUT questions.
- We are providing simple database tools (the attached Excel files) for those areas where you are creating an inventory. This creates an easily-referenced knowledge base that can be updated annually. If you find that you need more space to describe activity in your community, add rows or columns as appropriate. Save worksheets (tabs) for each year to prepare for future years.
- You may be concerned with some of the primary indicators ("what if we don't have those elements/businesses/activities in our community?") because your community population is modest compared to other LAI partners. Remember that your numbers will be translated into *per capita* ratios-- so don't be concerned about what the numbers say – the project team will help figure that out and provide a context that is useful.

... And now: to the indicators!!!

# LOCAL ARTS INDEX INDICATORS

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## 1. Performing arts venues

### Definition:

What are the main and secondary venues used by performing arts organizations either as producers or presenter? For purposes of this inventory, we ask you to seek venues that are **regularly used for public performances**. Include venues dedicated to specific theater companies, concert halls, alternative spaces – generally any nonprofit AND for-profit stages, arts centers and multi-use facilities. Also include schools if they are used for public performances other than student purposes/performances, such as a local chamber music series or by local producers and presenters (in some communities these may be the primary facilities). If they are used for public programming beyond school activities then include them. This inventory may also include churches or other houses of worship as well, either with a primary focus on arts or recognized regular usage for the arts (public content for arts and culture that may include sacred arts, i.e., liturgical dance, performance series sponsored by the institution).

The key question is: Does the community recognize this as an arts venue? It may be a facility that is dedicated solely to presentation or may be multi-use and have occasional use as a performing arts venue.

### Methodology:

- If you have an existing inventory of venues, review it for updates, additions and deletions. Does it include all venues suggested in the definition above?
- Create a spreadsheet or basic database that includes the information below as well as contact information and other basic information that would be useful for your agency (websites, e-mails, etc.). Begin with those that are the most obvious and prominent, that easily come to mind – performing arts centers, theaters, music halls, etc.
- Contact local presenters for their suggestions of venues that may be utilized though not readily identifiable. Is there a local chamber music presenter utilizing alternative spaces? A dance series in an area house of worship? A theater company that uses several facilities throughout the year?
- Contact any local discipline-specific service organizations (theater alliance, professional music associations, dance alliance, etc.) that may compile recommended venues for their members. This may provide a resource for identifying alternative venues such as those in houses of worship, in suburban or ex-urban areas, or those not normally “on the radar.”
- Review venue websites for information on programming emphasis and seating capacity or contact the facility as necessary.

**Measures:**

	Venue 1	Venue 2	Venue 3	Venue 4 Etc.
<b>Name of Venue</b>				
<b>Programming emphasis (utilize typology below)</b>				
<b>Seating capacity</b>				
<b>Type of venue (utilize typology below)</b>				

**PROGRAMMING EMPHASIS:**

1= Classical Music; 2 = Popular / World / Jazz/Folk; 3 = Theatre; 4 = Dance; 5 = Multi-discipline

**TYPE:**

- a. Multi-stage arts center
- b. Single-stage arts center
- c. Higher education facility
- d. Primary / secondary education facility
- e. House of worship
- f. Commercial hall
- g. Multipurpose facility used for live performing arts events

## 2. Local ownership of local cultural resources

### Definition:

Local arts business owners have vested interests in a vital, thriving arts and culture community. Yet as they also benefit from partnerships with other businesses and with nonprofit cultural organizations, they tend to be more responsive to the local environment, and participate both as good business citizens and as drivers of economic development. Locally owned resources are more nimble, responsive and potentially innovative. And beyond that, they contribute to local character, adding a distinct identity and ‘flavor’ to the mix of cultural amenities.

### Methodologies:

- Complete the grid below counting the number of each type of business/entity;
- Create a simple database identifying businesses included in your count (there is a suggested format in the attached excel spreadsheet on the “local ownership” tab).
- Data may be acquired via on-line search for each category (Google, whitepages.com or yellowpages.com; Yelp, etc); reviewing listings in local/regional ‘Yellow Pages’ or other hard-copy directories; reviewing listings in alternative newspapers (weeklies, monthlies, etc.) that are inclined to arts and culture;
- Contacting local Chamber(s) of Commerce or other appropriate business associations in your area for member listings in each category.
- Contact area gallery associations or art dealers associations (they can often provide a comprehensive listing)
- Keep in mind that this does not include national chains such as Barnes and Noble or Borders, or other businesses that may be a local/regional franchisee (e.g., AMC Theaters, Guitar Centers).
- It may include chains that are locally or regionally owned, but not necessarily part of a national franchise (e.g., a record store that has several outlets in the regions; movie “art houses” that may have multiple sites)

### Measures:

Identify companies of the following types in your region **with local or regional ownership** (i.e., not in a large national chain). This is not a comprehensive list, so please add additional relevant business categories and specify under ‘Other’).

Business/Source	Number of locally-owned businesses	Additional data/comments
Art supply stores		
Book stores (new and/or used)		
Private art and/or craft galleries		
CD / Record stores (new and/or used)		
For-profit museums and collections (includes living collections)		
Movie houses (first and second run, but locally owned)		
Movie houses with independent programming (“art house”)		
Dinner theaters		
Privately owned dance studios		
Musical instrument and supplies store		
Recording studio		
Privately-owned music schools		
Other (please specify)		

### 3. Local literary scene

#### Definition:

The creative voice of local writers is clearly part of a community's arts and culture character. This indicator seeks to inventory and quantify public literary activity through generally publicly available sources. It would be virtually impossible to identify all reading/book clubs or other informal/private activities, so they are not included. The measures and methodologies focus on readily identifiable programming, activity and support mechanisms.

Examples of literary activities include poetry readings or poetry slams, writers groups, readings by authors in bookstores or lectures, presentations by your Poet Laureate. These activities can be local, regional, national or global in focus. They may be book fairs, celebrations of writing or specific authors, poetry festivals, or other literary events and celebrations. Note that in addition to the measures below, secondary data is being sought on library circulation rates for each partner area.

#### Methodologies:

- Identify activities in Grid 1 between January 2011 and April 2011 (primary data collection period)
  - Check local and regional event calendars. Contact local library system for suggested sources of listings of literary events. One or more library systems in your county are likely hosts of regular events and may be sponsors of festivals or other activity.
  - Contact bookstores, both locally-owned and chains, for suggested sources of information (they are also likely hosts of these events).
  - Contact local, regional and/or statewide literary organizations for suggested sources or listings of events.
  - Check with public funding agencies that have literature programs for grantee organizations that may be helpful (such as a Writers House or literary support organizations)
  - Research on-line literary blogs for your area (some examples)
    - <http://www.accreditedonlinecolleges.com/blog/2010/100-best-poetry-blogs/>
    - [www.eventful.com](http://www.eventful.com) (select by zip code or city)
- Identify/inventory literary publications generated locally/regionally (though they may have distribution or impact beyond your immediate area) (Grid 2)
  - Utilize resources outlined above in Grid 1. Libraries often subscribe to these publications.
  - Contact publication for circulation and founding information and record these facts in Grid 2. Note the frequency of the publication (weekly, monthly, quarterly, etc.).

**Measures:**

**Literary Scene: Grid 1 - Readings and Presentations**

Indicate type of event and frequency. Identify 'Other' events with a short description and add lines to the grid as necessary.

Series of literary readings, author lectures, poetry readings / slams	Event Name	Author Reading	Poetry reading	Poetry Slam	Other (identify)	Frequency
Event 1						
Event 2						
Event 3						
Event 4						
Event 5						
Etc. (add as needed)						

**Literary Scene: Grid 2 – Publications**

Enter data for frequency: W = weekly, M = Monthly, Q = Quarterly, S = Semi-Annual, A = Annual, O = Occasional

Publication	Publication Name	Frequency of Publication	Circulation	Year Founded
Publication 1				
Publication 2				
Publication 3				
Publication 4				
Publication 5				
Etc. (add as needed)				

## 4. Arts Festivals

### Definition:

Every community has numerous local festivals and events, ranging from arts festivals to block parties. For purposes of this indicator, the focus is specifically on the most significant festivals (up to five) where arts and culture are primary to the purpose. This is not a comprehensive inventory of all festivals.

Festivals to be included are likely to have multi-artist programs, more than a single event, but occur within a specified time period (has times and places - short range of time). They are likely to be annual events though they may occur over an extended period of time. They can be ticketed or free and open to the public. They are likely organized by a particular focus (such as genre – folk, jazz, etc., or heritage, folk arts, crafts, etc.) and/or curatorial point of view, though not necessarily. This does not include annual events such as county fairs, though those events may include a stage or other arts components. It is likely that you know many of these events and may have them catalogued. It is not limited to outdoor events, and can include other festivals such as theatre for example.

### Methodologies:

- Scan festivals in your community (within the county that is the focus for LAI) utilizing the definition above, and identifying the five (or up to five) most significant festivals. In identifying festivals, some resources may include:
  - Contacting local/area tourism or destination marketing bureau
  - Contact local government entities that may have registration/permit information or other data such as attendance (obtain a list of those “pulling” permits)
  - Scan rosters of grantees of state, regional and locally funding agencies for festivals that may be philanthropically supported
  - Begin with festivals that may come to mind easily but that are unique to your community
- Contact festival organizers/producers to ascertain data
- Scan festival websites for relevant data

**Measures:**

	Festival 1	Festival 2	Festival 3	Festival 4	Festival 5
<b>FESTIVAL NAME</b>					
<b>For each festival: Primary and secondary programming disciplines (enter 1 for primary and 2 for secondary):</b>					
Music					
Visual Arts					
Dance					
Crafts					
Theatre					
Literary Arts					
Multi-disciplinary					
Other					
<b>Estimated share of performers /artists /exhibitors who are:</b>					
Local					
Regional					
National					
Global/International					
Total	100%	100%	100%	100%	100%
<b>Estimated share of audience that is:</b>					
Local					
Regional					
National					
Global/International					
Total	100%	100%	100%	100%	100%
Which month/months of the year?					
Year founded					
Best estimate of total attendance 2009					
Best estimate of total attendance 2010					



## 5. Provision of arts education

### Definition:

We are interested in measuring the specific role of arts in the overall K-12 educational program in your community's schools, via the data outlined below. Arts education is obviously a critical issue for arts and culture, but there is very little national-level information on how much arts education is provided. Arts education refers to programs in the visual and performing arts, media arts and integrated arts. We want to use the LAI project as a way to fill that gap, and we think that the data points below will go a long way towards doing so. We are all aware of recent declines in the arts education, and we take this as an opportunity to measure a baseline level that we can track in future years.

### Methodologies:

- Identify the two largest school districts (by numbers of students) in your county—or a single school system for those areas with a unified county-wide district.
- Contact each school district to obtain the information in the measures below.
- One of the largest districts may be private or parochial.
- All questions refer collectively to K-12 within a school system, not specific grade-level activity.
- The measures below examine visual, performing, media and integrated arts within each school district.

### Measures:

For each school district:	District 1	District 2
What is the total number of schools in the district?		
Is there a dedicated district arts curriculum specialist? (May be a curriculum supervisor or a role assigned to an assistant superintendent)		
What is the total number of students in the district?		
What is the total of full-time equivalent teachers in the district?		
What is the number of full-time equivalent visual and performing arts, media and integrated arts teachers in the district?		
What is the total number of magnet schools?		
What is the total number of charter schools?		
How many of the magnet schools are focused on the arts?		
How many of the charter schools are focused on the arts?		
What is listed enrollment of those magnet schools?		
What is listed enrollment of those charter schools?		
Does your school district currently have a board-approved arts learning plan to implement and fund arts education policies at the district level?		
Total Arts Budget: How much does your school district spend to support arts instruction and arts integration? Expenses include supporting arts coaches; regular program credentialed arts teachers; professional development for educators; supplies and materials. Please do your best to provide us with a figure, even if it is estimated.		

For each district, also complete this grid:

**District 1**

	Visual Arts	Dance	Music	Theater	Media Arts	Integrated Arts
Percent of Students receiving instruction in....						
Average Hours per Week, per Student in each discipline						

**District 2**

	Visual Arts	Dance	Music	Theater	Media Arts	Integrated Arts
Percent of Students receiving instruction in....						
Average Hours per Week, per Student in each discipline						

## 6. Performance and presentation opportunities for young artists

### Definition:

The previous indicator measures the provision of arts education; this one is a complement that examines activities that encourage and enhance participation by young and emerging artists. These activities are important conduits for those deeply inclined to explore creative expression and participation. They can set the stage for pursuing a career in the arts. And, participation as a young artist is a key factor in being inclined as an adult, both as a participant in the creative process as well as a consumer. For purposes of this data, “young artists” refers to K-12 age ranges. This indicator asks you to build an inventory of these events/programs in your community.

As you scan and count, please distinguish those that are ***primarily competitive***, with featured winner(s), from those that are ***primarily experiential*** or participatory, and are more inclusive of all comers. Competitive programs could include scholarships, talent shows, and other events where artists are adjudicated in some way AND where their rank or standing is a significant element (e.g., scholarships). These could include programs that are identified as “talent shows” as much as programs that are “music festivals.” Experiential / participatory programs are more “art for art’s sake,” and offer recognition without necessarily awarding prizes. If it is not clear that a particular event is purely one or the other, you could put it into the third category “Sharing elements of both.”

### Methodologies:

- Contact arts coordinators for key school districts in your county (this could piggy-back with the arts education provision indicator);
- Contact local area producers such as youth orchestras, and other similar discipline-specific organizations;
- Contact community arts (music, dance, theater, visual art) schools/programs and arts centers, and private music, theater, dance and art schools.

**Measures:**

	Activity 1	Activity 2	Activity 3	Activity 4	Activity 5	Etc. - Add as needed
<b>Festival/Competition Title/Name</b>						
<b>Type/Discipline (from types below)</b>						
<b>Competition, with featured winners and/or prizes</b>						
<b>Participatory / Experiential</b>						
<b>Sharing elements of both</b>						
<b>Additional data/comments</b>						

A. Instrumental musicians (orchestral)
B. Instrumental musicians (other)
C. Choral music
D. Actors
E. Playwrights
F. Poets
G. Authors
H. Dancers
I. Visual arts exhibitions
J. Other artists
K. Other (please specify)

## 7. Coverage of local arts and culture in print media

### Definition:

The purpose of this indicator is to measure how much coverage arts and culture receives in local print media. While much is made about the demise of the newspaper industry, it is still a main mode of transmitting information about arts and culture activity. Moreover, newspapers are still the largest aggregators and disseminators of information about community events, so it makes sense to use their resources.

To be clear, we are not looking for arts and culture calendar listings ; our intent here is to look at feature articles on arts-related topics. The measures to be used include 1) the count of relevant articles with more than 200 words, and 2) the total count of words in all of those articles together. The search procedure below is a practical way to acquire these counts.

### Methodology:

You will be looking back retrospectively utilizing an ‘automated’ process through Lexis-Nexis (L/N). This will assure consistency and reliability across all LAI partner communities. There are several specific steps outlined below.

### Access to Lexis/Nexis - Use local librarians to facilitate your search:

1. It is recommended that you contact the research librarian at one of these locations to assist and provide access to L/N.
2. Conduct an on-line search specifically through *Lexis-Nexis Academic and Library Solutions* (there are several versions – for consistency across all partners, this version is specified).
3. The reason for this is that it is highly likely to be available through your local libraries and academic institutions.
4. You may be able to access this service directly on-line without visiting a library or research institution if access or access codes are provided through an institution that has a license.
5. Again, contact your local public library or a library at a local academic institution for information on access.

### Find local newspapers:

6. Make a list of your local daily, weekly and monthly newspapers. You may wish to utilize the Audit Bureau of Circulation site to identify others in your region that may not readily come to mind. That website address is: <http://abcas3.accessabc.com/ecirc/newstitlesearchus.asp>.
7. A second method is to go to the Arts Action Center on the Americans for the Arts website (<http://capwiz.com/artsusa/home/>). There you will find “Guide to the Media” In the lower right. Simply type in your zip code and you will see a list of newspapers for your region.
8. A third method is via the state listings at <http://www.newspaperlinks.com/home.cfm>.
9. See note 18 (below) for guidance on article counts for local newspapers that are not indexed by Lexis-Nexis.

**Then, follow these SPECIFIC STEPS UTILIZING LEXIS-NEXIS**

10. The search parameters allow for viewing the past six months. When accessing L/N, conduct an L/N search specifically for the dates of:

- **July 1, 2010 through December 31, 2010 (in the format mm/dd/yyyy, e.g., 07/01/2010)**

11. Copy/paste the following (*exactly as is*) in the 'Search Terms' box:

**(Aesthetic or Artist or Arts and Culture or Arts Education or Author or Ballet or Chamber music or Choreograph or Composer or Dancer or Fine Arts or Jazz or Literary or Museum or Music! or Opera or Playwright or Premiere or Symphony or Theatre or World music and LENGTH >(200))**

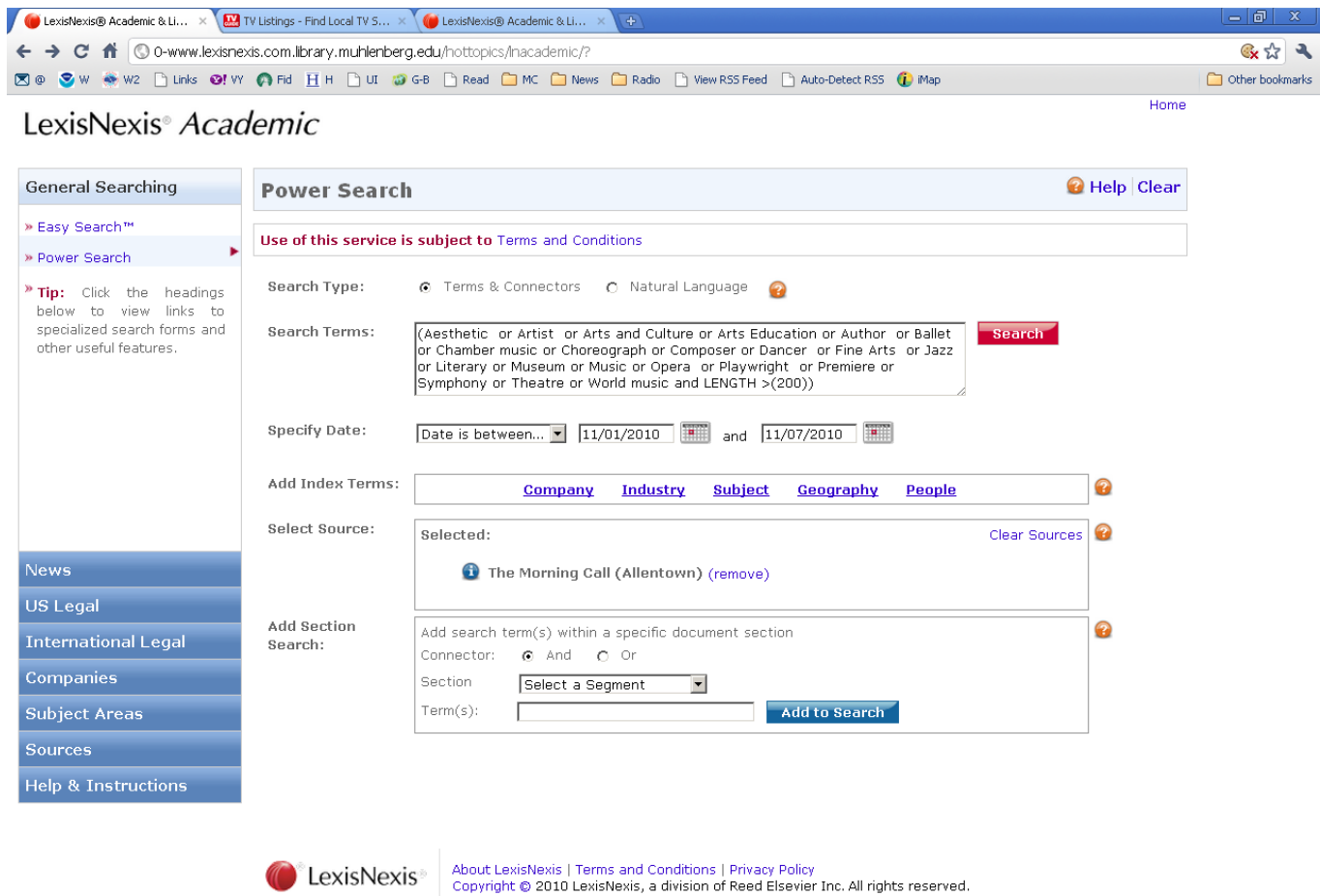
12. Select the dates from above in the 'Specify Date' pull-down

13. Enter local newspaper names that you have gathered in the 'Select Source' box

14. Utilize the 'Power Search' option on the left-hand side of the screen.

15. If the search produces too many results and limits the number displayed, divide it into smaller time intervals (e.g., 07/01/2010 to 8/30/2010 )

Here is a 'screen shot' of what the L/N Search page for one LAI community looked like (the Lehigh Valley in Pennsylvania), with help from Trexler Library at Muhlenberg College:



Here is a screen shot of what this search produced:

The screenshot shows a web browser window with the LexisNexis Academic interface. The search results are displayed in a list view, sorted by 'Newest to Oldest'. The results include 14 entries, each with a checkbox, a title, and a brief description of the article's content, including the publication name, date, and page number. The articles cover various topics such as local events, dance performances, and community news.

Item	Title	Publication	Date	Page	Word Count
1.	GO PICKS; Two fun things to do today	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO3, 302	302
2.	Artists in Unity create new spin on dance	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO1, 1181	1181
3.	BACH, CUBAN-STYLE; Tiempo Libre spices up the master's music in a gala fundraiser for the Bach Choir.	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO1, 1129	1129
4.	LOCAL LITERARY EVENTS	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO4, 471	471
5.	Festive 'Masquerade' gala at Baum	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO7, 1328	1328
6.	Parsons Dance re-imagines opera with 'Remember Me'	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO8, 767	767
7.	CALL BOARD	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO6, 369	369
8.	ART EXHIBITS	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	GO6, 960	960
9.	Unique photos shown at Easton high school	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	A31, 210	210
10.	New schools chief plans shake-up; Grant applications outline changes Gerald Zahorchak hopes to make. **EDUCATION IN ALLENTOWN	Morning Call (Allentown, Pennsylvania)	November 7, 2010 Sunday	A1, 1759	1759
11.	Rootsy, freeflowing, natural, good-vibing; EYES ON THE KEEPER ** BAND OF THE WEEK	Morning Call (Allentown, Pennsylvania)	November 6, 2010 Saturday	GO3, 310	310
12.	Michael Jackson's life a circus for real	Morning Call (Allentown, Pennsylvania)	November 6, 2010 Saturday	GO3, 287	287
13.	TOP THREE: PLACES TO GO	Morning Call (Allentown, Pennsylvania)	November 6, 2010 Saturday	GO3, 290	290
14.	IN YOUR CONGREGATION	Morning Call (Allentown, Pennsylvania)	November 6, 2010 Saturday	GO3, 290	290

16. When the search is complete, you will see the number of articles indicated on the left. To aid in that process you can download the search into a PDF file which provides the summaries as you see them on the screen (not the complete articles). Here's how:

- Click the disk emblem in the upper right
- This will open a new window (screen shot below)
- Choose format: pdf
- Choose document view: List
- Under Page Options, click "Each document on a new page"
- For Document Range, select "All Documents"
- Click Download; the resulting pdf file will have headline, periodical, date, day of week, section, page, and word count – there are about 10 entries per page

17. You can then enter the word count associated with each article into a spreadsheet. When the list has been downloaded, record the number of “hits” - summarize word count and number of articles and enter data into the grid in the accompanying Excel file, on the tab marked “print media coverage.”

**Download Documents** [Help](#)

**Source:** The Morning Call (Allentown) **Download** **Cancel**

**Terms:** (((Aesthetic or Artist or Arts and Culture or Arts Education or Author or Ballet or Chamber music or Choreograph or Composer or Dancer or Fine Arts or Jazz or Literary or Museum or Music! or Opera or Playwright or Premiere or Symphony or Theatre or World music and LENGTH >(200))) and Date(geq(11/01/2010) and leq(11/07/2010)))

Format

**Document View:**

**Document Range:**  All Documents (1 - 27)  Select Items  
 e.g., 1,3-5,9

**Page Options**  Cover Page  
 Add a Brief Note (appears on cover page):  
  
 End Page  Each Document on a New Page

**Font Options**   
 Search Terms in Bold Type  Search Terms Underlined

Download delivery is subject to [Terms & Conditions](#) . Please review them.  
 The delivered items will show as activity for the Project ID that initiated the delivery. **Download** **Cancel**

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18. The technique above will work for newspapers that are indexed in this Lexis-Nexis database, an efficient and widely-available tool. To capture information for other newspapers in your community that are not included in Lexis-Nexis, here are several alternative techniques:

- a. Ask your librarian for tools that he/she or you can use to conduct the same search (i.e., same terms and same time frame) using other indexing tools besides Lexis-Nexis.
- b. See if the individual publications have search tools on their sites that you can use to conduct the search
- c. Contact the publications directly to find out if they can conduct the search, or if they are indexed in any other database besides Lexis-Nexis. If they are, you will probably have to adapt the search mechanism.



- d. As a last resort to get the number of articles, if not the word count, look at the hard copies of the newspapers themselves (also in your local library). Figure out how many column inches equals 200 words. Count the number of articles whose headlines and main subjects indicate a connection to the arts. You won't get the word count, but you'll have the number of articles.

**Measures:**

	Newspaper 1	Newspaper 2	Newspaper 3	Newspaper 4	Etc. (add columns as needed)
<b>Name of Newspaper</b>					
<b>Article count</b>					
<b>Total Word count</b>					

## 8. Reputation and artistic reach

### Definition:

This section seeks to understand how the arts in a region contribute to its reputation. In particular, this indicator examines if the arts in your community are “exporters,” that appeal to or sell to the outside world. This can happen through out-of-town arts consumers in your community, or via your artists touring outside of the community. These measures are examining the “push” ability, referring to how your artists appear in out-of-town markets.

### Methodology:

Are there artists, arts producers, or ensembles from your community whose artistic appeal is strongly identified with your community on a regional, national, or global level? This applies to music, visual arts, theater, dance, literary arts.

For communities with a population of less than 1 million, you are asked to Identify 10 organizations and/or artists in your community that are most likely to have been recognized in national/international press. For communities larger than 1 million, you are asked to identify UPTO 20 organizations.

The project team will utilize a search protocol through a standard bibliographic research database to gather the relevant data. However, it is important that you provide the necessary local perspective.

The defaults for such a list are often the largest institutions in an area. Consider whether they may have the broadest national reach.

- Are there individual artists who are not necessarily well-known locally but have significant impact elsewhere?
- Is there a ‘home-grown’ artist or organization that performs or appears more on the road than at home?
- Try to think of who are the ‘unlikely’ suspects as well as the well-known ones.

Because we will be using these names to conduct some broader searches, we ask that you send the names to us by March 1.

**Measures:**

	Name of Artist or Arts Organization
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
	Up to 10 additional artists or arts organizations, for areas with populations above 1 million
11.	
12.	
13.	
14.	
15.	
16.	
17.	
18.	
19.	
20.	

## 9. Tourism draw of local arts and culture

### Definition:

This is the other side of being an arts exporter – the “pull” of local arts. Engagement in local arts activity is normally high among local residents; how about people from outside the area? This question looks at where arts and culture in your community fits into visitors’ travel and tourism plans. Are local arts and culture activities a draw to those outside your community, and, if so, to what extent?

### Measures:

With advice from tourism professionals, we identified 12 reasons that tourists travel (besides visiting friends and family). It would be interesting to get specific numbers of visitors to any region for these various different attractions and destinations – but this is not practical. As a substitute, we ask you to explore if any particular one of these reasons is in the top, medium or low rank of reasons for tourists to visit.

Local arts agencies are well positioned to understand the landscape of tourism draws. This information may be readily apparent to you and you may know enough about your region to answer this question. In the event that you have formed a task force or advisory committee for your participation in the LAI, you may want to utilize this indicator as an opportunity to engage the committee or task force in a discussion on this issue. Present them with the question and draw a consensus from the group. Additionally, you may wish to consult with your destination marketing agency (tourism bureau, CVB) to place those reasons (below) into one of the three following ranked categories shown in the table. When you have filled out the table, each category will have four reasons for drawing tourists in three tiers – top-ranked; medium-ranked; and low-ranked.

- a. Convention
- b. Higher education (taking kids to college)
- c. Heritage sites
- d. Shopping
- e. Outdoor recreation and scenery
- f. Fairs and festivals
- g. Performing arts events
- h. Food, wine, beer, and distilleries
- i. Spectator and participatory sports
- j. Gaming
- k. Visual arts and museum exhibits and other collections
- l. Living collections (zoos, aquariums, arboretums)

Top-ranked tourism draws (please list four)	Medium-Ranked tourism draws (please list four)	Lower-Ranked tourism draws (please list four)

## 10. Nightlife and the arts

### Definition:

What is the range of live musical opportunities in our community? What does it 'look' like? What is the character of nightlife? We want to look at the retail business of the performing arts, the places in every community where people go routinely to hear music in a "listening room," or some venue that uses live music as a way to bring customers in to the door. These venues can be commercial that may also serve food or beverages. What they share is that they are an establishment or night spots whose **PRIMARY** way to get people in the door is live music, and that have **IDENTITY** as music venues. This is independent of style or genre – jazz, rock, folk, r & b, hip hop, alt music, world music, etc. are all fair game. Criteria for identifying such venues:

- The main criterion is that the venue is known as a place to go out to hear music, that it's a featured and not an incidental characteristic of the venue.
- It has regular, consistent programming – at least several shows per month.
- It might or might not have a cover charge
- It could be a once-a-week music night or an every night program. The programming could be in series with specific genres, such as 'folk' or 'jazz' or more generalized.

These venues may be in central business districts, retail areas, cultural districts, on their own, in hotels, on college campuses. This indicator does not include DJ-based programming except in the case of rappers or hip-hop groups who are spinning as part of their music-making.

There are two parts to this indicator. The first step is to develop an inventory; identify the venues and record the focus or genre of music, i.e., country, jazz, blues, folk, etc.

Secondly, we are asking you to utilize this inventory to provide an opinion. Are these venues abundant in our community? Are they readily identifiable? Is this a significant aspect of the cultural life in our community?

### Methodologies:

#### Part 1: Inventory

- You will be looking for places that want to be found. They use broad-based ways to advertise their existence and their shows. Your search process is easier if you start in those broad-based media though you may find social media is also helpful.
- To begin, use your own list of venues. If you don't have one, here's an occasion to start. Keep in mind that this inventory will be revised and updated annually.
- The best place to find this information is in the weekly calendar or entertainment guides of local media, especially newspapers and their web sites. Scan local alternative/free weeklies and community papers and other local listings in print or on-line. You will see that many such nightspots regularly advertise, so you will find out whom most of them are very quickly.
- Some on-line resources that may be helpful in scanning programming and identifying venues, depending on your location:
  - <http://www.artsopolis.com/>
  - <http://www.tourfilter.com>
  - <http://www.aeglive.com/venues.php>

- <http://www.eventful.com>
  - [www.americantowns.com](http://www.americantowns.com)
  - <http://www.musi-cal.com/>
- Check the Yellow Pages (or [www.yellowpages.com](http://www.yellowpages.com)) under categories such as nightclubs, jazz clubs, listening rooms, or other terms you think are appropriate (this may also help in the performing arts venue inventory).
  - Survey local/area student unions at colleges, universities and community colleges, and look at the events calendars on their web sites to see if they have a regular venue.
  - Contact the area tourism bureau and/or Convention and Visitors Bureaus calendar of events as a source.
  - Search local music and performance blogs for the various genres.
  - Contact others who may know about venues such as local booking agents and the local musicians union.
  - Contact the venues as necessary and/or scan and inventory programming relevant to the specific disciplines/genres. Make some judgments about which music genres are at the core of the programming.

**Part 2:**

Utilize this inventory to draw a conclusion as to the level of this form of cultural activity – the vitality - in your community. As with other indicators this is an opportunity to draw on knowledge and opinions of a task force or advisory committee, and/or staff. Present them with the question and draw a consensus from the group. Additionally, this is another opportunity to consult with your destination marketing agency (tourism bureau, CVB) to seek their opinion, to solicit their sense of the vitality.

Drawing on this consensus, provide a ‘score’ on the 4-point scale below.

**Measures:**

**Part 1: Inventory**

	Venue 1	Venue 2	Venue 3	Venue 4	(add as needed)
Insert Venue Name					
Country					
Folk / Bluegrass					
Hip-Hop / Urban					
Jazz/Blues					
Literary					
Rock/Alt/Metal/Jam					
Multiple					

**Part 2:**

On the scale of 1 – 4, the nightlife in our community.....	(1) Does not exist. This activity is not a part of our community.	(2) There is minimal opportunity.	(3) There is ample opportunity	(4) There is abundant opportunity.

## 11. Tourism marketing of the arts

### Definition:

As a corollary to the 'push' and 'pull' indicators, we can look at how a community is representing arts and culture overall as a draw.

### Methodology

Examine the promotional campaigns, materials and literature published by state and local governments and by regional and local tourism promotion/chamber of commerce offices. The review should include any guides and materials distributed by the tourism bureau as well as a review of on-line resources. Check the website for your local and state tourism bureaus.

In responding to the ratings below you are asked for your opinion or perspective on after a review of promotional materials. As recommended in “tourism draw” you may have formed a task force or advisory committee for your participation in the LAI. This would be an additional opportunity to utilize their knowledge and collective wisdom. Seek their opinions or others such as staff or board members. It may be helpful to collect a broad base of opinions and provide a ranking based on the consensus. If you have fewer than 20 people, please report the “mode” or most common numerical response; with 20 or more, please send us both the average and the median

Record all ratings and report the average in the table below.

### Measures:

Tourism/Promotional Material representing your community:	Scale of 1 – 4 (4 greatest)	Comments:
On a scale of 1 to 4 (with 1 representing generic – 4 representing distinctive) do promotional materials, on-line or printed represent arts and culture as a distinctive amenity of the community?		
On a scale of 1 to 4 (4 representing strongly), do promotional materials, on-line or printed present arts and culture as part of the community’s image and brand?		
On a scale of 1 to 4, do promotional materials, on-line or printed, mainly recognize well-known producers and institutions (1) or describe broader community-wide arts activities (4)?		
Do on-line resources have a distinct arts, culture and entertainment section? (Y/N)		
Does the local tourism bureau have an arts interest group and/or designated staff concentrating on arts and culture activity? (Y/N)		

## 12. Ethnic groups in the cultural life of the community

### Definition

Arts activity based in or emanating from a local ethnic population adds to the richness and diversity of cultural activity. Ethnic organizations have their own significant identities and activities that are critical elements of their own communities. Even though ethnic arts activity may not be considered ‘mainstream’ in a given community, it may still account for a significant share of cultural activity in that community. For example, ethnic festivals are important drivers of economic activity and revitalization of neighborhoods and commercial districts. They often become highly-anticipated events that draw large and diverse audiences. Ethnic cultural centers are often sites for dynamic and exciting arts activities.

The data in this indicator will come from your scan of your community for cultural activities and institutions mainly associated with ethnic and immigrant groups. You are being asked to count the number of events and centers associated with ethnic or immigrant groups, which we will then convert to a *per capita* ratio. We will also match this with newest data from the 2010 Census and the American Community Survey.

American communities are incredibly diverse, so framing this indicator involves trying to simplify an enormous web of racial, ethnic, and cultural identity into a few questions. In this case, the *focus on feasibility* (one of the main criteria for primary indicators) leads to simplification in this instance— though hopefully not over-simplification. Specifically, the indicator includes:

*Ethnic Cultural Centers*: permanent installations or facilities associated with a particular ethnic group. They may be free-standing community-based, or may be a part of another program or worship community. They may also be the producers of ethnic cultural *events*.

*Ethnic Cultural Events*: programs such as annual festivals that feature the art of a particular ethnic, history, heritage, food, or other expression of cultural identity. If events are more frequent than annual, please use the “Comments and Details” column for additional data.

### Methodology

- Identify ethnic groups in your community that produce or present arts and culture activities, events, and institutions.
- To get these data, we recommend that you identify the leaders of different cultural and ethnic groups in your community, and make contact with them (if you don’t have an established relationship). You should inquire about events and centers in their particular ethnic group, and use those to build up the data for the table.
- This can supplement other “detective work” you can do including: looking at annual festivals calendars, looking at church and worship community directories. One such directory is [www.ethnicchurch.com](http://www.ethnicchurch.com), which you can search by state; its listings are limited but they may point you in the right direction or provide guidance on events and communities.
- As much as you can, please specify national homeland of origin and/or specific ethnic group, for example:
  - “El Salvadoran” or “Puerto Rican” instead of just “Hispanic” or “Latino”
  - “Vietnamese” or “Hmong” instead of “Asian-American / Pacific Islander”



- “German” or “Italian” instead of “White”
  - Specific tribes for Native Americans
  - West-Indian, Jamaican, Haitian, Dominican, etc., instead of just “Caribbean”
  - Etc.
- While this is approached from the perspective of ethnicity, you should feel free to include events for specific racial groups in your community. For example, an event that is clearly by and for an African-American population in the community would be appropriate to include. If a group has a meaningful presence in your community – and has cultural centers or events – please include them.
  - In the festival listing for this indicator, the main focus is ethnicity and/or national origin, and is not limited to the expressive arts. In this case, look for celebrations of ethnic or national heritage that may include food, crafts, worship, and/or arts – but not restricted to arts.
  - If you find festivals that also are included in the festival listing (indicator #4), please include a note in the comments to inform us of this double counting.
  - Some communities are homogeneous and some are more ethnically diverse, so we leave it to you to respond in as few or as many rows of the table below as you see necessary. There is no “right” or “minimum” number.

**Measures:**

- Please report your counts in the table below, and keep records of which ethnic groups, institutions, and events you inventoried.

Ethnic group	Number of annual arts and culture festivals / events, e.g., crafts, food, performing arts, heritage.	Number of permanent cultural community centers that present cultural programs for that ethnic group. These can include churches.	Comments and details

(Add additional rows as necessary)

# APPENDIX

## Sample Intern Job Description

### Overview:

This position is intended to assist the leadership and staff of [insert local arts agency/partner name] gather data on arts and culture in the local community. The data will be used as part of an analysis of arts and culture in 120 American counties, involving 100 local partner agencies.

Interns and assistants should expect to work investigating their local community, focusing on assets and activities in the arts and culture field. These assets and activities are too many to list in this job description, but examples include the following:

- Scanning and developing an inventory on advancement opportunities for young artists
- Scanning developing an inventory of the local literary scene
- Researching local/area festivals with a primary focus on arts and culture
- Scanning arts coverage in print media
- Developing an inventory of for-profit arts-focused businesses that are locally-owned
- Cataloguing the breadth of cultural diversity
- Examining elected officials involvement in the arts

Interns will record these findings in online database templates provided by the LAI research team. Some kinds of data (such as comment and detailed explanations) may be recorded in standard desktop software (Excel, Word).

Qualifications: Well-prepared candidates for this position will have these qualifications:

- Willingness to investigate and find out details of complex community activities
- Competence in on-line research for community characteristics
- Familiarity with diverse arts activities in the nonprofit, educational, and commercial sectors
- Good verbal communications skills for contacting and interviewing leaders and managers of local organizations and agencies
- Ability to keep detailed and precise records
- Ability to participate in a local and national team

This internship opportunity is well suited to upper-level undergraduate students or to graduate students in business, public administration, arts administration, or education. However, this may be a fit for students of any major or course of study with the listed qualifications. Interns should expect to work approximately \_\_ hours per week<sup>2</sup> from \_\_\_\_\_ to \_\_\_\_\_ (e.g., January to April 2011).

---

<sup>2</sup> At many colleges, the target work load for a one-semester internship is 8-10 hours per week for a full term.

**Table 1: Primary Indicator Dimensions**

LAI Component	Dimension		
	<i>Vitality</i>	<i>Character</i>	<i>Performance</i>
1. Performing arts venues	✓		
2. Local ownership of local cultural resources		✓	
3. Local literary scene		✓	
4. Arts Festivals	✓	✓	
5. Provision of arts education	✓		✓
6. Performance and presentation opportunities for young artists	✓		✓
7. Coverage of local arts and culture in print media			✓
8. Reputation and artistic reach			✓
9. Tourism draw of local arts and culture			✓
10. Nightlife and the arts		✓	
11. Tourism marketing of the arts		✓	
12. Ethnic groups in the cultural life of the community		✓	

**Table 2: Suggested Workflow**

Schedule for gathering Local Arts Index Data						
Managing the data collection process	January	February	March	April	End of each month	
		Engage an intern or part-time staff, or assign a current staff member (as appropriate for your agency). Review workbook and data gathering process. .	Bi-weekly meetings of the local LAI project leaders to measure progress Submit collected information in the on-line database by the end of the month	Bi-weekly meetings of the local LAI project leaders to measure progress Submit collected information in the on-line database by the end of the month.	Bi-weekly meetings of the local LAI project leaders to measure progress Submit collected information in the on-line database by the end of the month.	Submit information in on-line database
Specific Indicators						
1. Performing arts venues	Check for existing database on performing arts venues. If one exists, begin update as necessary.	Scan the community for performing venues in educational facilities and other venues that may not be readily apparent. Count and categorize performances. Count and categorize performances.	Scan the community for performing venues in houses of worship	Scan the community for performing venues in other community settings Count and categorize performances		
2. Local ownership of local cultural resources	Begin identifying local businesses in each business category. Create a database or spreadsheet to record identified businesses for future reference and update.	Contact business associations as needed (such as gallery owners association or Chamber of Commerce) for additional listings. Utilize on-line search methods to identify businesses.	Populate database with readily-known locally owned businesses in each category.			
3. Local literary scene	Identify and contact key informants for literary scene (bookstores, librarians, secondary and post-secondary educators)	Identify and list literary reading events, publications, and recognition.	Count and categorize reading events, publications, and recognition.			
4. Arts Festivals	(LAI project team is seeking a comprehensive national list and will make it available by Feb 1 if possible)	Identify festivals and key informants for festivals using data from tourism promotion agency, local government, arts council grantees	Contact summer festival organizers for program, exhibitor, audience, and historical information	Contact autumn festival organizers for program, exhibitor, audience, and historical information		

5. Provision of arts education	Identify two largest districts in county and individuals in districts to contact for data. Contact for phone appointment as necessary.	Request data from the school districts(s).	Request data from the school districts(s) as necessary.	
6. Performance and presentation opportunities for young artists	Contact school district resources. Begin contacting other key informants such as community art centers, dance schools, theater schools, etc.	Continue process of identifying opportunities by contacting key informants and utilizing on-line research tools.		
7. Coverage of local arts and culture in print media		Identify/list local print media for article search.	Conduct Lexis-Nexis search. Count number of articles and number of words.	
8. Reputation and artistic reach	Develop list of 10 (or 20) organizations or artists.	Gather opinions from key informants.	Gather opinions from key informants.	
9. Tourism draw of local arts and culture	Contact local CVB or tourism bureau for phone appointment as necessary.	Sort reasons into three categories based on available information.		
11. Nightlife and the arts	Begin developing an inventory of venues and expand list as additional venues are identified. Identify and contact key informants for suggested venues.	Contact venues for information on programming. Use newspapers for information on programming.	Continue contacting venues for information as necessary.	
11. Tourism marketing of the arts		Review printed and on-line materials. Gather opinion from community leaders and other qualified informants.	Gather opinion from community leaders and other qualified informants.	Gather opinion from community leaders and other qualified informants. Finalize by assigning rating numbers to each question.
12. Ethnic groups in the cultural life of the community	Identify ethnic groups' key leaders & cultural informants in your community that produce or present arts.  Begin listing ethnic communities and culture activities, events, and institutions.	Continue identifying communities and culture activities, associated events, institutions and festivals.  Identify leaders of those groups in your community, and make contact with them.	Identify and count ethnic-themed cultural events and cultural centers. Organize and catalogue information.	Identify and count ethnic-themed cultural events and cultural centers.

**Table 3: Overlapping indicators from an individual source**

<b>Data Source</b>	Nonprofit Arts Orgs	Utilize advisory committee, task force and/or staff resource	Commercial artists and commercial/professional organizations (such as gallery owner assoc., small business assoc., Chambers)	Tourism office	Public education, Arts educators & School Districts	Published sources	Higher education institutions	Municipal government office	Online source, including blogs and other alternatives	Reference Librarian or local library reference dept.	Chamber of Commerce and Tourism Bureau
<b>Indicator</b>											
1. Performing arts venues	X			X	X	X	X	X	X		X
2. Local ownership of local cultural resources		X	X			X			X		X
3. Local literary scene	X				X	X	X		X	X	
4. Arts Festivals	X			X		X		X	X		X
5. Provision of arts education					X						
6. Performance and presentation opportunities for young artists	X				X	X	X		X		
7. Coverage of local arts and culture in print media						X			X	X	
8. Reputation and artistic reach	X	X									
9. Tourism draw of local arts and culture	X	X	X	X							X
10. Nightlife and the arts	X	X	X	X		X	X		X		X
11. Tourism marketing of the arts		X	X	X		X					X
12. Ethnic groups in the cultural life of the community	X	X				X		X	X		

## **About the Local Arts Index – Partner Handbook**

This book was prepared by Martin Cohen, Roland J. Kushner, and Randy Cohen for use by Local Arts Index partners in the first months of 2011. The contents are © Americans for the Arts, 2011, and may not be quoted or cited without express written permission. Thanks to all of the local partners who have provided helpful feedback on early stages of this work.

We request that you maintain confidentiality of this material and the data you collect until all data can be reported in the Local Arts Index reporting framework that will be developed for a planned fall 2011 release.