MASTER PLAN FOR THE ARTS FOR GREATER LOUISVILLE

UPDATED COMMUNITY ENGAGEMENT REPORT

SEPTEMBER 2016
Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

Cover images: Fund for the Arts Facebook Page
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1. INTRODUCTION
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“To find new solutions to old problems affecting arts and culture – through opportunities in urban revitalization, youth engagement, and education.”

--RFP seeking consultant team for Master Plan for the Arts for Greater Louisville

Greater Louisville is a region on the rise—and arts and culture contribute significantly to the area’s economy, educational development and quality of life. Made up of twelve counties around the Louisville and Southern Indiana areas and home to more than 1.4 million people and over 39,000 businesses, the region excels in key sectors of the economy. The hub, the city of Louisville, is an international city with all five major types of fine arts institutions (museum, opera, orchestra, ballet, theatre) as well as internationally known programs, like the Humana Festival of New American Plays, and cutting-edge experiences, like the LouiEvolve HipHop festival.

Arts and cultural activity is not limited only to Louisville. In Southern Indiana, Indiana University Southeast brings world-renowned performers and visual artists to the area, the Arts Council of Southern Indiana sponsors arts experiences throughout the region, and local city councils have recently launched culture and arts initiatives, such as public art commissions, arts education
programs and art walks to provide access to their residents close to home. And, throughout the counties in Kentucky, a rich network of community arts groups serves and enrich the audiences in their area, collaborating with other organizations to reach people where they are.

Building on efforts like 55,000 Degrees, the goal of which is to increase educational attainment in the area, and Move Louisville, a new transportation plan taking a holistic approach to the city’s transportation system, a steering committee was formed to harness the energy and interest in the arts sector for greater impact across the region. The group selected Lord Cultural Resources, partnered with Louisville-based M2 Maximum Media, through a nationwide competitive process to facilitate the development of a Greater Louisville Master Plan for the Arts. This report marks the completion of Phase One of a three-phase process—the initial Public Engagement phase—and presents the findings.
1.1 PROJECT GOALS

The goals of the final Master Plan for the Arts for Greater Louisville are to:

- Provide clear articulation of Greater Louisville’s priorities and define how the arts community can help to move those priorities forward
- Find new solutions to old problems affecting arts and culture—through opportunities in urban revitalization, youth engagement, and education
- Identify and implement ways the arts can improve levels of education and enhance the educational experience
- Encourage new partnerships, new models, and new structures for increased efficiency and impact
- Connect and integrate arts activities and initiatives creating a cohesive and vibrant regional arts community
- Use art and culture to open a window to the global community
- Facilitate the attraction of new business, talent and visitors
- Improve public access and increase the audience base for community arts and cultural programs
- Provide a platform for a collective vision and collective action
- Align community resources to best support current and emerging priorities
- Tap into the full economic development potential of local artists and cultural organizations in order to attract and retain talent

Phase One of the Master Planning process focused on gathering information through research, interviews, community and sector workshops, and an online survey. The phase began with a kick-off meeting with the Steering Committee in November 2015. It continued with a series of in-person and telephone interviews with community members and leaders as well as additional research described in an Environmental Scan that was presented in January and revised soon thereafter. The Environmental Scan was intended to ground the research going forward, and provided a snapshot of the demographics, markets, and areas of concern in the Greater Louisville region. In February, members of the consultant team met with Steering Committee and community members in Greater Louisville for a series of workshops to understand the strengths, barriers, and opportunities for the arts in the region. In-person conversations continued through March, April, and May while an online survey collected responses from area residents. The findings from these activities were presented in a report to the steering committee in June 2016. A second round of engagement through an expanded survey effort was conducted in June-August 2016 following that report and presentation.
1.2 PURPOSE OF THIS REPORT

In this Updated Community Engagement Report, we are pleased to present the key findings from our research and to identify critical needs and opportunities for the arts in Greater Louisville going forward. Public engagement in the Fall of 2015 and Spring of 2016 provided opportunities for area residents to discuss—and for the consultants and steering committee to hear—what makes their communities vibrant, the challenges and opportunities facing the region’s arts and culture practitioners and organizations, and the ways in which a Master Plan for the Arts could help enhance quality of life, spur economic development, and advance cultural tourism, in turn helping retain and attract talent, businesses, and visitors. However, one of the key findings through this phase of work was that the demographic profile of participants in the planning process so far did not reflect the rich diversity of the Greater Louisville area.

Thus, at the direction of the Steering Committee, the consultant team undertook a second phase of community engagement, during which we greatly expanded the reach of our surveying efforts. This Updated Community Engagement Report presents the results of the consolidated findings, integrating the original report (see Appendix A), the second round of the survey and the comprehensive survey results.

1.3 PROCESS

Community engagement was conducted through three main formats: individual interviews, community and sector workshops and meetings throughout the region, and a survey widely distributed electronically and in print.

Outreach was critical to the engagement effort and was undertaken by all members of the steering committee, project administrators and the consultant team. The outreach extended to multiple areas:

- **Governmental**: Members of Louisville Metro government and other regional governments were sent information on public engagement and asked to distribute it to their contacts.

- **Associations**: The Fund for the Arts, Kentucky Arts Council, and Arts and Cultural Attractions Council distributed information, as did other organizations on their contact lists.

- **Public Entities and Facilities**: Information about opportunities to engage with the planning process was distributed through public libraries and schools.
• **Press**: Press releases were distributed to alert the public about each engagement opportunity, and Steering Committee and other project team members spread the word through media multiple media appearances (see Appendix B for a full list).

• **Electronic**: Workshop schedules and survey invitations were sent out by email, posted on the project’s website, and shared via project social media accounts.

• **Personal**: Project team members and Steering Committee members made personal invitations to individuals they knew to join the workshops or participate in the survey.

With the additional surveying efforts in the extended public engagement phase, we undertook the following actions:

• Reopened the public participation survey, available on the plan’s website and supported by an email invitation.

• Contracted Horizon Research to collect an additional series of responses to the public participation survey, using a paid panel of local residents.

• Distributed paper participation surveys at local events, including performances of *The Wiz* at the Louisville Central Community Center.

• Created a Spanish translation of the public participation survey, also available on the plan’s website.

In the map below, pink markers indicate locations of workshops, and yellow dots indicate ZIP codes represented in the survey responses.
FORMULATION OF KEY FINDINGS

Following the workshops, interviews, and survey, the input gathered through these formats was analyzed to glean the key findings for each section, and for the public engagement period overall.

In this report, you will find:

- **Composite Survey Results**: A summary of the findings of all the surveying conducted in support of the Greater Louisville Master Plan for the Arts, combined.

- **Updated Public Priorities**: A distillation of the public priorities from the community engagement process, including the workshops and interviews conducted in Phase One of the engagement, together with the composite survey results. These priorities have been explored further in research (including best practices and cultural asset inventory) and will be addressed through strategy development during subsequent phases of this planning process.

- **Appendices**: The original Phase One Community Engagement Report.
2. COMPOSITE SURVEY RESULTS
2. COMPOSITE SURVEY RESULTS

“It is as important to expose parents to the potential of arts programming for their children as it is to get the kids engaged.”

METHODOLOGY

Lord Cultural Resources developed a community survey to better understand general cultural awareness, attitudes toward, perception of and familiarity with, arts and culture in the greater Louisville area. Arts and culture was intentionally not defined in the survey, which instead included questions that encouraged respondents to define the terms “arts” and “culture” in their answers. The full survey results are included here.

From March 14-May 1, and again from July 12-August 8, the public was invited to take part in an online survey about their current cultural habits and their thoughts for the future of arts and culture in Greater Louisville. The survey was conducted through Survey Monkey and posted on the project’s website, publicized at community workshops, through social and traditional media, and via the project’s mailing list. The survey also was distributed in hard copy at local
events, including performances of *The Wiz* at the Louisville Central Community Center. Additionally, Horizon Research was enlisted to collect responses to the survey, using a paid panel of local residents. A Spanish-language version of the survey also was available on the plan’s website.

The Greater Louisville Survey of Public Arts and Culture Participation presents an opportunity to reach an ever-expanding group of arts and culture producers and consumers. It was developed in alignment with the ongoing evaluation of arts participation being conducted by various agencies including the National Endowment for the Arts, Americans for the Arts and the Fund for the Arts. For comparison purposes, much of the information is juxtaposed with national averages.

The team specifically sought input from people living and working in the 12-county Greater Louisville area. To this end, the survey was publicized widely on local and regional radio and television and with arts and cultural organizations, social service and education institutions—particularly libraries, community colleges, and universities, community organizations—as well as through the offices of elected officials.

Through these efforts, the survey received 3,556 responses, all residing in the Greater Louisville area. This chapter presents who responded, what they do, why, and what they would like to see done more or differently. As in many survey efforts involving the arts, shrinking leisure time, increased competition for disposable income, and other factors impact the diversity of the survey participation. Phase Two of the survey partially addressed the imbalance; generally, the imbalance is mitigated through the focused conversations and interviews, discussed in the original report (see Appendix A).

A report of un-interpreted survey responses can be found later in this chapter, reflecting the Phase One, Phase Two and Composite results.

**WHO RESPONDED**

These surveys, taken together, provide quantifiable data to support many of the statements made in workshops and interviews throughout the Arts and Culture Master Plan process.

The majority of survey respondents were from Kentucky. Like the Greater Louisville area, approximately 87%, were from Jefferson and Oldham Counties. More than four-fifths of respondents (83%) were from Jefferson County alone. Southern Indiana residents also

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1 A map of the 12-county Louisville area is provided in Chapter 1.
responded with Clark County and Floyd County making up 5% of respondents, with 3% and 2%, respectively.

In keeping with national averages, the vast majority of the respondents were female (64%), while only 32% were male. Across the country women participate in the arts at higher rates than men across all categories, except in areas like electronic and online media arts.\(^2\) Women also represent a disproportionately high percentage of cultural participation, particularly in consuming arts and cultural experiences.

The majority of respondents are of working age (between 25 and 64). Forty-four percent were between the ages of 45-64, and just over a third (35%) were 25-44. Survey respondents had to be over 18 for their answers to be counted, and there was a broad spread of ages represented. With the aging of the large baby boom generation there will continue to be a growth of seniors as a percentage of the population in the next two decades.

Nearly a third of respondents have children under the age of 18 living in their household, 31%. This mirrors the population of the area and is important because these respondents are making choices not just for themselves but also for future generations.

Respondents are slightly more educated than the Greater Louisville population. Thirty-one percent of respondents hold a graduate or professional degree and 30% have a bachelor’s degree compared to the area’s population 27% holding a bachelor’s degree or higher\(^3\).

Respondents closely mirrored the Greater Louisville population. Roughly 74% of respondents were White (non-Hispanic) compared to 77.3% in the area population. Blacks or African Americans represented 14%, Hispanics 2% and Asian Americans, American Indians and other racial ethic groups were represented by 2% of respondents. The numbers of African Americans, Hispanics, and other race and ethnicities in the general population of Louisville/Jefferson County KY-IN Metro Area are changing and growing, with 13%, 4%, and 2% of the general population.

Those who took the survey are primarily middle-income. Respondents represented an equal spectrum of the income of the area. Thirty-nine percent of the respondents have an income between $50,000 to 99,000, and 17% have a household income range of $25,000-

\(^2\) See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEIU04.dpuf

\(^3\) http://datausa.io/profile/geo/louisville-jefferson-county-ky-in-metro-area/
49,999. This is representative of the Median Household Income for the Louisville/Jefferson County KY-IN Metro Area at $50,932.

**KEY FINDINGS**

Greater Louisville residents participate in the arts and culture in numerous and different ways. They participate in formal arts experiences in high numbers—77% and 56%, respectively, have attended a live performance or visited a museum in the last year. In total, 80% of respondents said they had attended a performance or festival or visited a museum in the last year. That is well above the national average of just over half of the U.S. population (54%). But respondents also create in non-formal environments just as much.

- Seventy-two percent of respondents had visited public parks, gardens, or arboretums — or had gardened themselves — in the last year.
- Respondents created arts in relatively high numbers, with more than a third (39% or higher, each) participating in the culinary arts and film or video production. More than a quarter (29%) reported seeing or creating art in public spaces within the last year.
- Nearly a quarter had created and/or exhibited their own art, crafts or designs, and a third participated in person in arts or culture-related classes.
- The above includes arts and craft fairs, historic reenactments, reproductions, lectures and museums, local community music events (drumming, choral groups and choirs), and Louisville’s International Festival of Film/Kentucky Youth Film Festival

Greater Louisville residents are looking for socialization and stimulation. The main reasons for visiting arts or cultural events was to engage one’s creative side (25%) and to spend time with family and friends (25%). Other reasons for participating were to relax or unwind (20%) and to learn (16%).

- Greater Louisville residents are interested in more live and interactive arts experiences, whether this is in the performing arts (69%) public gardens and parks (53%), or visual arts (45%).

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4 Taken from A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012 - See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.fIGEiuO4.dpuf
The arts offerings in Greater Louisville are high quality and they want more. The overwhelming majority of respondents 84% found that the arts/cultural events were excellent or good with only 11% saying that they are average or weak.

There is a desire for experiences that fit residents’ schedule, budget and budget and are easily accessible. Lack of time, affordability, and information are preventing arts and culture participation—43%, 41% and 22% respectively. Significantly, transportation is also an issue with difficulties in reaching venues, as cited by 19% of respondents.

- When asked where would be the most likely location for them to attend arts and culture events, half (50%) said Downtown Louisville, but a third of respondents (31%) said that they want the arts in their local community, whether they defined it as their neighborhood, town or county.

Residents give their time even when they may not give their money.

- **Frequent visitors.** Within one month, over two-thirds of respondents (65%) had visited some arts and cultural site or event at least once or twice and a fifth (19%) were more frequent visitors at a rate of three (3) to five (5) times a month.

- **Volunteering.** One-fifth (20%) of respondents said that they currently volunteered at an arts or cultural organization in Greater Louisville. Of those who volunteered, half (49%) said they volunteered between one (1) to three (3) hours per month, followed by 21% doing four (4) to six (6) hours per month and 12% doing seven (7) to ten (10) hours per month, while 18% said they did more than ten (10) hours per month.

- **Donating.** Just under half (47%) of respondents said that they donate money to the arts and culture each year. Of those who donated, 38% said they donated between $100-$499 each year, followed by 25% donating between $50-$99 each year. 19% donate less than $50 each year, and 8% donating between $1,000-$5,000 each year.
PHASE I, PHASE II, AND COMPOSITED SURVEY RESULTS

This section presents the uninterpreted results of the results of the two phases of the Greater Louisville Survey of Arts and Culture Public Participation, as well as the composite of the two phases. For key findings from the composite survey, please refer to the section preceding this; for key findings from Phase I, please refer to Appendix A, Chapter 3.

WHO RESPONDED

COUNTY OF RESIDENCE

The majority of survey respondents were from Kentucky, approximately 91%. Reflecting the population distribution of the Greater Louisville area, the bulk of respondents (83%) were from Jefferson County and approximately 3% each from Oldham and Bullitt Counties. Floyd and Clark County, Indiana made up 5% of respondents, with 2% and 3%, respectively.

The residential market it is very important to the arts and culture master plan because, residents are:

- Accessible and available on a year-round basis
- Most easily and economically made aware of cultural opportunities
- Most likely to repeat visitors
- Human resources. they are area volunteers, members and donors.
- Word of mouth. Residents often suggest museums and other attractions to their visiting friends and relatives, and often accompany them to attend.

The remaining 4% of respondents are divided between the 7 remaining counties of the Louisville area as well as 72 locations outside of the area.\(^5\)

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\(^5\) Some respondents that checked “other” for County of Residence indicated that they now reside in counties outside of the Greater Louisville area and in the notes, listed those locations as well as there area of former residence. For example, a respondent now living in Tampa, Florida indicated in the notes that they are a former resident of Jefferson county.
IN WHICH COUNTY DO YOU RESIDE?

SEX AND AGE

WHAT IS YOUR SEX?

Overall, a vast majority of the respondents were female (67%) while only 33% were male. This was true in the first and second surveying efforts, though the Phase 2 received a higher percentage of male respondents than the Phase 1 survey.
Across the country, women participate in the arts at higher rates than men across all categories, except in areas like electronic and online media arts. Women also represent a disproportionately high percentage of cultural participation, particularly in consuming arts and cultural experiences. Therefore, the concerns of women are important for the following main reasons:

- Women tend to make the decisions in a household regarding educational experiences for the children in the household
- Women account for a large majority of primary and secondary school teachers who usually make the decisions regarding in-school arts and cultural experiences, particularly field trips
- Women tend to make the decisions regarding attractions to visit while on family vacations and account for a large majority of tour group passengers and trip planners.

Key issues often cited by women in selecting attractions to visit include ease of access from parking and the perceived safety of the area, including the walk from the parking to the attraction.

Survey respondents had to be over 18 for their answers to be counted and there was a broad spread of ages represented. The majority of respondents, 79%, are of working age, between 25 and 64—44% were between the ages of 45-64 and just over a third, 35%, were 25-44.

Over a quarter of respondents, 31% have children under the age of 18 living in their household. This exactly mirrors the population of the area and is important because these respondents are making choices not just for themselves but also for future generations.

With the aging of the large baby boom generation there will continue to be a growth of seniors as a percentage of the population in the next two decades.

**EDUCATION**

Numerous studies have shown that of the various socioeconomic characteristics, level of education is the variable with the closest correlation to cultural attendance and participation. The higher the level of education of an individual, the more likely it will be that this person will attend or participate in an arts and cultural experience.

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6 See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEiu04.dpuf
The Phase 1 survey showed a very high response rate from highly educated residents of Greater Louisville. Forty-four percent of respondents held a graduate or professional degree, and 40% held a bachelor’s or associate’s degree. Currently, 41% of the general population holds an associate’s degree or higher.7

The Phase 2 survey showed a more representative sample, with 24% of respondents holding a graduate or professional degree, 28% a bachelor’s degree, and 11% an associate’s degree. When the two surveys’ data sets are combined, 70% of respondents have an associate’s, bachelor’s, or graduate or professional degree. Twenty-one percent have attended some college, but do not have a degree.

7 Greater Louisville Education Scorecard, 2014 by 55,000 Degrees
PLEASE INDICATE THE HIGHEST LEVEL OF EDUCATION YOU HAVE COMPLETED: PHASE 2

- 26% Less than high school
- 11% High school diploma or equivalent
- 11% Some college, no degree
- 28% Associate’s degree
- 24% Bachelor’s degree
- 11% Graduate or professional degree

PLEASE INDICATE THE HIGHEST LEVEL OF EDUCATION YOU HAVE COMPLETED: TOTAL

- 30% Less than high school
- 21% High school diploma or equivalent
- 9% Some college, no degree
- 31% Associate’s degree
- 8% Bachelor’s degree
- 1% Graduate or professional degree
RACE AND ETHNICITY

An overwhelmingly vast majority (80%) of the respondents identified themselves as white (non-Hispanic). African Americans represented 15%, Hispanics 2%, and Asian Americans, American Indians and other racial ethnic groups combined represented only 3% of respondents. This composite reflects the difference between the Phase 1 survey, where 88% of respondents identified as white and 6% as African American, and the Phase 2 survey, where the response pool showed greater inclusion of African American respondents (21%).
INCOME

The final demographic marker surveyed was approximate income. It was found that 24% of the respondents have an income between 50,000 to 99,000. The income range of 25,000-49,999 is at 29%, and 15% were in the 75,000-99,000 range. In the Phase 1 survey, 36% of respondents reported an annual household income of over $100,000. In Phase 2, only 17% of households represented reported an income over $100,000.

PLEASE INDICATE THE RANGE OF YOUR ANNUAL HOUSEHOLD INCOME: PHASE 1

- Less than $25,000
- $25,000-$34,999
- $35,000-$49,999
- $50,000-$74,999
- $75,000-$99,999
- $100,000-$124,999
- $125,000-$149,999
- Over $150,000
PLEASE INDICATE THE RANGE OF YOUR ANNUAL HOUSEHOLD INCOME: PHASE 2

- Less than $25,000: 4%
- $25,000-$34,999: 5%
- $35,000-$49,999: 8%
- $50,000-$74,999: 13%
- $75,000-$99,999: 15%
- $100,000-$124,999: 20%
- $125,000-$149,999: 26%
- Over $150,000: 9%

PLEASE INDICATE THE RANGE OF YOUR ANNUAL HOUSEHOLD INCOME: TOTAL

- Less than $25,000: 6%
- $25,000-$34,999: 8%
- $35,000-$49,999: 10%
- $50,000-$74,999: 12%
- $75,000-$99,999: 15%
- $100,000-$124,999: 17%
- $125,000-$149,999: 24%
- Over $150,000: 8%
WHAT DO THEY DO TODAY AND WHY?

VISITATION OF ARTS & CULTURAL EVENTS OR VENUES IN THE LAST YEAR

Greater Louisville residents participate in the arts and culture in many ways. And they participate in formal arts experiences in high numbers – 80% have attended a live performance or visited a museum in the last year. That is far and above the national average of just over half of the U.S. population¹, 54%.

Respondents created arts in relatively high numbers, with more than a third (39% each) participating in the culinary arts or film or video production. Twenty-nine percent saw or created art in public spaces, and 22% were engaged in “maker” activities and crafts.

The top ranked visited arts and cultural events or venues in the composite were:
1. Performing arts (dance, music, theater, stand-up or improv comedy) – 77%
2. Visiting public parks, gardens or arborets: Gardening – 72%
3. Visual arts (painting, sculpture, museums, galleries) – 56%
4. Visiting historic buildings or landmarks – 52%
5. Religious or ethnic celebrations, traditional arts and crafts – 46%
6. Film/video/TV/radio production – 39%
7. Culinary arts (cooking or baking for fun, wine making/tasting, home brewing, dining out in the local culinary scene) – 39%
8. Visiting or attending programs at the library – 34%
9. Seeing or creating art in public spaces – 29%
10. “Maker” activities and crafts (fiber arts, furniture making, metalworking, jewelry making, coding, tinkering, programming) – 22%
11. Literature or spoken word (poetry, prose, MC-ing, storytelling, publishing) – 18%
12. Graphic design, web design, interior design, fashion design – 11%
13. Creating new media (creating websites, computer multimedia, video games, CD-ROMs, DVDs) – 9%

¹ Taken from A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012 - See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.fIGEiu04.dpuf
WHICH OF THE FOLLOWING ARTS & CULTURAL EVENTS OR VENUES HAVE YOU ATTENDED WITHIN THE LAST YEAR? (COMPOSITE)

Other sites or events noted included:

- Arts and craft fairs
- Historic reenactments, reproductions, lectures and museums
- Local community music events (drumming, choral groups and choirs)
- Louisville's International Festival of Film / Kentucky Youth Film Festival

PRIMARY REASON FOR ATTENDING ARTS OR CULTURAL EVENTS AND FREQUENCY OF VISITS

The main reason for attending arts or cultural events were to spend time with family or friends, and to engage one’s creative side, each reported by 25% of respondents. Coming in second was to relax or unwind, at 20%, and third was to learn, at 16%. 5% of the respondents
indicated that they visited sites for other reasons including all of the above, entertainment and enjoyment.

These composited percentages reflect the varying priorities of Phase 1 and Phase 2 respondents. While 16% of each response pool identified learning as a primary reason for attendance, 38% of Phase 1 respondents prioritized engaging one’s creative side, while only 18% of Phase 2 respondents said the same. Socializing with family or friends was of primary importance for 30% of Phase 2 respondents, compared to only 15% of Phase 1.

We also gauged the frequency in which persons visited arts or cultural events within Greater Louisville in one month and found that: 65% of the respondents visit sites or attended events once (1) or twice (2) a month; 17% frequented at a rate of three (3) to five (5) times a month; 6% at more than five (5) times a month; and 12% said they do not visit any venues or events in a month.

When asked what things that they had done within the last year we found that: 80% had attended a performance, exhibit or festival as an audience member or visitor; 23% had volunteered for an arts-related event or organization; 22% had created and/or exhibited their own art, crafts or designs; 20% had participated in person in arts or culture related classes while 16% had done so over the internet or via computer programs; and 13% had performed or been part of a performing arts production.
MOST LIKELY LOCATION FOR ATTENDING ARTS OR CULTURAL EVENTS

When asked where would be the most likely location for them to attend arts and culture events 50% of respondents said Downtown Louisville, while 31% said their local community whether they defined it as their neighborhood, town or county, and the remaining 19% said they would be most likely to attend arts and culture events outside their immediate local community, whether this was some other neighborhood, town, county, Southern Indiana, nearby cities outside Greater Louisville or when visiting other parts of the US or world. These proportions were remarkably similar for Phases 1 and 2 of our surveying efforts, which suggests that people recognize the importance of the Downtown Louisville area for its cultural riches, though people also seek cultural experiences in their own communities — however they define them.

WHERE ARE YOU MOST LIKELY TO ATTEND ARTS AND CULTURE EVENTS? PHASE 1

- MY OWN neighborhood/town/county (As you would define it)
- SOME OTHER neighborhood/town/county (As you would define it)
- Downtown Louisville
- Southern Indiana
- Nearby cities outside the Greater Louisville area (e.g. Lexington, Cincinnati, Nashville)
- When visiting other parts of the US or world
- No response
WHERE ARE YOU MOST LIKELY TO ATTEND ARTS AND CULTURE EVENTS? PHASE 2

- 31% Downtown Louisville
- 48% Nearby cities outside the Greater Louisville area (e.g., Lexington, Cincinnati, Nashville)
- 9% When visiting other parts of the US or world
- 5% No response
- 5% SOME OTHER neighborhood/town/county (As you would define it)
- 2% MY OWN neighborhood/town/county (As you would define it)

WHERE ARE YOU MOST LIKELY TO ATTEND ARTS AND CULTURE EVENTS? TOTAL

- 50% Nearby cities outside the Greater Louisville area (e.g., Lexington, Cincinnati, Nashville)
- 31% Downtown Louisville
- 8% When visiting other parts of the US or world
- 4% No response
- 4% SOME OTHER neighborhood/town/county (As you would define it)
- 2% MY OWN neighborhood/town/county (As you would define it)
- 1% No response
VOLUNTEERING AND DONATING TO ARTS AND CULTURAL ORGANIZATIONS

One-fifth (20%) of respondents said that they currently volunteered at an arts or cultural organization in Greater Louisville. These numbers represent the composite results of Phases 1 and 2. While Phases 1 and 2 both showed a majority of respondents did not volunteer with arts and cultural organizations, the ratios vary quite a bit – 35% of respondents in Phase 1 are currently volunteers, while only 12% of Phase 2 respondents are.

<table>
<thead>
<tr>
<th>Do you currently volunteer with an arts and cultural organization in Greater Louisville?</th>
<th>YES</th>
<th>NO</th>
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<tbody>
<tr>
<td>PHASE I</td>
<td>35%</td>
<td>65%</td>
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<tr>
<td>PHASE II</td>
<td>12%</td>
<td>88%</td>
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<tr>
<td>TOTAL</td>
<td>20%</td>
<td>80%</td>
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</tbody>
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Of those who volunteered, 49% said they volunteered between one (1) to three (3) hours per month, followed by 21% doing four (4) to six (6) hours per month and 12% doing seven (7) to ten (10) hours per month, while 18% said they did more than ten (10) hours per month. These responses were similar across Phase 1 and 2, though Phase 1 saw a higher proportion (21%) of volunteers giving more than 10 hours per month than Phase 2 (12%).

ON AVERAGE, HOW OFTEN DO YOU VOLUNTEER WITH ARTS OR CULTURAL ORGANIZATIONS IN GREATER LOUISVILLE?
Over half (53%) of compositd respondents said that they donate money to the arts and culture each year. The results for Phases 1 and 2 of the survey are nearly opposite each other, with 67% of Phase 1 respondents donating annually compared to 35% of Phase 2.

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<thead>
<tr>
<th>Do you donate to the arts and culture each year?</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHASE I</td>
<td>67%</td>
<td>33%</td>
</tr>
<tr>
<td>PHASE II</td>
<td>35%</td>
<td>65%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>47%</td>
<td>53%</td>
</tr>
</tbody>
</table>

Of those that donated 38% said they donated between $100-$499 each year, followed by 25% donating between $50-$99 each year, 19% donating less than $50 each year, and 8% donating between $1,000-$5,000 each year.

**ON AVERAGE, HOW MUCH DO YOU DONATE TO THE ARTS AND CULTURE EACH YEAR?**
WHAT DO THEY THINK ABOUT THE ARTS IN GREATER LOUISVILLE?

QUALITY OF ARTS OR CULTURAL EVENTS IN GREATER LOUISVILLE

It was found that overall the majority of respondents (84%) found that the arts/cultural events were excellent or good, with only a minority (11%) thought them to be average or weak. These responses held true in our Phase 2 surveying, confirming our findings from Phase 1.

DIFFICULTIES FOR PARTICIPATING IN THE ARTS AND CULTURE SCENE IN GREATER LOUISVILLE

The biggest hindrance for respondents to participate in the arts and culture scene of Greater Louisville was affordability (43%) followed by trouble finding activities that fit their schedule (41%). Other reasons included: lacking information on what is going on (22%); transportation difficulties at hard-to-reach venues (19%); and lack of variety in event offerings (12%).

Most of these responses were similar across Phases 1 and 2, though more respondents in Phase 1 identified scheduling as a challenge (44% vs 29%) and more respondents in Phase 2 identified prices as a barrier (45% vs 38%). The latter may be due to the lower salaries, overall, in Phase 2 responses versus Phase 1.

Despite the challenges identified, there was a significant composite response of 22% who said that they had no difficulties in participating in the arts and culture scene.
WHAT MAKES IT DIFFICULT FOR YOU TO PARTICIPATE IN THE ARTS AND CULTURE SCENE IN GREATER LOUISVILLE? (SELECT AT MOST THREE) COMPOSITE

WHAT DO THEY WANT?

MOST INTERESTED IN ENJOYING IN GREATER LOUISVILLE ARTS AND CULTURE SCENE

When asked to select what they would be most interested in enjoying in the Greater Louisville Arts and Culture Scene in the future, Performing Arts received the most responses (69%) followed by Visiting Public Gardens and Parks (53%) and then Visual Arts (45%). It is noteworthy that Phase 1 respondents were more interested in arts and culture in traditional environments (e.g. performing arts, visual arts, public art, and public parks or gardens) while Phase 2 respondents sought less traditional arts and culture experiences (e.g. culinary arts, film/TV/radio production, and religious or ethnic celebrations and traditional arts and crafts). Respondents in both phases were interested in visiting historic buildings or landmarks in the future.
Looking to the future, which of the following are you most interested in enjoying in the Greater Louisville area? Choose no more than five. (Composite)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing arts (dance, music, theater, stand-up or improv comedy)</td>
<td>69%</td>
</tr>
<tr>
<td>Visiting public parks, gardens or arboretums</td>
<td>57%</td>
</tr>
<tr>
<td>Visual arts (painting, sculpture, museums)</td>
<td>60%</td>
</tr>
<tr>
<td>Visiting historic buildings or landmarks</td>
<td>40%</td>
</tr>
<tr>
<td>Culinary arts (cooking or baking for fun, wine making/tasting, home brewing, dining out in the local culinary scene)</td>
<td>37%</td>
</tr>
<tr>
<td>Film/video/TV/radio production or watching films</td>
<td>29%</td>
</tr>
<tr>
<td>Seeing or creating art in public spaces</td>
<td>25%</td>
</tr>
<tr>
<td>&quot;Maker&quot; activities and crafts (fiber arts, furniture making, metalworking, jewelry making, coding, tinkering, programming)</td>
<td>25%</td>
</tr>
<tr>
<td>Religious or ethnic celebrations, traditional arts and crafts</td>
<td>13%</td>
</tr>
<tr>
<td>Literature or spoken word (poetry, prose, mc-ing, storytelling, publishing)</td>
<td>14%</td>
</tr>
<tr>
<td>Graphic design, web design, interior design</td>
<td>6%</td>
</tr>
<tr>
<td>Creating new media, computer animation, wildlife</td>
<td>7%</td>
</tr>
<tr>
<td>None of the above</td>
<td>3%</td>
</tr>
</tbody>
</table>

Other popular answers included:
- Visiting historic buildings or landmarks (42%)
- Culinary arts (cooking or baking for fun, wine making/tasting, home brewing, dining out in the local culinary scene) (37%)
- Film/video/TV/radio production or watching films (29%)
- Seeing or creating art in public spaces (25%)
- "Maker" activities and crafts (fiber arts, furniture making, metalworking, jewelry making, coding, tinkering, programming) (25%)
- Religious or ethnic celebrations, traditional arts and crafts (24%)
3. UPDATED PUBLIC PRIORITIES
3. PUBLIC PRIORITIES

“The arts in Louisville are like a bumblebee; scientifically, its weight should not allow it to fly, and yet it does.”

As illustrated in the preceding chapters, the people of Greater Louisville are committed to a vibrant cultural life. There is no shortage of needs to be addressed in the region and a surplus of exciting opportunities for arts and culture to address those needs. The following public priorities arise from the public participation survey findings described in detail in the previous chapter, and the other community engagement findings described in the Appendices.

There are eight public priorities listed in alphabetical order. These topics will be further explored in further research (including best practices and cultural asset inventory) and to be addressed through strategy development during subsequent phases of this planning process.
A. AMBITION

Louisville is ready for a big vision. Some stakeholders already see exciting opportunities for what Greater Louisville can be, and they are pursuing these boldly. However, individuals and organizations generally toil separately or in one-on-one collaborations, often restricted by limited resources and imagination on the part of potential supporters or partners. With energetic new leadership in the sector, a flourishing of genres and modes of activity, and various planning initiatives underway, the moment is ripe for Greater Louisvillans to “think big” about what they want from the future, and how to achieve that together.

B. COMMUNICATION AND COLLABORATION

Stronger communication is crucial, amongst the arts and culture community—to facilitate greater cooperation—and also with the public. Sparse local media coverage, lack of a central clearinghouse of offerings (such as a calendar), make it difficult for coordination to take place and for the public to take full advantage of existing assets. The Fund for the Arts recently has launched an app, Arts Link, which may begin to address this gap but which remains unknown to most participants in this process. Meanwhile, local arts organizations are becoming increasingly collaborative, and this practice will need to become more widespread to achieve the many shared priorities heard through this process.

C. CULTIVATION

Cultivation—of artists and creative professionals at all stages of development, and of roles within the arts ecosystem—is critical. From exposing young people to various art forms and avenues for creative expression (including non-traditional ones), to fostering meaningful dialogue around artistic practice (amongst artists, critics, curators and programmers, collectors, business owners), to supporting creative businesses—with a few exceptions, the arts career pipeline has many weak points. These can be bolstered through integration of arts and culture into curricula (Pre-K to college), mentorship, training and professional development, and establishing forums for critique and exchange of ideas. All sectors of Greater Louisville have a role to play—government, funders, corporations, educational institutions and even social service organizations, art producers and supporters.
D. EDUCATION

More robust arts education is desired, both in school and out of school. Public schools suffer from ongoing funding shortages that have resulted in scaled back arts experiences. A concerted effort amongst arts organizations, education providers, government and others advocating for restored arts education may be most likely to succeed; meanwhile, a unified effort may be best suited to closing gaps in educational programming.

E. INCLUSION AND SOCIAL COHESION

The community is segregated by race, class, recent immigrant status, and geography. Many Greater Louisvillians feel that certain places or settings are not meant for them—and they want to feel welcome, at home in their own community. There are vibrant arts and culture happenings throughout the city, but people tend not to cross boundaries to experience them. Individual organizations are striving to serve new audiences, but more can be done to fully include and support area residents in their arts and cultural pursuits. This means not only making the core, anchor organizations and art forms more accessible to participants, but also cultivating participation, recognition, support and attendance of arts groups across the region. Ensuring that all communities are represented in leadership and are involved in decision making will go a long way toward addressing these divides.

F. INTERCONNECTION

Interconnection of arts and culture with every aspect of life in Greater Louisville is not only desired, it’s possible. From having artists and creative professionals at the table across sectors and initiatives, to weaving arts and culture with other experiences (sports, education, recreation, hospitality, civic, social, professional, etc.), people want more arts and culture in more ways. Fortunately, many participants (artists, producers, funders, business people, young people) are interested in making such interconnected and multifaceted experiences happen.
G. PROMOTION

Greater Louisville has many strengths and distinctive characteristics that remain hidden or unknown, to residents and to the outside world. Through financial and nonfinancial support from government and other funders and partners, arts and cultural opportunities, organizations, and businesses could serve more Greater Louisvillians and could further contribute to the region’s economic development by being fully leveraged for talent attraction and tourism. Strategic and concerted promotional efforts with adequate backing would propel the sector and the region forward to greater visibility.

H. TRANSPORTATION

Poor mass transit and infrastructure emerged as a significant hindrance to quality of life and participation in arts and culture. While the Move Louisville plan acknowledges this challenge within Louisville, other initiatives (including this planning process) also must consider and address this issue, preferably working in concert with each other.
4. NEXT STEPS
4. NEXT STEPS

The findings from the community engagement process have directly informed the remainder of the planning process, especially development of strategies in the Draft Plan.

STEERING COMMITTEE MEETING ON SEPTEMBER 7

On September 7, the consultant team will present the high level findings of this revised report, with a focus on the updated public priorities, to the steering committee for discussion. At this meeting, the consultants will also discuss the results of the cultural asset inventory with the steering committee.

UPCOMING SCHEDULE

Our anticipated schedule for upcoming next steps follows:

<table>
<thead>
<tr>
<th>Milestone</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present and Discuss Additional Community Engagement Findings with Steering Committee; Present Cultural Asset Inventory and Analysis Draft Report; Discuss Strategy Development Charrettes with Steering Committee</td>
<td>September 7</td>
</tr>
<tr>
<td>Hold Visioning Summit in conjunction with IDEAS Festival</td>
<td>September 27</td>
</tr>
<tr>
<td>Hold Strategy Development Charrettes</td>
<td>October</td>
</tr>
<tr>
<td>Create Implementation Plan</td>
<td>October</td>
</tr>
<tr>
<td>Deliver and Present Draft Plan to Steering Committee</td>
<td>November</td>
</tr>
<tr>
<td>Test Draft Plan in Public Workshops</td>
<td>December</td>
</tr>
<tr>
<td>Deliver Final Plan to Client</td>
<td>December</td>
</tr>
<tr>
<td>Steering Committee Approves Master Plan for the Arts; Plan is Launched</td>
<td>January 2017</td>
</tr>
</tbody>
</table>
MASTER PLAN FOR THE ARTS FOR GREATER LOUISVILLE

COMMUNITY ENGAGEMENT REPORT

JUNE 2016
Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

Cover images: Fund for the Arts Facebook Page
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EXECUTIVE SUMMARY

Greater Louisville is a region on the rise—and arts and culture contribute significantly to the area’s economy, educational development and quality of life. The hub, the city of Louisville, is an international city with all five major types of fine arts institutions (museum, opera, orchestra, ballet, theatre) as well as internationally known programs, like the Humana Festival of New American Plays, and cutting-edge experiences, like the LouiEvolve HipHop festival.

Arts and cultural activity is not limited only to Louisville. In Southern Indiana, Indiana University Southeast brings world-renowned performers and visual artists to the area, the Arts Council of Southern Indiana sponsors arts experiences throughout the region, and local city councils have initiated art walks and public art commissions to provide access to their residents close to home. Throughout the counties in Kentucky, a rich network of community arts groups and anchor organizations serve a wide variety of audiences.

Building on efforts like 55,000 Degrees, the goal of which is to increase educational attainment in the area, and Move Louisville, a new transportation plan, a steering committee was formed to harness the energy and interest in the arts sector for greater impact across the region. The group selected Lord Cultural Resources, partnered with Louisville-based M2 Maximum Media, through a nationwide competitive process to facilitate the development of a Greater Louisville
Master Plan for the Arts. This report marks the completion of Phase One of a three-phase process—the initial Public Engagement phase—and presents the findings.

Extensive public engagement provided opportunities for area residents to discuss—and for the consultants and steering committee to hear—what makes their communities vibrant, the challenges and opportunities facing the region’s arts and culture practitioners and organizations, and the ways in which a Master Plan for the Arts could help enhance quality of life, spur economic development, and advance cultural tourism, in turn helping retain and attract talent, businesses, and visitors.
The people of Greater Louisville demonstrated their commitment to a vibrant cultural life by participating in droves. They identified several needs to be addressed and exciting opportunities to explore, all of which will help arts and culture to flourish in Greater Louisville.

The following eight public priorities arise from the public participation findings described in this report:

A. **Ambition.** Louisville is ready for a big vision that moves beyond separate initiatives or one-on-one collaborations that are restricted by limited resources and imagination.

B. **Communication and Collaboration.** Stronger communication with the public and amongst the arts and culture community is crucial to facilitate greater cooperation. Meanwhile, local artists and organizations of all types will need to become more collaborative to achieve the many shared priorities heard through this process.

C. **Cultivation.** From exposing young people to various art forms and avenues for creative expression (including nontraditional ones), to fostering meaningful dialogue around artistic practice (amongst artists, critics, curators and programmers, collectors, business owners), to supporting creative businesses—the arts career pipeline has many weak points to be bolstered at all stages of development.

D. **Education.** A unified effort amongst artists and arts organizations, education providers, government and others is needed to address gaps in educational programming.

E. **Inclusion and Social Cohesion.** The community is segregated by race, class, recent immigrant status, and geography. Many Greater Louisvillians feel that certain places or settings are not meant for them—and they want to feel welcome, at home in their own community. There are vibrant arts and culture happenings throughout the city, but people tend not to cross boundaries to experience them. Individual organizations are striving to serve new audiences, but more can be done to fully include and support area residents in their arts and cultural pursuits. This means not only making the core, anchor organizations and art forms more accessible to participants, but also cultivating participation, recognition, support and attendance of arts groups across the region. Ensuring that all communities are represented in leadership and are involved in decision making will go a long way toward addressing these divides.

F. **Interconnection.** Interconnection of arts and culture with every aspect of life in Greater Louisville is not only desired, it’s possible. From having artists and creative professionals at the table across sectors and initiatives, to weaving arts and culture with other experiences (sports, education, recreation, hospitality, civic, social, professional, etc.), people want
more arts and culture in more ways. Fortunately, many participants (artists, producers, funders, business people, young people) are interested in making such interconnected and multifaceted experiences happen.

G. Promotion. Strategic and concerted promotional efforts of arts and cultural opportunities, organizations, and businesses with adequate financial and nonfinancial support from government and other funders and partners would propel the sector and the region forward to greater visibility.

H. Transportation. Poor mass transit and infrastructure emerged as a significant hindrance to quality of life and participation in arts and culture. The Move Louisville plan acknowledges this challenge within Louisville, other initiatives (including this planning process) also must consider and address this issue, preferably working in concert with each other.

These public priorities will inform the next phase of planning, including a Cultural Asset Inventory and development of potential strategies to address these needs and opportunities.
1. INTRODUCTION
1. INTRODUCTION

“To find new solutions to old problems affecting arts and culture—through opportunities in urban revitalization, youth engagement, and education.”

—RFP seeking consultant team for Master Plan for the Arts for Greater Louisville

Greater Louisville is a region on the rise—and arts and culture contribute significantly to the area’s economy, educational development and quality of life. Made up of twelve counties around the Louisville and Southern Indiana areas and home to more than 1.4 million people and over 39,000 businesses, the region excels in key sectors of the economy. The hub, the city of Louisville, is an international city with all five major types of fine arts institutions (museum, opera, orchestra, ballet, theatre) as well as internationally known programs, like the Humana Festival of New American Plays, and cutting-edge experiences, like the LouiEvolve HipHop festival.

Arts and cultural activity is not limited only to Louisville. In Southern Indiana, Indiana University Southeast brings world-renowned performers and visual artists to the area, the Arts Council of Southern Indiana sponsors arts experiences throughout the region, and local city councils have recently launched culture and arts initiatives, such as public art commissions, arts education programs and art walks to provide access to their residents close to home. And, throughout the counties in Kentucky, a rich network of community arts groups serves and enrich the audiences in their area, collaborating with other organizations to reach people where they are.

Building on efforts like 55,000 Degrees, the goal of which is to increase educational attainment in the area, and Move Louisville, a new transportation plan taking a holistic approach to the
city’s transportation system, a steering committee was formed to harness the energy and interest in the arts sector for greater impact across the region. The group selected Lord Cultural Resources, partnered with Louisville-based M2 Maximum Media, through a nationwide competitive process to facilitate the development of a Greater Louisville Master Plan for the Arts. This report marks the completion of Phase One of a three-phase process—the initial Public Engagement phase—and presents the findings.

1.1 PROJECT GOALS

The goals of the final Master Plan for the Arts for Greater Louisville are to:

- Provide clear articulation of Greater Louisville’s priorities and define how the arts community can help to move those priorities forward
- Find new solutions to old problems affecting arts and culture—through opportunities in urban revitalization, youth engagement, and education
- Identify and implement ways the arts can improve levels of education and enhance the educational experience
- Encourage new partnerships, new models, and new structures for increased efficiency and impact
• Connect and integrate arts activities and initiatives creating a cohesive and vibrant regional arts community
• Use art and culture to open a window to the global community
• Facilitate the attraction of new business, talent and visitors
• Improve public access and increase the audience base for community arts and cultural programs
• Provide a platform for a collective vision and collective action
• Align community resources to best support current and emerging priorities
• Tap into the full economic development potential of local artists and cultural organizations in order to attract and retain talent

Phase One of the Master Planning process focused on gathering information through research, interviews, community and sector workshops, and an online survey. The phase began with a kick-off meeting with the Steering Committee in November 2015. It continued with a series of in-person and telephone interviews with community members and leaders as well as additional research described in an Environmental Scan that was presented in January and revised soon thereafter. The Environmental Scan was intended to ground the research going forward, and provided a snapshot of the demographics, markets, and areas of concern in the Greater Louisville region. In February, members of the consultant team met with Steering Committee and community members in Greater Louisville for a series of workshops to understand the strengths, barriers, and opportunities for the arts in the region. In-person conversations continued through March, April, and May while an online survey collected responses from area residents.

1.2 PURPOSE OF THIS REPORT

In this Public Engagement Report, we are pleased to present the key findings from Phase One and to identify critical needs and opportunities for the arts in Greater Louisville going forward. Here, the research conducted during Phase One is synthesized and analyzed with those issues and concerns that arose repeatedly during the public engagement period coming to the front as key findings.

Extensive public engagement provided opportunities for area residents to discuss—and for the consultants and steering committee to hear—what makes their communities vibrant, the challenges and opportunities facing the region’s arts and culture practitioners and organizations, and the ways in which a Master Plan for the Arts could help enhance quality of life, spur
economic development, and advance cultural tourism, in turn helping retain and attract talent, businesses, and visitors.

1.3 PROCESS

Public engagement was conducted through three main formats: individual interviews, community and sector workshops and meetings throughout the region and a widely distributed electronic survey.

Outreach was critical to the engagement effort and was undertaken by all members of the steering committee, project administrators and the consultant team. The outreach extended to multiple areas:

- **Governmental**: Members of Louisville Metro government and other regional governments were sent information on public engagement and asked to distribute it to their contacts.

- **Associations**: The Fund for the Arts, Kentucky Arts Council, and Arts and Cultural Attractions Council distributed information, as did other organizations on their contact lists.

- **Public Entities and Facilities**: Information about opportunities to engage with the planning process was distributed through public libraries and schools.

- **Press**: Press releases were distributed to alert the public about each engagement opportunity, and Steering Committee and other project team members spread the word through multiple media appearances (see Appendix B for a full list).

- **Electronic**: Workshop schedules and survey invitations were sent out by email, posted on the project’s website, and shared via project social media accounts.

- **Personal**: Project team members and Steering Committee members made personal invitations to individuals they knew to join the workshops or participate in the survey.
In the map below, pink markers indicate locations of workshops, and green dots indicate ZIP codes represented in the survey responses.
FORMULATION OF KEY FINDINGS

Following the workshops, interviews, and survey, the input gathered through these formats was analyzed to glean the key findings for each section, and for the public engagement period overall.

In this report, you will find:

- **What We Heard.** Information on the methodology for interviews and insights from interviewees; where community workshops were held, how they were conducted, and key findings from the discussions; information on the cultural participation survey and data drawn from it.
- **Public Priorities.** A distillation of the public priorities from the community engagement process. These priorities will be explored further in research (including
best practices and cultural asset inventory) and will be addressed through strategy development during subsequent phases of this planning process.

- Appendices. Raw data to support the findings of the engagement process. This includes names of those that participated in the interviews and community workshops, details of the outreach efforts to-date, as well as survey results.
2. WHAT WE HEARD
2. WHAT WE HEARD

For each input (Interviews, Workshops, and Survey), you will find the following sections:

- Methodology
- Summary of Key Findings
- Key Findings with Quotes and Information

Key findings of each research input are presented in PURPLE. Each finding is followed by quotes or discussion themes to illustrate the finding. To maintain anonymity, speakers are not identified.

2.1 INTERVIEWS

“We are a hospitality town, but it’s not entirely clear to the outside world.”

The public engagement process for the Greater Louisville Master Plan for the Arts launched in late 2015 with a series of confidential one-on-one conversations between consultants and key individuals involved in the arts and culture scene in Greater Louisville. In total, 27 interviews were conducted, each lasting approximately 30 minutes and covering participants’ previous experiences in the arts in Greater Louisville as well as their ideas for the future.

Interviewees were identified with the assistance of the steering committee to provide a range of perspectives from across Greater Louisville region, representing various neighborhoods, sectors, professions, ages, and nature of involvement with arts and culture.
SUMMARY OF KEY FINDINGS

A. Greater Louisville’s identity

• Greater Louisville is beloved by long-time residents and newcomers alike for its livability, myriad of cultural offerings, cultural diversity, openness and progressive attitude.
• Compassion has been embraced as a community value. Organizations across sectors are striving to put it into practice.
• The concept of Greater Louisville may not be understood even within the region. Outside the state, Louisville is primarily known for bourbon and the Kentucky Derby.

B. Current State of Arts and Culture

• The quantity and quality of arts and cultural activity in Greater Louisville is impressive, especially for a region of this size.
• While the arts and cultural landscape is vibrant, there is room for improvement on multiple fronts, like funding, coordination and exploration.
• Some feel that the arts are valued. However, many agree that communicating the value of arts and culture, and getting the broader public and the business community to appreciate that value, is a challenge.
• Arts education is critical to the community’s health, but is under supported and is perceived as an area in need of improvement.

C. Funding

• Interviewees agree funding is the primary challenge for the arts and cultural sector. Sustainability is a key concern, especially given the number of arts and cultural non-profit organizations.
• Interviewees propose changes to the historical funding model, including broadening the donor base and adapting to changing giving behavior.
• The support of the sector by the Fund for the Arts was noted; however, some suggested the role of the Fund for the Arts may need to shift.
• Public funding for arts and culture lags behind private funding and is seen as insufficient considering the benefits arts and culture brings to the community.
• Interviewees see important roles for local government in addition to funding, such as convening, marketing and advocacy.
A handful of major corporations historically have supported arts and culture; however, broader involvement and partnership among the business and cultural sectors is perceived to be weak and in need of improvement.

D. Participation in Arts and Culture

- Audience development and outreach efforts are underway by some organizations, yet more can be done to fully serve the population and attract more participants.
- Diversity, equity and inclusion in cultural participation—for Greater Louisville residents of all racial, geographic, economic, age, etc. backgrounds—is a key area of need and of increasing focus.
- Diversifying board and staff leadership is seen as a critical step toward elevating service to the full breadth of the Greater Louisville community.
- Local and state government support of arts and culture has been disappointing. In future, government must play a greater role in both cultivating arts and culture and promoting it for the region’s benefit.
- While arts and cultural programming is abundant, it sometimes tends toward the traditional and commercial. Opportunity exists to make programming bolder and more community-centered.
- Connectivity—especially transportation—presents a major challenge to not only the ability of Greater Louisville residents to experience the region’s cultural assets but also to overall quality of life.

E. Advancing Arts and Culture

- The future holds great potential for arts and culture in Greater Louisville. Moving the sector forward and making the Plan a success will require community-wide commitment and participation.
- The entire ecosystem of players in arts and culture requires cultivation—including artists, collectors, critics, creative professionals, and entrepreneurs.
- Developing the market for—and a more meaningful discussion of—arts and culture, especially for disciplines other than performing arts, is seen as an area for improvement.
- Integrating artists and the arts within the cultural community and across sectors is an area of potential.
- Interviewees disagree regarding the level of cooperation and coordination within the arts and cultural sector; generally, they agree that collaboration is increasing and that even more is needed.
• A cohesive vision and concerted initiative within and across sectors will be needed to propel arts and culture forward.
• Some expressed concerns about the master plan being developed or noted potential barriers to successful implementation of the plan.

F. Economic Development

• Arts and culture is seen as strong contributor to the region’s economic development and a key talent attractor.
• Artists and creative businesses are resources for economic development activity and need to be recognized and supported as such.
• Greater Louisville’s arts and cultural offerings could be leveraged further to promote cultural tourism.
• Some expressed concern that Greater Louisville may not have the local economy or the arts-interested public to support progress in the arts and cultural sector.

G. Ideas for Future SUCCESS

• Interviewees shared a range of ideas for strategies to elevate arts and culture in Greater Louisville.
• Participants outlined key considerations for the master plan to be effective.

KEY FINDINGS

GREATER LOUISVILLE’S IDENTITY

Greater Louisville is beloved by long-time residents and newcomers alike for its livability, myriad of cultural offerings, cultural diversity, openness and progressive attitude.

• Number one for me and others: Livable size of the city. You can be anywhere in 20 minutes. You have virtually everything in a bigger city. Except pro-sports. Arts, restaurants, approachable community. Affordable. Unlike other cities. Look at the Zoo—Bourbon Trail, etc.—not just arts. We have a great offering here. Unique attributes like Churchill Downs.
• Opportunity, quality of life, midsize city, affordable, distinctive feel and culture, strong and vibrant arts community: we’ve got all that in spades. I don’t think people understand how wonderful it really is. People take for granted. I was in Birmingham—it’s a similar size—not the array or emphasis on arts education as the State of Kentucky. [Louisville is] a great
choice. A great place for new ideas, for young artists to get a start. [It] always was a stopping point for new and emerging artists.

- Historically, Louisville has been a gathering point since its inception—always a global community. It’s always been a starting point for people. [It] was the western jumping point from Virginia, for Lewis and Clark. It’s important for people to understand that, the connection to the river. It’s a wonderful urban, agricultural-rural mix. [Louisville] is a city with so much different impact and input culturally—the city’s development has to include those things. [It’s] tied to food, tied to the river, tied to heritage aspects. Also: 1) bourbon 2) the Derby 3) and [Muhammed] Ali. And the growing compassion thing. Creative problem solving. Thinking about everyone’s success.

- This is a very open community and a welcoming community. People are embraced. [There are] avenues for newcomers to get engaged. [It] changes and enriches the fabric of a community.

- [Louisville is unique for] our sense of community. The urban core, which is really vital. History. Architecture. Pride in history. A sense and respect for creativity and quality. [You] can get something done. Not just [have] a vision. Hope. American value. People here with power and resources are very available and open to creative ideas. It’s a big deal.

Outside the state, Louisville may not be known for much aside from bourbon and the Kentucky Derby. The concept of Greater Louisville may not be understood even within the region.

- One of Louisville’s strengths—it’s always an independent, progressive city. We’re a diverse river city. We are a hospitality town, but it’s not entirely clear to the outside world.

- People have a perception of a city that is usually more neutral to negative than it generally is after they visit. [Louisville is] generally viewed as less diverse and not having cultural richness. People go “Kentucky? Louisville? Why would I do that? You guys are lucky if you have bluegrass and amateur art stuff.” They don’t realize the richness here.

- [Our strengths are] the unique Bourbon theme. Geography: Technically [we’re] Midwestern. Indy, Cincinnati. [But we have a] Distinct lean to the South—people would rather be considered Southern. We have Southern Hospitality. We say it’s, “Hard to get people to come Louisville, hard to get people to leave.”

- Regionally, it’s perceived from smaller communities [as being the] biggest in Kentucky. In the state, there are a lot of schools and smaller communities, and [Louisville] is big time. Indy, Chicago—I don’t know how impressive [Louisville] is to them. The more we focus on unique aspects—bourbon, Muhammed Ali, the Slugger—that helps raise perception. Internationally, people know Muhammed Ali.

- Louisville’s reputation gets mixed up in Kentucky’s reputation. [But we’re] progressive! [It’s the] source of a lot of issues. [The] City doesn’t have strong marketing engine.
That’s] not to say people aren’t proud of what is happening. People love living here. People are really proud of the arts that are here. [But there’s] not a lot of investment in telling the real story of Louisville. Many cities don’t have as much to offer, like Cleveland and Cincinnati...As we invest in more urban experiences—within next 5 years, all the brands of alcohol have downtown play experiences—that will give them more of a reason to market the city. They will support that increasingly. There hasn’t been a push to develop a brand around the city.

- The mayor says, “We’re a bourbon city”. Well, maybe we’re a theatre city! I’d want any plan to say we’re really proud of these things.
- [I’m] not sure at the neighborhood level that they understand what the Greater Louisville area is. Not sure how much it is really happening. The community resists. There may be disagreement...Mostly the argument is that the people say you are doing this to me, I didn’t know about it. Almost like you really need marketing on the front end. People just want to be asked. They want to see who is involved.

Compassion has been embraced as a community value. Organizations across sectors are striving to put it into practice.

- Louisville has a big heart—the “compassionate city” moniker is dead on. Promote that more. Louisville needs a PR strategy for the city.
- Our city has said the last couple of years we want to be a city of compassion, well that takes time, but people start to use these words and they filter into things.
- [We have a] compassion movement. It’s a community value. The mayor embraces compassion as city value. When looking at bringing people to the community and providing service, we need to work together with everyone. [It’s] not just an interfaith discussion—it’s humanistic. [There’s a] new program in schools trying to address student behavior through mindfulness. Teaching children to refocus energy, especially when coming from chaos. It’s one manifestation of that [idea].

CURRENT STATE OF ARTS AND CULTURE

The quantity and quality of arts and cultural activity in Greater Louisville is impressive, especially for a region of this size.

- For a city our size, our arts scene is unmatched. It rivals cities two and three times our size.
- [We’re] one of 11 cities that has all 5 cultural institutions. Great graphic design. Literary independent music scene. It’s exciting—movies, music makes the city...one of best regional theaters, the longest [running] theater festival of new plays.
• We have a vibrant arts and culture community. I think we are very fortunate for a community of our size to have the number of organizations we have that offer us tremendous opportunities to appreciate art, to learn, a variety of educational opportunities, like the schools being able to send their students to different programs, classes parents can send their kids to—[we have] a variety of ways to access arts and cultural organizations for our citizens.

• We are very fortunate and blessed as a community to have support for the arts. To have the broad menu of arts opportunities here. The quality of what we have: ballet, opera, theatre, orchestra. Depth and breadth is really very good for a city our size.

• [We’re] in a better place than in any time since [I’ve] moved there. My knowledge is deeper in visual arts. [There has been an] explosion of infrastructure and resources in that space. In contemporary art, specifically. [I’ve] watched a city that hasn’t grown much, or expanded philanthropically—and now there is more. [It] looks better than it’s been. [It’s] better than the model of thinking, “let’s just become more commercial.” Louisville is better when bolder, true to its heritage.

While the arts and cultural landscape is vibrant, there is room for improvement on multiple fronts, like funding, coordination and exploration.

• There’s a lot more than the opera, symphony, museum, etc.—there’s probably about 6-10 iconic things in town that create the hub of cultural arts, and then there’s a lot more around that. And this plan will need to recognize the differences and purposes for each but they also feed each other in an integrated and synergistic way, from local community festivals to Broadway shows at the Kentucky Center to major exhibits at the Speed. For example, in September, a traveling exhibition of sneakers is coming—that will attract people to the Speed who otherwise may never darken the door.

• It would be great to be a city where artists say oh, I love living in Louisville, the community is so friendly to me. I don’t know that I hear that.

• [It’s] certainly strong. Though [there are] some significant challenges, largely in funding. Organizations have to learn how to do business. Programming and funding...things are different now. Those that change will do better in the long run.

• In general, Louisville has a huge wealth of potential and actual artistic activity. The number of organizations thriving is remarkable for our scope and population. People value the arts. When the arts do well, people get behind it. [However,] in general, people are used to getting far more than you’d expect for the funding available. A lot for small investments. [That’s a] good and bad thing. People are creative about it. [There’s a] certain complacency or sense of expectation. If someone wants to do something big, it takes a lot to show why it’s important. [There’s an] inferiority complex. [The city] knows it has great resources, [but is] not convinced it can play on an international level. [Through a] combination of luck or the right circumstances aligning, people are trying to make it world-
class level. The ingredients are potentially [there] to put Louisville in the spotlight. Show people that investment to drive it forward, that it is going to happen.

- [The arts are] good to very good, but understated and a bit disconnected.
- [It’s] segregated, just like our community. People think the arts aren’t for them. People don’t take advantage of the opportunities. There is an abundance. We do have a lot of great theatre and great things happening. [I’m] not sure how well we do at getting the word out and [making it] accessible.
- I’d like to see more talk about where do you want to see Louisville? It’s one thing to be known for creative place making and frame it in terms of tourist dollars and jobs created. But what I’ve seen happen in Louisville and is beginning to happen in other cities we’re in is engaging with unusual and challenging art forms. New York doesn’t have a lock down on what’s new and what’s fresh, nor does it have a lock down on innovation. You have to be able to forge different kinds of alliances.
Some feel that the arts are valued. However, many agree that communicating the value of arts and culture, and getting the broader public and the business community to appreciate that value, is a challenge.

- If you look at the Fund, the per capita giving to our arts through the Fund is $730 (in that range). That’s 3 times the national average. [We’re] fairly effective in having the community recognize the value of the arts. It helps to attract and retain [talent]—[the community is] very supportive. The numbers show it.

- I think we’ve traditionally viewed it as quality-of-place amenity. Like a park. But [the arts] are about more. I think we know now that it improves education—we need more people teaching the arts, more children getting inspired about what they can do in their future. Arts bring people together. They make people see the future can look different than past. They make a city a community.

- There’s a high degree of recognition and acceptance that the arts mean a lot. It’s a question of maximizing that. And articulating it better. Maybe the community, a select few who really understand it, [could develop a] message that can be delivered more deeply in the community so there is an appreciation of what we have.

- Arts is huge—it has a lot to do with artistic mindset. I don’t worry about the arts community and their interest or intention about being diverse and global. The real question is how to use their energy. More about how best to inform the greater community.

- Our city has said the last couple of years we want to be a city of compassion, well that takes time, but people start to use these words and they filter into things. If we could do that with the arts, then perhaps people would start supporting the arts. Maybe the first few dollars do need to go to food and shelter, but without the arts, it’s a pretty bleak existence.

- Having pocket arguments to communicate things [could be useful] from an artist to a business person. [Using] the economic development lens. Cross-sectional networking. Those arguments are what artists need to have. [They could be] more fluent within the languages of the community.

- ...The arts are thought of as being important only in an educational context, and not as a practice that is part of our lives otherwise and being important to creativity. Always being instrumentalized instead of central and important. In New York and other cities, culture has a central place... Making the visual arts instrumental, like they make people creative, and, Oh isn’t it nice to be creative. Art is actually socially engaged if you know how to think about it. That kind of education is needed.

Arts education is critical to the community’s health, but is under supported and is perceived as an area in need of improvement.

- I have a strong perspective that the arts start with education, it starts Day 1, and the more we can instill creativity and appreciation into little beings, the more productive adults they
become in our community or for themselves. I think starting young is a way for us to value it more as we see the impact it makes.

- My long-term goal is getting arts in the schools. Probably a lot of people have said this. Not as much of this is going on anymore. [The] first thing to go is enrichment programs. [There’s] no money for that sort of thing. That is where you get lifelong arts lovers—starting in school system.

- Arts education and liberal arts have been underserved in our schools. Fern Creek High School has gone from worst to first. They got a new Principal. [They’re] in a very poor area, now they’re in the top 20 percent of the state. One way they did that is by creating pockets of innovation and creativity—even their writing programs are around food and health. I visited an English Literature class, and the entire theme was around food. I said what do you do about water? They said, it’s interesting, did you read *The Old Man and the Sea*? They tied that to water and desalination plant on the West Coast and had a whole unit around how the world needs water and had to write essays about that. There are pockets where those types of things are happening. They’ve got some real creative teachers and administrators doing that, but it’s the exception.

- I really think from the educational aspect because that’s where my heart is. We’re moving toward an era where we build appreciation in kids for the arts early on, and that it sticks, and they have the resources to have a door into a musical education. It’s a shame right now that we have some schools that don’t have certified music teachers, even though it’s a requirement.

- [We need to] improve public education, try to move forward with alignment of education and jobs and making sure the skills that are developed here are the ones that we need. Arts is playing a bigger role on the education front. [It] leads to academic proficiency. [Use it] to attract donors—education sells.

- Opportunities in arts education need to be more diverse. How we promote it in our public schools. How we get more low income folks involved, have more opportunities for seeing the arts, participating.

**FUNDING**

Interviewees agree funding is the primary challenge for the arts and cultural sector. Sustainability is a key concern, especially given the number of arts and cultural non-profit organizations.

- Louisville has been the home of some very old money...And those old money families are also very generous. So the arts community has been built on the backs of those families, and how we’re at an inflection point where you’ve got to broaden that into almost more a crowdsourced way.
• There is a fundraising event for every possible nonprofit. I think [there are] twice the number of nonprofits here as other cities its size. Louisville gives. It gives a lot of money. Lassoing funds to promote programs that make arts accessible. I have always been amazed, watching all these events. People get use out of tuxedos here.

• From a funding perspective, there’s almost too many organizations, so being able to sustain them in a meaningful way and set them up for the greatest impact [is a concern]. I don’t know the alternative of fewer organizations would get us anything either; it might be detriment...I’m not saying we should do away with the smaller organizations that have a narrower appeal. I want to make sure we don’t starve the most successful organizations...The larger orgs are sometimes perceived as not needing help. Some of these have local, regional, national and international leaders and have a superior product. Sometimes we look at who’s starving the most, whereas maybe we should look at who’s serving the most people.

• Historically, there are funding challenges—there are the big 5 or 7 and there are so many of these little groups. People don’t see the arts holistically. They don’t see how the opera is connected to the Actor’s Theater, and so on.

• I think we are collectively underfunded. It probably has to do with the breadth and depth of the arts, [which] stretches our resources. The arts groups in general are overperforming relative to the assets they have. Unless we can figure out how to change the funding model, I don’t see a lot of opportunities [for growth]. Any opportunities are based on changing the funding model. We should take education, for example, and have all the arts orgs have consolidated education program. Look for sponsorship from the community.

• [There’s] no support for the visual arts in terms of money coming from the city. The Fund for the Arts has allocated 3% to visual arts as a whole. That is a big problem that I’m hoping that [the Fund] will solve, but I haven’t seen that to date. It needs to be fed and funded, otherwise we will always be a seat of the pants type of place.

Interviewees propose changes to the historical funding model, including broadening the donor base and adapting to changing giving behavior.

• [We have] interesting dynamics: 80% of the donor population are not patrons of the arts, and 80% of the patrons are not donors. The percentages are give or take, but they’re directionally correct. If we can get patrons to better understand that the price of the ticket doesn’t do enough. Conversely, as well. They need to dig deeper.

• [There] need to be different mechanisms for funding. [We have a] large number of significant individual donors, some [of whom are] not giving. We are seeing a next coming along; they look at their giving patterns in a different way. [This] will continue to happen. Old guard believed in giving heavily, but they’re not always going to be around.
• [A trend is] restricted giving. [The] younger generation of philanthropists who had lots of family money. Some are leaving town, and some diminishing in overall corpus [of funds]. Giving trends are changing. [It’s a] challenge.

• [Louisville is a] medium-sized city that has had a growth spurt. People have been funding and treating the arts in a small-town style of funding. It’s a dichotomy, a real challenge. Small towns have 2-3 families [who give]...Louisville is not an impoverished city. Kentucky is an impoverished state. General underclass is small for [the city’s] size. [Louisville is] not completely disparaged, not destitute. Not like Cleveland, Chicago, Detroit. People haven’t demonstrated global responsibility. 1 in 50 top CEOs in Louisville supports [major institution]. That’s an abomination. Not acceptable. [You] don’t get away with leading a major corporate institution and not giving away some wealth. People on the boards make a lot [of money] and give through company. That doesn’t fly in other cities. The City and Fund are as guilty as anyone. We have insanely low numbers.

• Understanding what the national funder scene looks like [is crucial]. For example, Mitch Landrieu, Mayor of New Orleans, is very hooked into the NEA. Are there things we should be doing?

The support of the sector by the Fund for the Arts was noted; however, some suggested the role of the Fund for the Arts may need to shift.

• There’s terrific potential. It’s an interesting moment. The leadership of the Fund [has a] great background, fresh ideas, it’s the premier funding organization and collaborator.

• The Fund does a good job of uniting us. [They provide] great opportunities for us to meet.

• Some people wonder if a strong Fund makes a city rise or, if there’s not something like that, do people have more of a chance to let the cream rise to the top and raise more money? I’ve never seen the research on that.

• There needs to be discussion of the Fund’s place in the community. Is it an outdated model for raising funds? I think that the workplace campaigns the Fund manages are fantastic. In terms of major campaigns, when you add to each individual organizational goal – [it’s a] weird dynamic for me. [I’m] curious about where the Fund will go. They used to have stranglehold over community. I wonder if people don’t talk about it because of the history.

• Another thing that concerns people is that Fund for the Arts seems to be staffing up, and that’s money that could go to organizations. Let’s not create an arts bureaucracy.

• [There’s] also the need for Fund for the Arts to take a more constructive role in its relationship to artists. In some way, the artists bit—the people who produce the visual arts, unlike say the performing arts, where you’re carrying out other people’s work and people pay to be in the seats. In a business sense, it’s measurable. Visual arts has to be measured in other ways.
• The Fund for the Arts: They have taken a lead in pulling arts organizations together. Their primary focus was fundraising; now it’s an advocate – now it’s helping them [arts organizations] become financially viable.

• The Fund for the Arts seems to be a funder for the traditional arts. They haven’t gone into our lower income communities and newer communities, so it really needs an overhaul. And into the indie theaters or groups who speak with different voices. They’re just real traditional, not very exciting. The younger folks come out with more contemporary view and that builds our crowds. Traditional meets new, some kind of hybrid audience. That’s what I’d like to see more of.

Public funding for arts and culture lags behind private funding and is seen as insufficient considering the benefits arts and culture brings to the community.

• There is no support from the government (city, state and federal). [We] always have to rely on private [funds]—we need to stop that. We need better way to be funded. A hotel tax or whatever. We’re going to have a problem there.

• [Metro government] They talk, talk – but they don’t show real support. For God’s sake, we are one of the major assets to them. You can bring talent, but if there’s no culture, that talent won’t bring family. They all sponsor us, but the City doesn’t really do it. The Metro Council—they all have money...They take it for granted because [there have been] so
many years of wealthy families. The governor does nothing. The budget of Louisville for arts and culture is ridiculous. We spend time to raise money. I still find absolutely bordering unacceptable that they don’t do anything.

- [The] governor [implemented] cuts across the board. There may be some movement to regain that. [There’s] no heavy state support. [It’s a] plateau. LIFT—a local option sales tax—we need something like this. This whole program was driven out of dialogue. [It] demonstrates that arts do have opportunity to be participatory at all levels. Discussion is happening. The bill finally got sponsorship in the state House this year. Fingers crossed a statewide referendum if passed. [But it’s] being discussed not as an arts funding mechanism (purposefully not), but instead as a local tax measure. [We’re] behind the curve.¹

Interviewees see important roles for local government in addition to funding, such as convening, marketing and advocacy.

- I think the City can be a good partner. I think it’s important with all of these things to have a good public-private partnership. If the City takes control, the private sector isn’t as inclined to want to be there. [We] need to find balance...We are probably operating at our best when we have our balance. The [City] needs to be engaged. [It could] probably advocate better, maybe be even more engaged in terms of fundraising, raising visibility among Metro employees. They are reluctant, [because if you] push for arts, then baseball wants it—they are careful there. Clearly the arts mean a lot to the community.

- [The City is] critical. Absolutely—they need to be involved. They could create cultural districts. Pilot them for 3 years. Even if [it’s] not a great deal of money, it’s crucial.

- They could do a much better job of getting behind [the arts]. [One of my main concerns is having] a unified arts strategy. We have lots of resources here. The City and Fund need to get people together—hear people’s strategies so they can articulate it better. They don’t really know what we do. [There will be a] huge change if people understand what the arts leaders are doing here. That’s what we are doing individually. Then [figure out] how to market the city as a cultural city. Actors Theatre, the art museum, the orchestra—they’re doing things no other cities are doing. Those industries are doing things super interesting and creative. [The City needs to] understand their visions and articulate them on a national level, so we feel supported.

¹Note to Eileen and Christen—Do we know the current status of this bill?
A handful of major corporations historically have supported arts and culture; however broader involvement and partnership among the business and cultural sectors is perceived to be weak and in need of improvement.

- It certainly seems that the major businesses are involved, by being on the board, funding, sponsoring programs... So what probably needs to happen is just more businesses need to get involved. I get that the organizations go for the large companies, but we’ve got to cultivate involvement among smaller and mid-size businesses as well.

- I’m kind of worried about the city—the corporate headquarters, we don’t have a high concentration of Fortune 500s, and corporate headquarters here.

- To get above the fundraising ($8M range each year), for that to go up dramatically, we need: a) an economic uptick, b) more corporate participation... and c) need something to happen from an economic landscape to boost [the community].

- There’s a lack of communication. I will find a way to insert myself, but I’m not first on the call list. I don’t know how to change that dynamic. I think [the Fund] might have a closer tie, and there are corporate people on the Fund’s board—there are some strong arts boards.

**PARTICIPATION IN ARTS AND CULTURE**

Audience development and outreach efforts are underway by some organizations, yet more can be done to fully serve the population and attract more participants.

- Attendance patterns are different. People are most interested in doing things spur of the moment, then purchasing season’s worth of tickets.

- There are plenty of people paying $200 for concerts at the Yum Center, so those people value arts. People within the arts community have to be flexible and realistic and relevant, and always realize that models are changing, and know who the customer is.

- [The] same holds true for marketing. For example, the Actors Theatre has new works, the orchestra has new works, etc.... there is an appetite for new works regardless of the organization it resides in. [It’s the] same for the classics. There is a market that transcends all of the art forms in classics. We can do a better job of marketing
across the product offering, rather than vertically in a particular organization. Individual orgs are all doing marketing right now, instead of appealing to a particular tastegroup.

- Making sure there are low barriers to attend, making sure people feel invited, feel welcome. We know sports feels that way, but the arts don’t feel that way a lot of the time.

- One thing that is definitely happening is a neighborhood engagement (by the orchestra and the Speed)—the leadership is totally committed to outreach. [In] many places, outreach is secondary. Resources are so constrained at others arts organizations that they use this as a reason to not do outreach. [They have] small budgets. Leaders at orchestra and Speed are so passionate—it’s infectious for the Board. [We’re] energized, very positive.

- It’s slowly becoming more and more and more accessible for the average Joe. Before that, not really—it was almost a hidden subculture within the Greater Louisville culture. But now the larger organizations are getting involved with people who are outside of their institutions, and that’s really helpful.

- I think it’s interesting to hear [from] someone who’s living and working in that area of town [the West End] and hear what they have to say. It’s one thing for us to work in that community, but another thing to ask what can [it] grow itself?

- I’m not so sure about hands-on activities with young families. [It] seems there isn’t enough of that. There will be more when the Speed reopens.

- Accessibility is really important. Pushing for broad accessibility through actual programming, not through marketing. We’ve done 3 shows on Cuban art. One was a collaboration with the Slugger Museum in collaboration with the Rubin Museum in New York, and they didn’t have enough room, and that was a show on Cuba and Baseball. We did one right after Obama announced normalization of relations with Cuba. Looking back, we certainly could have done more outreach. But hopefully that effort to address certain aspects of the community through the programming itself and not just through marketing and wanting to sell tickets.

Diversity, equity and inclusion in cultural participation—for Greater Louisville residents of all racial, geographic, economic, age, etc. backgrounds—is a key area of need and of increasing focus.

- I work in the West End. One out of twelve children in Jefferson County schools have been homeless at some point. I think the arts can address [social issues]. An arts experience is one of the most equitable experiences.

- The West End is truly a place that is seen as not having the cultural organizations—a lot is needed there. 1 out of every 3 or 4 houses is abandoned. Most [residents] feel very disenfranchised. We can use the arts as the great connector. I see the arts playing that role.
• The programming is getting more diverse. There are some barriers: it’s not cheap to go to a play at the Kentucky Center, but those organizations need revenue to sustain themselves. We have to figure out access. Teddy [Abrams] is inviting schoolkids and all kinds of folks to come watch them practice—I’ve been and it’s almost more fun than the performance! You get to hear the dialogue, and it’s in the moment, real-time learning.

• [We’re interested in] Chronic conditions. Health. Disability. Literacy. People might not understand what is being offered. Sometimes people don’t understand what it’s all about. The more that we can simplify that and make it easy for people to access the arts that are meaningful to them. [We need] for those in those underserved areas to be the drivers. They know what people value and enjoy, and they would be the ones to come up with great ideas and suggestions. Bring people into the experience. We value strategies that promote healthy relationships, [that are] fostered through specific techniques—peer to peer, mentorships, coaching—those things bring people together to help one another. Some relationship in the family. Or another caregiver. We think through those networks, things can percolate. That’s what sustains it over time. Buy-in from people. Momentum. Changing cultural landscape. It doesn’t happen overnight. Wouldn’t it be great? Takes real intentional attention. Some barriers have to do with people’s mindset – this is the best, should be this way – always was this way. We need broader understanding of community voices.

• The younger generation: they’re raised here, move out, and come back to raise children. [Louisville] has a younger generation of donors – they come back. It’s a dynamic group, 35-45 – all professional. Making money, not a huge amount, but money. They know they can raise their children with exposure to culture. There’s huge potential. Not only for money, but also ideas – participation.

• Downtown is taken care of. The next move is the West side. [It’s the] poorest part of town, mostly African American...the next step is moving that direction. [To offer] What THEY want, not what WE want.

• The West End gets less in terms of the arts. I don’t think the people who produce the arts want to share that. And sometimes when they do, it’s not receivable, it’s not something where they can find relevancy, and it becomes this forced attempt to engage them. I think it does have something to do with funding but also with a mindset here in Louisville.

• The Speed has been viewed as kind of stuffy and elite, but as it’s reopened we’re expanding the reach and the diversity. Before it wasn’t even into schools, and last year [the Museum] reached 6,000 students in schools, and have done a ton of outreach on the West Side. And they just got a grant from Brown-Forman to make Sundays free.

• Pricing [is a barrier]. Younger people haven’t peaked in their careers yet. If there were ways to make it more affordable. My daughter a cellist, she plays in college. My other daughter is a visual artist. We have always been immersed in the arts culture, wherever we go. One thing we can’t do is take them to the opera...[it’s] too expensive. $350! We would have loved to have done that, but we couldn’t go to ballet or orchestra a whole lot. On
other side, musicians need to be paid. [It’s a] catch 22. We got around that by doing special things—youth orchestra, Christmastime special treats, student discounts.

- I’m just thinking of Louisville: We have issues related to the haves and have nots. It strikes me the way I’ve been talking about it is related to the haves, and there’s a whole have not side of the community that we’ve got to make arts and culture a part of their lives, making it accessible, and meaningful.

- We have the urban-rural divide in the state. [We have to] connect people in the city and the country, [of different] races, socio-economic levels, etc.

Diversifying board and staff leadership is seen as a critical step toward elevating service to the full breadth of the Greater Louisville community.

- There is not a lot of diversity. [It’s] a major problem in terms of ethnic and minority diversity on staffs and boards. It’s really important. The large arts organizations do a worse job getting diversity on their boards. You go to a lot of things, they’re entirely white. On the leadership level, if we all looked at a little more diversity, it would make the organizations seem—and they would be—more inclusive overall.

- We have the best of intentions, it’s an open conversation for the most part. But there’s a lot of work to be done. I think that at the board level, we’re not even close to being diverse enough. Some of that comes with history, some of it comes with the way it has been structured in the past, and where the money comes from. The Boards of the major institutions are not very diverse…I can say that because I’m one of the white men over 40 who’s on [them]. We’ve created a board of governors that can have 90 members and much lower financial commitment, and it is more diverse and is the talent pool for the Board of Trustees. And now we have a scholarship process to fund [financial commitment] if we need more diversity (not just ethnic, but expertise, age, etc.). So it’s governance, diversifying the work, it’s access (cost and venues—take the art to them). And there’s a tone of things going on in specific communities that are very creative in terms of culture and arts that we need to tie into. And Louisville is a place where those kinds of conversations are open and can happen.

- Very slowly it’s changing. I think we’re so set in our ways and what the table looks like for the people who are in charge of the arts or who produce the arts, that it’s difficult for others to truly engage with it and be part of it. Any board I’m involved in, none of them look like me. None of them have lived in parts of town that they’re trying to engage or know what those kids go through. It’s going to be a very slow process; once you have that, you can truly understand the best way to engage. An example would be the orchestra was trying to do a concert at Central High School, which is predominantly African American, and they had a big Jewish program planned…First, there’s not a Jewish kid in school, and it was happening on homecoming night and it’s a big football school! Now they’re doing a concert there that makes sense, and they’re having artists who are from around there. You
have to understand what they’re interested in, what they do on a regular basis, before you shove something in their face.

- Attract younger people. They want that. You have to know what they want. How do we make sure it’s what they want? [Involve the] international community. I’m not sure how proactive we are; I think we are reactive. I’m not sure how well we anticipate the next move. People want to be different, but look at how diverse they are. They don’t really want to be that different. We can get people here – but how do we make them feel at home? These conversations are taking place—formally and informally. Leadership is striving for that. Others are giving the same excuses. Even when they bring in talented leadership, you would think that they could recruit a diverse staff, but they don’t. Being inclusive. Get more people at the table. [Recruit] great leaders.

- I was at a lecture recently, and there was one couple I’d never seen before. He comes from a blue collar section of Louisville, he’s a lawyer and a sometime artist. But I was the only one who talked to them. No one else would talk to them, and I’ve had lunch with them twice...Thirty years ago, there had never been a Jewish board member at the Speed, not a single Jewish member had ever been invited. Well that’s suicide. The problem now is that the African American community is not really included. Sometimes they don’t know who to involve, or they don’t even want to.

Local and state government support of arts and culture has been disappointing. In future, government must play a greater role in both cultivating arts and culture and promoting it for the region’s benefit.

- Tonight the Greater Louisville Inc. dinner is at the Louisville Palace Theatre, which is a Live Nation theater. Well, it sure would have been nice to have it [here]. In our own backyard there’s a big bourbon festival that we understand the City is working on, and they have an outside promoter. And we have a bourbon festival right here, and here we are, we do programming. What’s up with that? My concern is: What does the mayor think about this? What about the state? What do you do when the policy makers aren’t working with you? I’m absolutely a glass half-full person, I see a lot of creative people who want to work together and do interesting things. My concern is policy, so they can get the greatest impact. We just don’t have that, it doesn’t feel that way.

- You get commitment from the City to fund this thing—it has to be from the City. They don’t put their money where their mouth is.

- Generally, foster collaboration. I don’t see them as having money in the future. They could do more in terms of enabling the environment, from a non-financial point of view. Forget the money, it ain’t gonna be there.

- The City can continue funding external agency grants. Some will disagree. I think it sends a clear signal (via funding) that arts are of value. City should be advocating at state level.
Cultural development should be part of that advocacy mandate that we take to the state house.

- Advocacy. Awareness. I know the economic impact of the arts in the community. I don’t think it is acknowledged or communicated or harnessed. We bring tax dollars into the city. Dinner, people spend money when they come to shows. [They] hold us to certain goals (accountability), and in turn we get support. It takes a long time to find the beauty in this city. Certainly, on the trip in from the airport, the public spaces aren’t very inviting. Waterfront development [has been] extraordinary...[they’re] doing good job of keeping it tidy, but [it’s a] small boundary. It could be amazing if the highways themselves were attractive.

- [The] whole thing about economic development. Make it real...Not sure what the City’s resources are – what people want to spend tax dollars on. Public officials supporting art. [It would be] interesting to know how many metro council members pay for tickets. How many go to theatre out of their own pocket? We know we have a mayor who does it. One guy.

- [They’re] good at cheerleading—that’s important. [They’re] not yet fully understanding how it can be integrated...We need more cultural class people. Other things: affordable housing, educational infrastructure, how to make a living as an artist, and people wanting to feel welcome...That’s not a deeply integrated view. The City has done well on immigrant issues. About tolerance – [how to] lead with compassion. What does that mean in the arts? I don’t think leadership levels in the government are there; they could get there. [They’re] not closed-minded. I’m not sure they have seen a more sophisticated view—they don’t really get what it means to be arts-sophisticated city.

While arts and cultural programming is abundant, it sometimes tends toward the traditional and commercial. Opportunity exists to make programming bolder and more community-centered.

- I think Louisville is very behind the times in terms of performance. There is an immediate jump the gun comparison when it comes to anyone who says anything innovative and creative. Let’s say I go to a jazz concert and there’s a big band playing. More than likely, the entire program will feel and look the same from beginning to end. Which is fine in some cases, but that’s when the jazz band becomes background. I try to do dope stuff.

- We have a lot of commercial promoters in this market, and I go to other cities, and the performing arts centers have a bit more power within the community as far as doing festivals. They have facilities, so commercial acts go through them, so then there’s a thoughtful connection back to the community. Here we have commercial promoters, and so there’s not that connection back to the local arts, because it may be easier or quicker or the money’s right there. That trend troubles me a bit.
• Recent relevant experiences: the Brown Theatre on Broadway, Louisville Orchestra’s Making Music Concerts—middle and elementary students spend 1 hour with the orchestra. Teddy is young and dynamic. A fabulous teacher. Auditorium filled with these energetic kids who were really excited. Why? He made it relevant for them. [It’s] not straight classical [music]. It’s a potpourri of exciting music. [They] used this music to connect with the kids. He cares about their delight. [It’s] interactive. That’s hard to do. Afterwards, I joined... colleagues and met with Teddy and sat around table and brainstormed about how to build out those partnerships that the orchestra has with other groups. [How to] bring music out to kids not necessarily bringing kids in.

• Technology trumps everything at this point. Secondly, the preferable venue types are changing. For example, millennials don’t want to go to formal seated venues, which is why we are building general admission venue (not seated). The types of events that have historically been popular won’t be popular anymore. [Our] venues and technology are outdated.

• What’s needed in Louisville is for support to fall behind the idea of creative practice and the nurturing of that practice itself. All the other stuff can fall into place. But unless you have a discussion about what is art, how does it affect our environment, and how can we support artists and their role in our environment?

• The Kentucky Foundation for Women is very focused on not being a foundation in a tall tower and more about a community. Their mission is [to be] a grantmaking organization for women working on social justice. They’re incredible, and I think they’d like to infuse into this process. They are specifically arts: what does it mean to be in this community, what does it mean to be an artist? Art meets activism, social justice.
Connectivity—especially transportation—presents a major challenge to not only the ability of Greater Louisville residents to experience the region’s cultural assets but also to overall quality of life.

- Connectivity is a big thing. If people can’t get there easily, it has to be easy. They have awesome opportunities. They are working with the public (TARC) transportation. The zero bus replaces the trolley (free circulator) – zero emissions, zero cost. Downtown, North, and East of Downtown. It doesn’t go to the airport yet, which may cause some challenges.

- A trend that should be addressed is public transport and accessibility. [There’s a] T-shape—across Main and Market and down 3rd—that joins what’s going on with the new stuff in West End. The Kentucky Museum, Arts and Craft, Kentucky Center, Louisville Visual Arts, the MFA program at U. of Louisville. There is a service that is missing.

- [We’re] not helping people get access. [If this plan] doesn’t get people out on the streets, it’s a problem.

- Airport is a shame. It’s difficult to get direct flights. It’s an international airport but realistically only into Canada. There’s not a lot of services. Public transport is areal problem.

- [There are] practical barriers like transportation. [That’s] why we need to go to people—because people don’t have transportation.

BOOSTING ARTS AND CULTURE

The future holds great potential for arts and culture in Greater Louisville. Moving the sector forward and making the Plan a success will require community-wide commitment and participation.

- Any city has to figure it out – you can’t compete on everything. [What is] a commanding win? The arts is really one of those for Louisville. We should be doing all the things we can to be a top 10 city in that, not just competing around the edges.

- I go to conferences around the country—people from Sydney Opera House, Kennedy Center, etc.—a small group...they’re all hearing about stuff that’s happening in Louisville. Whatever it turns up, the things you hear, I think we have a community that is ready to respond in some way.

- I think the future possibilities are endless. I like what you’re doing because you can’t just assume we’ve got this great arts and cultural community and it will survive on its own. No, we have to be committed to sustaining it as a community. It has to be a priority for us. The potential is what we put into it.

- [We] have to decide to be more proactive. We have to want it. Louisville is a great place for so many things to happen. [It’s] sort of a small town, but a pretty big city. You can
know the mayor, the Brown CEO, etc. You can get a lot done. We spend a lot on planning. Ideas without money are just plans that sit on the shelf. [We] need to decide to become a proactive city. Companies need to see this will move the needle, keep the talent we grow.

- Tackling something like this has to be a community initiative. No place where it really resides except maybe Fund, but they aren’t staffed for it. [It will require] a fair bit of time and money. The potential for new and deeper audiences, and individual commitment, is there.

- The potential could be unlimited in terms of how people can collaborate and begin to support everything that’s going on within Louisville. A bigger understanding of Louisville culture and subcultures and understanding who the masters of the craft are would be an easy way. Whether it’s the hip-hop scene, the kazoo scene. That’s your ticket to diversity for the master plan.

- I believe there is opportunity to go beyond the cornerstone organizations – having to go downtown. We as a community want to and need to engage people in arts and culture where they live and work and gather. Community centers, churches, schools, neighborhoods (that is our “opportunity space”). Not long-term necessarily. It’s percolating. It requires a shift and strategy and tapping into people where they are and learning what they really want. What does that look like? [We need] new people in the conversation. A lot of smaller gatherings and localized conversations. Haven’t made it more broad brush.

- Specifically [thinking of the] geography of major ballet in country, there’s a big empty space in middle of country...If we do the right thing at right time with the right people, Louisville has opportunity to support a major company—like ABT [American Ballet Theatre] Houston, Boston, Pacific Northwest. The Joffrey in Chicago—just coming back to fore.
The entire ecosystem of players in arts and culture requires cultivation—including artists, collectors, critics, creative professionals, and entrepreneurs.

- It’s very different for people who become a professional musician in an orchestra, it’s almost like being drafted into the NFL. That path is set up. The unique opportunities don’t really present themselves, the alternative lifestyles and opportunities to do something that you really excel at—that doesn’t really happen. It’s just sort of the traditional means. That will drive kids away. If kids can develop in a unique way, I think we’d be in a better position.

- Room for growth for people mid-career and established artists. [Also] The real question is how to capitalize on that – use as growth to shore up longer-term retention.

- If Louisville’s start-up scene was more robust – more people would come. Tap into those people. Entrepreneurs [were coming] 2010-2013, but seems stagnant now. Typically [they’re] arts supporters – at least here. They’re a ready audience. That group is about more than earning a salary. [They’re] looking for the secret sauce, something extra. Mostly from philanthropic endeavors. [We should promote] “You can get on an arts board here.”

- We need to create professional creative thinkers.

- Artists disturb the normality of what we’re used to. They’re a challenge to both patriotism and religion. So the whole idea of collecting in the sense we’re talking about makes people nervous. Also the economic aspect of art as an investment is something they get carried away with. You buy it because the investment is for the rest of your life, when you wake up in the morning and you realize you still don’t understand it.

Developing the market for—and a more meaningful discussion of—arts and culture, especially for disciplines other than performing arts, is seen as an area for improvement.

- Visual arts is the little sister—it could be stronger, and greater emphasis [could be placed] on visual arts. Literary arts has some strength, but they don’t get enough attention.

- The potential is enormous because the actuality is so dismal. This is not a rich environment for sales. People just want to be able to make a living. [We need a] far bigger market for exporting our artwork and import buyers.

- It seemed like out of the artists, there were coming very key disgruntlement at certain things that were happening and certain things they thought should happen that wasn’t happening. They spent an awful lot of time concentrating on the idea of the marketplace and the wanting to sell their work. That highlighted for me a problem that it’s the work that matters, not the market. The market has to revolve around the work that is made. There’s a discursive aspect that was missing. Also, there wasn’t a lot of collectors paying attention to them.
• [We need] Art with marketing. The Ballet is right up there in leading the charge, providing dance experiences on digital platform. [There are] Instagram feeds that are art in and of themselves and have a lot of marketing potential.

• The sky is the limit. I have faith in our arts groups and the people who support them. Depends on how well we sell. They need to sell seats.

**Integrating artists and the arts within the cultural community and across sectors is an area of potential.**

• [It’s] important for all of this planning happening to have artists at the table. As an artist, it’s important to be involved at the front end. Our skills are global in scope, broader in thinking—we’re trained to take things from a broad perspective and filter through creative lens. Artists have the same brain capacity. The whole community [needs to be] intentional in inviting them. They want to be invited. Understanding artists are citizens of the community.

• We are heavy into finding ways to develop a manufacturing workforce of the future. So, for us, we want—right now, I think it’s kind of a stretch—but to the extent that these organizations can support our goals of developing the manufacturer employees of tomorrow—I want to find those intersections. Right now I don’t see it, but that’s important to us. I was just looking at a press release about a program at one of the high schools where kids will get hands-on training with equipment, and in the curriculum, they’ll tie the science, math, and social studies courses to manufacturing. So it’s very integrated. If I were tie to that approach directly, what could an arts program bring to that? Maybe how to build sets, and use equipment to build sets?

• I’m wary of top-down solutions, instead of [for the City to think about] how to provide artists with resources to make one. Listen to artists. Make neighborhoods their own. [There] needs to be intensive listening. [Artists] need places to live and work, health insurance. Childcare – support structure. I don’t know if we do well in answering these questions.

• West Louisville Food Port is a hub of food innovation in the West End. It’s 20 acres where food production and local business owners come and produce their products. Health plays into it, community members can use if for their own meetings. One component is, what does this mean for the arts? It’s an interesting process for them: we’re putting this in your neighborhood, how is this going to be respectful of you and your neighborhood?

• The local sustainability council has an arts and culture section of their STAR index. Right off the bat, Louisville was a 4-star city. But it wasn’t because we’re doing well, but because of the initiatives. I.e. the infrastructure is there, but there’s no proof that it’s working. Their focus is really community health and if people are able to live in a comfortable way. I think adding the arts and culture index in there is a big connection.
Interviewees disagree regarding the level of cooperation and coordination within the arts and cultural sector; generally, they agree that collaboration is increasing and that even more is needed.

- When I first got here, the artists were totally disconnected and alienated from the Speed. [The museum] needs to help them feel they’re in the center of a community. In Texas, the artists all know each other and what they’ve been doing. It’s very easy for it to be a provincial and parochial bubble. Also the instruments aren’t here or haven’t been used as they should be.

- There just seems to be a real community feel and community spirit here. People tend to put their personal agendas aside a bit and want to work together. Which is refreshing. This steering committee is a great example of that.

- A lot of the different cultural groups are very like-minded and working really well together on cultural projects. I almost feel like that’s one of the things that excites me about the master plan. The cultural groups in this community are really positioned to work together throughout the community if there’s a need and support and opportunity. It’s really dynamic time in Greater Louisville among the creatives and cultural leaders because they’re all really interested in working together.

- We need an environment of collaboration, of cooperation.

- Very frankly, the Greater Louisville area—the perception in State—is that Louisville is an entity unto its own. Groups in Louisville aren’t interested in working with organizations in the rest of the State. Even in neighboring counties. For 20 years, it’s always been that way.

- The Museum Row Pass ($30ish to go to 6 museums) is a great example of collaboration. It’s the most [collaboration] I have seen in 27 years. People think in silos. The past 10 years, I’ve seen a lot of movement toward collaboration.

- I’m seeing much more collaboration. Sluggers, Science Center, etc. Cooperative marketing efforts. The downtown partners work very well together. The partners not in the immediate area feel like stepchildren.

- People [need] to work together more than they have in the past. [They] need to include smaller organizations, not just the majors.
• Who do we ask, how do we contact them? [We created] the Louisville artist database—3,000 people working in the Louisville. It needs to be updated and put to use.

A cohesive vision and concerted initiative within and across sectors will be needed to propel arts and culture forward.

• Building a consolidated vision is really important and there isn’t one. That vision must be shared by corporate, government and arts leaders. There is some greater cooperation between the arts groups than there has been historically. Why? The leadership currently in place. Kentucky Center, Speed, Orchestra. All people that are very outreach-oriented, collaborative by nature, and see cross-pollination of the arts as an important thing. [It’s] not really embraced by business and government leaders. It gets lip service but nothing more.

• The lack of vision in terms of the need to change [is a barrier]. It’s hard for all of us to look at things that, even though they have worked for a long time, might not be the best thing right now. Take a risk.

• The arts community needs more help and coordination, from the tourism bureau and the City. The arts need to be fully integrated in that dialogue.

• [re: master plan] It’s nice to have a document and things that move the needle. It’s important to have action steps.

• There has to be interest in making it happen—a centralized movement.

Some expressed concerns about the master plan being developed or noted potential barriers to successful implementation of the plan.

• That it’s a marching order that doesn’t benefit the organization I’m a part of.

• I don’t believe in it. [A plan] goes in drawers and doesn’t come out. I really wish it could change something. I see no plan having an action. If it could convince City to get their act together [I would like that].

• That it’s too myopic, but it has to have some limitations to get something down on paper.

• The concern I’ve heard is: What’s the vehicle or platform? Or does there even need to be [one]? Everyone is so collaborative right now, maybe we just need to reach out and do it.

• What happens when Greg [Fischer] is no longer mayor? Who are leaders who will be put in place to move it along? He isn’t the only cog in the wheel. The environment in City government [has to be] interested in making it work. [I’d like to see an] office in public art—that demonstrates commitment to making it work.
• My biggest concern, [from] working in government, is there will be a plan and study and report and nothing goes past that. People grow leary and frustrated. [I hope this is] not another reason to cause divisiveness.

• [I worry about] anytime that a master plan doesn’t just become a thing that’s done, [if it’s a] box checked and put on shelf—in it are pieces and tools. Not just a “Ta da! Here is the document.” Instead, releasing it to people who want to own it. We did an interesting process with visioning, with Mayor Fisher—it has stalled, in part, because a lot of it had input, but [there was] no ownership or keeper. Who is the “we”? [We] want this blueprint when it is complete; we need to know, Who is “we”? [It needs to be] not the Fund for the Arts plan.

• I haven’t bought into the idea that we need [a plan]. I do think because the right people are in the right places and get together in the right places, they [can] talk to each other. That’s incredibly helpful. [It doesn’t work if people aren’t talking to each other regularly. [We] have resources in place already. [It’s] strategic work—understanding the value of getting people to talk to each other. It’s important regardless of what gets written down at the end. [There are] smart, creative folks in the artistic world. People could go somewhere else and make more. If people are unified—we are working together—[we’re a] powerful bloc. [If we have the] ear of powerful funding sources. The best outcome [would be] to get people to talk to each other all the time.

ECONOMIC DEVELOPMENT

Arts and culture is seen as strong contributor to the region’s economic development and a key talent attractor.

• We definitely see it as being critical to a community where we recruit employees and they want to live and raise families and be involved in the community. It’s what makes this community vibrant and people can find any number of great things to do on any given day for all age groups.

• People worry if they have the support and infrastructure and the schools for my children—there’s a community persona that has to be there for the community to thrive from a business and commerce and economy standpoint. Communities can stagnate quickly if they don’t have the levers to create that vibrance—business is one, education is another, and arts and culture is another.

• People who want to move here want to know they have amenities. “It’s a great place to raise children.” That is a hell of a thing to tell someone single. They want to know about the music, theatre, food—what’s happening? What’s the energy?

• So many ways [arts and culture contributes], [With a] vibrant cultural scene, people who live there want to stay and spend money. [You can] pull in tourists, [they] spend their money. Businesses as well as individuals relocate. Any time when you have creatives—
tends to develop like-minded businesses. Even as people can work remotely. Whether with local government or individuals, people don’t think about the jobs – for ex., the Kentucky Center for the Arts has restaurants nearby, ancillary businesses. The more people understand that, the better it will be for everyone.

- Potential is great if we use the arts as a magnet and utilize key players. If salary and benefits were equal, who is your competition? Denver, Austin, D.C., Baltimore—our secret weapon is these arts people. Give Louisville a second chance. So much potential for the arts community to be a catalyst for growth in Louisville if the right people involved in moving it forward. Interaction with the corporate [sector] is crucial. Help them help us. UPS, Brown-Forman need to be on board with this. Everybody needs to be ambassador for city of Louisville.

**Artists and creative businesses are resources for economic development activity and need to be recognized and supported as such.**

- [Economic development] is a perfect example of how government can be a facilitator and not a funder. Economic development is high on the mayor and administrators’ lists. Arts play a huge role in creative anything. This is better for someone from Louisville Forward. When they court businesses to come to town, [arts] needs to be a high point of leverage. The Fund for the Arts goes to the company and pitches to employees, but not how the company can leverage and grow business. There are skills to be learned in the arts that all companies can use to advance position in marketplace.

- We have a lot of local artists—some successful, some less [successful]...I am talking about music, too. Louisville has dynamic scene. There’s some potential there. I think of Austin (SXSW)—we have capacity to do something here. Art, music, etc. Again, if the city has the leadership there, [there’s] potential to do something.

- Artists [can] get in neighborhoods with affordable places to live and work. Get in places that struggle with economic development. The City can help to ensure that the kinds of live-work spaces don’t get stalled by poor urban development policy/codes/regulations. [The City] be thinking about our artistic community as part of urban growth plan.

- The visual arts are made up of a lot of independent business people. Lone wolves, the galleries are on their own. These are independent people. You have to find ways that will support people. The goal: We just want to be self-supporting. We [visual arts community] want to add to the economy.

- That’s a whole other piece to think about: the cost of living is very reasonable here. But entrepreneurs, artists—they build off of themselves, it’s easy to live here and easy to get around. But I also could understand why we don’t attract those, because they like to have critical mass—we don’t have a lot of that today, but we can do that.

- Are we doing all those things to make it a talent attractor? We were relatively early onto the doing the right things. LGBT [friendly] is example because it looked kind
of like the arts. Progressive, liberal thing—[it has been a] boon to make [the city] safe and attractive. Convention and Visitor Bureau is not historically a cutting-edge group. [I’m] so proud of being top 10 LGBT city. Now everyone understands that it isn’t just the right thing to do, it’s good for the city. I want arts to drive growth.

- This should be an enormous part of our economic development strategy.

Greater Louisville’s arts and cultural offerings could be leveraged further to promote cultural tourism.

- We have five major performing arts, a state museum, the KMAC in one city—it is pretty amazing. We only really have two museums; that could be strengthened. [Leaders of the large institutions] have shown there is a market here for that. The Kentucky Derby can be leveraged. The Derby Fringe Festival—all arts. People I talk to think the Derby eclipses everything. The amount of people who come to town and buy one ticket to one event—there could be a huge influx into the arts. But the City disappears. Everything shuts down. It’s a missed opportunity.

- The real downside is how hard it is to get in and out of downtown. With bridges and construction, it’s craziness when something is going on at the YUM arena. I work in Frankfurt, Midway— it’s an hour away from Louisville. I’m stuck in traffic for over an hour. It frustrates people and confuses them. On the flip side, with the arena downtown, it draws people. It’s difficult to get to, say, Actors Theatre. There are great restaurants. Compared to other communities in Kentucky, we’re the largest city—we have more opportunities. [You can] spend weekend in Louisville. [It’s the] best opportunity to see lots of different things at once. That is changing. Lexington is doing a lot of work in terms of arts of culture. As we see this, there will be less of an interest. Paducah – they do a great job. Two communities that do that: Berea, Paducah.

- The more you promote Louisville arts and culture, people will be more interested. With the CVB—I’m not seeing a ton of that. It’s more the individual organizations (the bigger ones: Kentucky Center and Broadway Series, Actors Theatre) than a concerted effort. I would love to see the visual arts and businesses promoted more. The reopening of Speed Museum is a tremendous opportunity. Public art in Louisville. Historic and contemporary. A lot of people are interested in that sort of thing. [It’s] important to show things as a package. Wouldn’t it be great if [visitors] spent the whole weekend —here at this organization, see this here [another organization]? More of an effort to make a trip out of it. Culture statistics—let’s use that and pull people in for more of an overall experience. Not just attending one thing. Bourbon Trail. Urban Bourbon trail. Great restaurants. Food and alcohol.

- We’ve got the Louisville culture, the Kentucky bourbon theme: the appeal of what’s happening there with being head of the Bourbon trail and the microbreweries, Angel’s
Envy, Foreman is opening one up—how to capitalize on that. What can the arts do to leverage an exciting destination?

- We do a terrible job at marketing the arts as economic development. [Of communicating] what you can get for a small amount of money compared to other places. Great art, great hotels, great restaurants, and cheap parking. We miss opportunities. Who would be responsible for marketing? I’ve always believed GLI (Greater Louisville Inc.), a chamber. The Fund for the Arts and the Chamber should come together. The CVB, as well. [They do] cute commercials, but they don’t tell the story of who we are.

Some expressed concern that Greater Louisville may not have the local economy or the arts-interested public to support progress in the arts and cultural sector.

- The economic reality of who we are and where we are [is a challenge]. We need the pie to get bigger here. There are things that can help us: [there’s] a lot going on in downtown—the Omni Hotel, building renovations, Kentucky Center for the Arts—downtown can be more appealing and raise visibility.

- [My concern is the] economic wherewithal of community. The big organizations will always need some subsidy. Sustainability of those organizations is going to be critical—they need to be as self-sustaining as they can possibly be. [We need] economic models. The new leadership at Fund has done a good job of bringing arts organizations together. [They need to] accept the fact that they aren’t competing with each other.

- Well, it’s always funding—there’s never too much funding, and we have to fund health, social services, etc. So making sure there’s an easy, simple way for people to understand the impact of arts and culture on Greater Louisville, and what’s that narrative? Helping people understand it and see themselves in it.

- [We have an] undereducated market. We don’t have built-in demographics traditionally to grow arts. Don’t have enough homegrown businesses compared to Cincinnati, Cleveland, or Nashville. Attracting talent. Philanthropy—we don’t have a quickly rising group of philanthropic donors. [We’re] more dependent on earned revenue. We can’t live off checks only or grants. [We] need to be creative.
IDEAS FOR FUTURE SUCCESS

Interviewees shared a range of ideas for strategies to elevate arts and culture in Greater Louisville.

- If someone can really effectively show, given X resources, if we were to energize arts engagement by X amount—that would be a good thing for people to see: what would it take to do the full vision? What will it take to see the full vision take place at [my organization]? [It’s an] impossibility right now—[we need a] couple million [dollars]...[It’s a] difference in scale. Why not invest in it when we have people who can make it happen? Do it for the whole arts community! $40-50 million for the whole city—you could change the figure drastically if people gave X... this number [could be] reached instead. [It’s] nice to have statistics like that. [It] can’t happen externally. The Fund and Lord [Cultural Resources] can’t do that. [You] need to talk all of the institutions.

- We have to find a way to organize our arts groups in a more collaborative way. San Francisco has done a pretty good job with this. They commissioned a study years ago where they identified taste communities and packaged their offerings by taste instead of neighborhood demographic. Reorganize how offerings are marketed and funded.[Make it] more patron friendly, and the sponsorship opportunities are greater.

- Diversify the board of every arts organization in town. This folding in and folding over of the old guard. [We] need youth. We have old white guys. [The] audience aged as they aged, and they weren’t filling their pipeline in the audience column to get other people
involved and interested. Social media is a big part of that. What needs to happen is that the corporate side needs to open the involvement – a day a month to go volunteer with an arts organization, get on the board, in some way, participate. Once you get participation, you get buy-in.

- I’d like to see more talk about where do you want to see Louisville? It’s one thing to be known for creative place making and frame it in terms of tourist dollars and jobs created. But what I’ve seen happen in Louisville and is beginning to happen in other cities we’re in is engaging with unusual and challenging art forms. New York doesn’t have a lock down on what’s new and what’s fresh, nor does it have a lockdown on innovation. You have to be able to forge different kinds of alliances. A master plan for the arts: I hope we can go beyond let’s have more public art. What’s the most exciting things you’ve ever seen? Will that work for Louisville, what will Louisville respond to? You have to ask: what is it about that community?

- When you think about the sort of visionary plan, it’d be well worth it to think about how these areas aren’t mutually exclusive—they really do feed each other. You can’t boil the ocean, so I know when you operationalize it there have to be priorities. But to have a thriving arts community, you create a fabric and a richness in the community that includes entrepreneurs in corporations like us, who work in nonprofits—it’s momentum that starts to sustain itself from a community growth standpoint. And it gets to a point where you don’t even try to control it, it’s just breaking out and happening. We need to think about how the business community helps create a cultural richness in the community that feeds on itself—a virtuous cycle that is powerful, I’ve seen it. But you can also create a vicious cycle where those things start dying out, where things start to stagnate. You start to see it in business, arts, social structure. I think we’re on the real cusp, if not past that, of the virtuous cycle, and I’d love to see how this plan acknowledges that, feeds that and keeps being a catalyst for that, so it feeds itself. What part of this plan puts matches on the gasoline cans that are sitting around, and how do we spark that with this plan?

- Making sure we have certified music teachers in all schools. There’s a huge beef now with Jefferson City public schools, because they’re looking to do budget cuts.

- Fine Arts groups performing in unique venues, outside of concert halls. The people programming and organizing need to understand the surrounding community of the venue they’re performing in. More professional fine arts groups. Sometimes I think, “Wow, there are a lot of rock bands. Wow, how many string quartets in Louisville are there that are actually out and gigging?” I think people seeing that would be awesome. [There could be] more visibility.

- More on the street arts and culture, more accessible, more democratic. For really creative new ideas. I’d love to see it be easy for artists to figure out how to make it a creative hub.
Participants outlined key considerations for the master plan to be effective.

- My perspective really is Louisville specific: That this plan really helps us focus on it from a strategic standpoint, and looks at what are the foundational arts and cultural organizations that we need to make sure stand up and are successful.

- [I hope] that we develop a nice road map to continue to have the great, robust array that we have. That the Fund continues to be a great partner in community.

- I’d like to see something like this plan having major integration into our city leadership. So that it comes out of the whole strategy of how to move the city forward.

- My hopes are would be that it would be a document, a roadmap that would really help the organizations work together. Involve the local government. A way for the general public to be involved. So they are invested. From my viewpoint, we have good examples for other areas in the state. Love to see that spread across the state.

- [I hope the plan] provides a lot of information about where we are right now. I hope it does that impartially...Make sure [Lord Cultural Resources] is impartial...It’s important to get information for impact.

- That it delivers something that inspires a wide group of people. You don’t need to do any work to inspire artists. We are already getting stuff done. We each have our own visions, but we share. We communicate. We plan together. It’s not us that need to be changed or impacted or pushed. We are not sitting back. We are not complacent. We are all trying to innovate. [We need to] inspire the ever changing philanthropic community.

- [It needs to be] accountable to the community. We will watch over time. The community has told us. We will report out. [Also] open the door—the access idea. People jump in, own it and take it forward. Barriers are always in details: ego, proprietorship, doers v. talkers (how to coalesce with usually well-intentioned folks). Keep managing of the process on track and open and simple and accessible. Personality of process [needs] to reflect the intention of the Master Plan, itself.
2.2 WORKSHOPS

“Culture is the water we swim in.”

On February 23-24, 2016, Lord Cultural Resources facilitated a series of community workshops in locations throughout the region. To ensure that the workshops were accessible to as many of the area’s residents as possible, workshops took place in five different locations throughout the region and at a variety of times. Locations were chosen with consideration for the composition of each community and neighborhood – ways that residents gather and socialize as well as demographic information such as age, education, ethnicity and income.

Participants were urged to register in advance, but everyone was welcome, including walk-ins. Meetings were well attended and held in the following locations:

<table>
<thead>
<tr>
<th>Location</th>
<th>Focus</th>
<th>Attendees</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ogle Center at Indiana</td>
<td>Community Workshop</td>
<td>19</td>
</tr>
<tr>
<td>University Southeast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kentucky Center for the Arts</td>
<td>Artists Workshop</td>
<td>45</td>
</tr>
<tr>
<td>Kentucky Center for the Arts</td>
<td>Corporate/Funders Workshop</td>
<td>16</td>
</tr>
<tr>
<td>Southwest Regional Library</td>
<td>Community Workshop</td>
<td>9</td>
</tr>
<tr>
<td>Clifton Center</td>
<td>Community Workshop</td>
<td>18</td>
</tr>
<tr>
<td>Actors Theatre Lobby</td>
<td>Arts Organizations Workshop</td>
<td>69</td>
</tr>
<tr>
<td>Actors Theatre Lobby</td>
<td>Tourism Workshop</td>
<td>31</td>
</tr>
<tr>
<td>Actsors Theatre Lobby</td>
<td>Educators Workshop</td>
<td>31</td>
</tr>
<tr>
<td>Louisville Central Community</td>
<td>Community Workshop</td>
<td>22</td>
</tr>
<tr>
<td>Community Center</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td></td>
<td><strong>260</strong></td>
</tr>
</tbody>
</table>

A structure for each meeting was set, allowing for a brief introduction of the inspiration and purpose of the Greater Louisville Master Plan for the Arts and the community workshop process then underway. Small-group and facilitated plenary discussions allowed participants the opportunity to speak comfortably and reduced the risk of one person monopolizing the conversation.

Community workshop conversations were guided by the following questions:

- What does arts and culture mean in the Louisville region today?
- What makes the arts and culture scene in Greater Louisville unique? How does it compare to other cities you’ve experienced?
• What would you like Greater Louisville to look like in 2030? How can the arts get us there?

Participants were also encouraged to celebrate their city and region by writing on sticky notes – as many as they wanted – their answers to the question, “What makes our community vibrant?”

More than 250 people attended February’s workshops throughout the 12-county Greater Louisville area, including meetings with the general public and with targeted sectors. Four community workshops were held at the Southwest Regional Library, the Ogle Center in New Albany, Louisville Central Community Center and the Clifton Center. In addition to community workshops, several sector workshops were held at Actors Theatre and the Kentucky Center for the Performing Arts with artists, leaders of arts organizations, educators, tourism professionals, business sector representatives and funders. In a workshop at Atherton High School, senior-year students who live in neighborhoods across Greater Louisville offered a range of viewpoints.
In addition to these workshops facilitated by Lord Cultural Resources, additional focused meetings were facilitated in March, April, and May by Eileen Pickett of epconsulting, the project’s manager. In these conversations, members of the Fund for the Arts’ NeXt Group (1 conversation), students at Jefferson Community & Technical College (JCTC) (3 conversations), representatives from local corporations and funders (2 conversations), social entrepreneurs (1 conversation), start-ups (1 conversation), and faculty at the University of Louisville (1 conversation) gathered to weigh in on the current challenges and opportunities for the arts in Greater Louisville.

This chapter includes information from all of the workshops.2

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2 This document includes revised content from the memo issued March 29 titled “Summary of Master Plan for the Arts Community Engagement Workshops”
SUMMARY OF KEY FINDINGS

A. Current Strengths

- The Louisville Area is a wonderful place to live, beloved by both recent transplants and long-time residents.
- Greater Louisville offers a rich variety of arts and culture experiences for residents that bring people together.
- The area’s parks and green spaces are seen as a jewel of the city, and people would like to see greater arts programming in them.

B. Unifying the Region

- Both geographic and psychological barriers hinder participation throughout the region.
- There is a desire to both bring more people to Downtown Louisville to visit the larger arts organizations and to better support the smaller grassroots organizations in communities throughout the region.
- It can be difficult for organizations to effectively communicate about arts and culture programs, events, and initiatives in Greater Louisville, and for residents to find out about what’s going on.
- It is difficult to move around the region without a car. Public transit options are lacking in availability and effectiveness.
- Residents of Greater Louisville are interested in finding connections and synergies between traditional arts experiences, other cultural activities, and non-arts ventures.

C. Building Support for the Arts

- There is support for expanding the role of the arts in both in-school and out-of-school education.
- Support is lacking for working artists in Greater Louisville.
- Participants saw an opportunity for the arts to be woven throughout public spaces.
KEY FINDINGS

CURRENT STRENGTHS

The Louisville area is a wonderful place to live.

- Recent transplants and immigrants feel safe in the city and easily find community and empowerment to create in Greater Louisville.
- Long-time residents appreciate the low cost of living, the excellent housing stock, and the sense of community as reasons why they stay in Louisville.
- Louisville is a great place to raise a family.
- There is a strong tendency toward collaboration within and outside of the arts community; among arts organizations, this spirit extends to supporting each other financially and offering space, time and resources to other organizations.

Greater Louisville offers a rich variety of arts and culture experiences for residents that bring people together.

- The number of available arts and culture experiences has grown in the last several decades. One participant described the arts community as an inverted pyramid – the sheer
number of professional arts organizations is remarkable for a population area the size of Greater Louisville.

- The area has both traditional and non-traditional arts and culture experiences to offer, including its three public radio stations, which were mentioned proudly.

- Arts and culture are valued as conveners; through the arts, people come together to have powerful experiences, catapult new ideas, and begin conversations on difficult topics, such as discrimination, poverty, and other social issues.

The area’s parks and green spaces are seen as a jewel of the city, and people would like to see greater arts programming in them.

- Many mentioned participating in the arts in local parks, whether in art-making workshops, as audience members for concerts, or by selling their works at festivals.

- Louisville’s system of Olmsted-design parks are a point of pride, and people want to see those green spaces as venues for the arts.

- Facilities within parks, like the amphitheater in Iroquois Park, were noted as places of opportunity for fostering arts engagement in neighborhoods throughout the region. The amenities within parks - water fountains, restrooms - could be improved to make them more welcoming spaces.
UNIFYING THE REGION

Both geographic and psychological barriers hinder participation throughout the region.

- Within Louisville, the “Ninth Street Divide” separates residents of the East and West sides of Louisville. In the region at large, there is a divide between Indiana and Kentucky – as one participant said, “We need to work against this idea that you need a passport to go between them.”

- Some said that the counties in the region come together for specific causes but otherwise operate with little collaboration.

- There is a relative lack of inclusion along the lines of race, class, gender, etc., in all areas of the arts. Participants spoke of the need to break down the idea that people need to be of a particular race, class, or vocation to participate in creating or consuming the arts.

- There are many different international communities in the region that don’t always have the voice, visibility, or support they deserve.

- There are limits to the time and financial resources people can spend on entertainment, so the wide variety of experiences available means there is more competition for audience members.

- There is a lack of easy parking, particularly in Downtown Louisville but also in other parts of the region.

- Construction for the Ohio River Bridges Project promises to improve traffic flow between Indiana and Kentucky, but for now, it is causing major headaches in trying to move around the region.

“There’s a difference between getting to see a ballerina at school and going to the ballet. And there’s a difference between going to the ballet and seeing a ballerina who looks like you on stage.”

There is a desire to both bring more people to Downtown Louisville to visit the larger arts organizations and to better support the smaller grassroots organizations in communities throughout the region.

- There is a strong sense of personal identity related to the neighborhood or town in which you live. Many people cannot or will not leave their local communities; those people should still have access to the richness of arts experiences other Greater Louisville residents
enjoy. The West of Ninth SDAT\textsuperscript{3} process is one example of community-based development going on in Greater Louisville; the Plan should incorporate this and other ongoing efforts.

- There was support for government involvement in fostering the arts throughout Greater Louisville, by investing in new initiatives and involving artists in developing and implementation of government plans.
- People didn’t want the arts in different communities to be supported for only local residents. Rather, they want to see more people experiencing arts and culture activities in multiple communities throughout the Louisville region.
- There is a need for more (and more affordable) venues for performing and visual arts exhibitions, including smaller venues and non-traditional spaces.

\begin{quote}
“The arts exist because of human capital, so we should put more effort into growing the human capital element than the organizational.”
\end{quote}

It can be difficult for organizations to effectively communicate about arts and culture programs, events, and initiatives in Greater Louisville, and for residents to find out about what’s going on.

- Participants shared ideas to centralize information about arts and culture offerings, ranging from a shared calendar to a shared physical space, to an umbrella organization advocating for the arts community overall.
- Despite the existence of the Fund for the Arts app intended to provide access to information in one place, most participants did not know it existed, or did not use it if they did know.
- In some workshops, people suggested an arts trail to bring people from throughout the Louisville region by linking organizations and other assets. However, there were concerns that creating a trail would not automatically mean everyone would feel ownership of it — significant work must be done to help people feel invested.
- It is difficult to get formal media coverage of arts and culture happenings in Greater Louisville. Several local newspapers no longer have reporters specifically covering arts and culture activities.

\textsuperscript{3}Louisville SDAT: West of Ninth:
• Individual residents should be empowered as ambassadors for arts and culture in Greater Louisville, and organizations should consider giving people the opportunity to attend a performance or see an exhibit for free in exchange for social media reviews.

It is difficult to move around the region without a car. Public transit options are lacking in availability and effectiveness.

• Public perception of public transit needs to be improved so that it is seen as a viable, legitimate way to get around the city.

• Funding for public transit needs to be increased. The infrastructure around public transit could be improved – more attractive, accessible bus stops, for instance, would be helpful. Infrastructure for bicyclists and light rail were mentioned as other potential growth areas. The recently-announced Move Louisville plan will improve infrastructure within Louisville, and region-wide improvements should be considered as well.

• Clearly defined public transit routes should link arts and culture sites, and an arts and culture circulator bus, artist-designed transit-related infrastructure, and performances on public transit would increase the visibility of both public transit and the arts in Greater Louisville.

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• It is important that transportation infrastructure be improved throughout the region, not just in areas where citizens have the resources to be vocal about their needs.

**Residents of Greater Louisville are interested in finding connections and synergies between traditional arts experiences, other cultural activities, and non-arts ventures.**

• The Arts and Cultural Attractions Council has done surveys in the past that showed that people who have season tickets to traditional arts experiences also patronize sports regularly – “People Who Do”.

• It is important to leverage new media, e.g. live-streaming, to deliver the power of the arts to people where and when they want to experience them.

• The opportunities for crossover experiences may be a good way to expose more people to the arts and ultimately increase visitorship for arts organizations and events. For instance, there may be an opportunity to connect bourbon-related tourism with arts and culture tourism.

• Area residents are proud of the emerging local food culture and think there may be an opportunity for collaboration between the culinary and arts communities.

• The arts and heritage should be better connected, to find the overlap in potential audiences within different communities.

• Louisville has a strong – and growing – start-up community that could benefit from the creative and design thinking of the arts and culture communities in the area. Entrepreneurs can also help leverage their networks to help artists get more exposure.

• Initiatives by the Fund for the Arts and the Arts and Cultural Attractions Council could be better integrated and understood to ensure that they are reaching as many people as possible.

> “Engage in fusion – if there’s a concert on the river, figure out ways for other kinds of art to be involved. If there’s a sporting event, have a performance there. Put the arts where people are, even if that’s in a bank.”
BUILDING SUPPORT FOR THE ARTS

There is support for expanding the role of the arts in both in-school and out-of-school education.

- Funding for the arts in schools and as part of out-of-school field trip experiences has declined, and many districts have eliminated arts educator positions. Because art teachers do not need an arts degree, some participants reported that, at times, a “crafty” teacher will step in to help with art classes. There needs to be support and training for those teachers as long as budget constraints make this a common scenario.

- Although arts and culture education for children was repeatedly mentioned as a way to develop not only the next generation of artists and arts supporters, but also more well-rounded adults, “teaching to the test” has put many arts programs in jeopardy as school districts emphasize STEM subjects.

- Some neighborhoods have a variety of low-cost opportunities for arts participation for youth, while those opportunities are lacking in other neighborhoods. There needs to be better communication around those programs and a distribution of opportunities throughout the Greater Louisville area.

- Students should have opportunities to participate in the arts rather than just attending a performance. Children should have opportunities to make art, play an instrument, and more.

- The need for out-of-school arts education across life stages was emphasized. An arts literacy program for adults or a youth ambassador program to help bridge gaps in arts and culture knowledge and increase engagement with the arts throughout the region and across generations. Community colleges, universities, and adult programs – with the Community Music Program at the University of Louisville as one model – should be developed to provide a continuum of experiences in arts and culture.
Support is lacking for working artists in Greater Louisville.

- Though the arts and artists are believed to have a value in and of themselves in Greater Louisville, arts and artists are currently surviving, not thriving. People want to see local artists able to make a living as artists, not have a day job to make a living and make art on the side.
- Greater Louisville should develop more support for affordable housing for artists, and fund programs for artists early in their careers to eliminate the need for unpaid labor as artists start out.
- The importance of supporting not only the art-making activities but the business activities of artists was supported. Training programs could be developed to help artists build their businesses so they can earn a living working as an artist in Greater Louisville.
- Develop an artist mentorship or another way to connect artists with each other and with people with complementary skills, like entrepreneurs.
- Artists should be empowered to be part of the planning process to ensure the plan’s success.

“We don’t want people to go into the arts to be starving artists.”

Participants saw an opportunity for the arts to be woven throughout public spaces.

- Public art be better integrated in the infrastructure of the region, such as on bridges or bus stops.
  - For instance, there is federal money available for Bus Rapid Transit lines, and the Metro Government is thinking about ways to include art in those plans.
  - As part of the Move Louisville plan, the City is revitalizing the Dixie Highway – called the “Dixie Do-Over” – and will be incorporating public art where possible because there is not room to include green spaces in the expanded streetscape.
  - Additionally, information about arts and culture happenings could appear at bus stops, bike trails, and in other places where people regularly travel.
- Jeffersonville was cited as a place that has successfully brought art into daily life through painted crosswalks, bike racks that are art, and a robust public art program called the Jeffersonville Art Movement.
In each session, we asked participants to answer the question “What makes our community vibrant” on sticky notes on a large sheet of paper. The responses we received were used to generate a word cloud showing the frequency with which each word or concept occurred relative to other words.
2.3 SURVEY

“It is as important to expose parents to the potential of arts programming for their children as it is to get the kids engaged.”

METHODOLOGY

From March 14-May 1, the public was invited to take part in an online survey about their current cultural habits and their thoughts for the future of arts and culture in Greater Louisville. The survey was conducted through Survey Monkey and posted on the project’s website, publicized at community workshops, through social and traditional media, and via the project’s mailing list.

Lord Cultural Resources developed a community survey to better understand general cultural awareness, attitudes toward, perception of and familiarity with, arts and culture in the greater Louisville area. Arts and culture was intentionally not defined in the survey, which instead included questions that encouraged respondents to define the terms “arts” and “culture” in their answers. The full survey results are included as Appendix C of this report.

The Greater Louisville Survey of Public Arts and Culture Participation presents an opportunity to reach an ever-expanding group of arts and culture producers and consumers. Developed in alignment with the ongoing evaluation of arts participation being conducted by various agencies including the National Endowment for the Arts, Americans for the Arts and the Fund for the Arts. For comparison purposes, much of the information is juxtaposed with national averages.

The team specifically sought input from people living and working in the 12-county Greater Louisville area. To this end, the survey was publicized widely on local and regional radio and television and with arts and cultural organizations, social service and education institutions—particularly libraries, community colleges, and universities, community organizations—as well as through the offices of elected officials.

Through these efforts, the survey received 1,383 responses, all residing in the Greater Louisville area. This chapter presents who responded, what they do, why, and what they would

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5 A map of the 12-county Louisville area is provided in Chapter 1
like to see done more or differently. As in many survey efforts involving the arts, shrinking leisure time, increased competition for disposable income, and other factors impact the diversity of the survey participation. This imbalance is addressed through the focused conversations, discussed in earlier sections of this report, and in a future compensated survey which will occur later in this process.

A report of un-interpreted survey responses can be found in Appendix C.

WHO RESPONDED

This survey provides quantifiable data to support many of the statements made in workshops and interviews throughout the Arts and Culture Master Plan process.

The majority of survey respondents were from Kentucky. Like the Greater Louisville area, approximately 86%, were from Jefferson and Oldham Counties. More than three-quarters of respondents (81%) were from Jefferson County alone. Southern Indiana residents also responded with Floyd and Clark County making up 7% of respondents, with 4% and 3%, respectively.

In keeping with national averages, the vast majority of the respondents were female (71%), while only 29% were male. Across the country women participate in the arts at higher rates than men across all categories, except in areas like electronic and online media arts.6 Women also represent a disproportionately high percentage of cultural participation, particularly in consuming arts and cultural experiences.

The majority of respondents are of working age (between 25 and 64). Forty-three percent were between the ages of 45-64, and just over a third (34%) were 25-44. Survey respondents had to be over 18 for their answers to be counted, and there was a broad spread of ages represented. With the aging of the large baby boom generation there will continue to be a growth of seniors as a percentage of the population in the next two decades.

Over a quarter of respondents have children under the age of 18 living in their household, 29%. This exactly mirrors the population of the area and is important because these respondents are making choices not just for themselves but also for future generations.

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6 See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEiU04.dpuf
Respondents are more educated and whiter than the Greater Louisville population. Forty-four percent of respondents hold a graduate or professional degree and 40% have a bachelor’s or associates degree compared to the area’s population 41% holding an associate’s degree or higher\(^7\). Roughly 92% of respondents were White (non-Hispanic) compared to 77.3% in the area population.

**But they are just as brown.** African Americans represented 6%, Hispanics 3% and Asian Americans, American Indians and other racial ethnic groups were represented by less than 2% of respondents. The numbers of African Americans, Hispanics, and other race and ethnicities in the general population of Louisville/Jefferson County KY-IN Metro Area are changing and growing, with 13%, 4%, and 2% of the general population.

Those who took the survey are primarily middle-income. Respondents represented an equal spectrum of the income of the area. Thirty-one percent of the respondents have an income between $50,000 to 99,000 and 18% have an income range of 25,000-49,999. This is representative of the Median Household Income for the Louisville/Jefferson County KY-IN Metro Area at $50,932.

**KEY FINDINGS**

Greater Louisville residents participate in the arts and culture in numerous and different ways. They participate in formal arts experiences in high numbers—87% and 76%, respectively have attended a live performance or visited a museum in the last year. That is far above the national average of just over half of the U.S. population\(^8\) (54%). But respondents also create in non-formal environments just as much.

- Respondents created arts in relatively high numbers, with roughly half (47% or higher, each) participating in the culinary arts, film or video production and seeing or creating art in public spaces.

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\(^8\) Taken from A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012 - See more at: [https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEiU04.dpuf](https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEiU04.dpuf)
• A third each had either created and/or exhibited their own art, crafts or designs or participated in person in arts or culture-related classes.

• A fifth each, had performed or been part of a performing arts production or had produced arts over the internet or via computer programs.

• The above includes arts and craft fairs, historic reenactments, reproductions, lectures and museums, local community music events (drumming, choral groups and choirs), and Louisville’s International Festival of Film/Kentucky Youth Film Festival

**Greater Louisville residents are looking for socialization and stimulation.** The main reasons for visiting arts or cultural events was to engage one’s creative side (38%) and to learn (16%). Other reasons for visiting were to spend time with family or friends (15%).

• **Greater Louisville residents are interested in more live and interactive arts experiences**, whether this is in the performing arts (79%) visual arts (62%) or in public gardens and arks (60%).

The arts offerings in Greater Louisville are high quality and they want more. The overwhelming majority of respondents 88% found that the arts/cultural events were excellent or good with only 10% saying that they are average or weak.

There is a desire for experiences that fit residents’ schedule, budget and budget and are easily accessible. Lack of time, affordability, and information are preventing arts and culture participation—47%, 40% and 24% respectively. Significantly, transportation is also an issue with difficulties in reaching venues, as cited by 17% of respondents.

• When asked where would be the most likely location for them to attend arts and culture events, more than half (54%) said Downtown Louisville, but a third of respondents (31%) said that they want the arts in their local community, whether they defined it as their neighborhood, town or county.

**Residents give their time even when they may not give their money.**

• **Frequent visitors.** Within one month, over half of respondents (59%) had visited some arts and cultural site or event at least once or twice and a quarter (26%) were more frequent visitors at a rate of three (3) to five (5) times a month.

• **Volunteering.** Over a third (34.7%) of respondents said that they currently volunteered at an arts or cultural organization in Greater Louisville. Of those who volunteered, 44.8% said they volunteered between one (1) to three (3) hours per month, followed by 20.5% doing four (4) to six (6) hours per month and 13.3% doing seven (7) to ten (10) hours per month, while 21.4% said they did more than ten (10) hours per month.
• **Donating.** Well over two thirds (67.3%) of respondents said that they donate money to the arts and culture each year. Of those who donated, 38.9% said they donated between $100-$499 each year, followed by 20.6% donating between $50-$99 each year, 11.2% donating less than $50 each year, and 10.6% donating between $1,000-$5,000 each year.
3. PUBLIC PRIORITIES
3. PUBLIC PRIORITIES

“The arts in Louisville are like a bumblebee; scientifically, its weight should not allow it to fly, and yet it does.”

As illustrated in the preceding chapters, the people of Greater Louisville are committed to a vibrant cultural life. There is no shortage of needs to be addressed in the region and a surplus of exciting opportunities for arts and culture to address those needs. The following public priorities arise from the public participation findings described in detail in Chapter 2.

There are eight public priorities listed in alphabetical order. These topics will be further explored in further research (including best practices and cultural asset inventory) and to be addressed through strategy development during subsequent phases of this planning process.

A. AMBITION

Louisville is ready for a big vision. Some stakeholders already see exciting opportunities for what Greater Louisville can be, and they are pursuing these boldly. However, individuals and organizations generally toil separately or in one-on-one collaborations, often restricted by limited resources and imagination on the part of potential supporters or partners. With energetic new leadership in the sector, a flourishing of genres and modes of activity, and various planning initiatives underway, the moment is ripe for Greater Louisvillans to “think big” about what they want from the future, and how to achieve that together.
B. COMMUNICATION AND COLLABORATION

Stronger communication is crucial amongst the arts and culture community—to facilitate greater cooperation—and also with the public. Sparse local media coverage, lack of a central clearinghouse of offerings (such as a calendar), make it difficult for coordination to take place and for the public to take full advantage of existing assets. The Fund for the Arts recently has launched an app, Arts Link, which may begin to address this gap but which remains unknown to most participants in this process. Meanwhile, local arts organizations are becoming increasingly collaborative, and this practice will need to become more widespread to achieve the many shared priorities heard through this process.

C. CULTIVATION

Cultivation—of artists and creative professionals at all stages of development, and of roles within the arts ecosystem—is critical. From exposing young people to various art forms and avenues for creative expression (including non-traditional ones), to fostering meaningful dialogue around artistic practice (amongst artists, critics, curators and programmers, collectors, business owners), to supporting creative businesses—with a few exceptions, the arts career pipeline has many weak points. These can be bolstered through integration of arts and culture into curricula (Pre-K to college), mentorship, training and professional development, and establishing forums for critique and exchange of ideas. All sectors of Greater Louisville have a role to play—government, funders, corporations, educational institutions and even social service organizations, art producers and supporters.

D. EDUCATION

More robust arts education is desired, both in school and out of school. Public schools suffer from ongoing funding shortages that have resulted in scaled back arts experiences. A concerted effort amongst arts organizations, education providers, government and others advocating for restored arts education may be most likely to success; meanwhile, a unified effort may be best suited to closing gaps in educational programming.

E. INCLUSION AND SOCIAL COHESION

The community is segregated by race, class, recent immigrant status, and geography. Many Greater Louisvillians feel that certain places or settings are not meant for them—and they want to feel welcome, at home in their own community. There are vibrant arts and culture happenings throughout the city, but people tend not to cross boundaries to experience them.
Individual organizations are striving to serve new audiences, but more can be done to fully include and support area residents in their arts and cultural pursuits. This means not only making the core, anchor organizations and art forms more accessible to participants, but also cultivating participation, recognition, support and attendance of arts groups across the region. Ensuring that all communities are represented in leadership and are involved in decision making will go a long way toward addressing these divides.

F. INTERCONNECTION

Interconnection of arts and culture with every aspect of life in Greater Louisville is not only desired, it’s possible. From having artists and creative professionals at the table across sectors and initiatives, to weaving arts and culture with other experiences (sports, education, recreation, hospitality, civic, social, professional, etc.), people want more arts and culture in more ways. Fortunately, many participants (artists, producers, funders, business people, young people) are interested in making such interconnected and multifaceted experiences happen.

G. PROMOTION

Greater Louisville has many strengths and distinctive characteristics that remain hidden or unknown, to residents and to the outside world. Through financial and nonfinancial support from government and other funders and partners, arts and cultural opportunities, organizations, and businesses could serve more Greater Louisvillians and could further contribute to the region’s economic development by being fully leveraged for talent attraction and tourism. Strategic and concerted promotional efforts with adequate backing would propel the sector and the region forward to greater visibility.

H. TRANSPORTATION

Poor mass transit and infrastructure emerged as a significant hindrance to quality of life and participation in arts and culture. While the Move Louisville plan acknowledges this challenge within Louisville, other initiatives (including this planning process) also must consider and address this issue, preferably working in concert with each other.
4. NEXT STEPS
4. NEXT STEPS

The findings from the Public Engagement process will directly inform the remainder of the planning process, especially development of strategies in the Draft Plan.

STEERING COMMITTEE MEETING ON JUNE 15

On June 15, the consultant team will present the high level findings of this report, with a focus on the public priorities, to the steering committee for discussion. The consultant team will also identify preliminary connections between the Public Priorities in this report and current or existing community plans and initiatives (as gleaned through our background research). The consultant team will facilitate a work session in which the steering committee discusses these potential connections and identifies further opportunities for connection and preliminary potential strategies for the eventual Draft Plan.

WORKING GROUPS

We recommend formation of working groups amongst the steering committee around the public priorities. These working groups will be formed in the June 15 meeting will continue into the summer to lay the ground work for strategy development. Working group activities would include—but not be limited to:

- Discussion of public priorities with relevant key stakeholders in the community
- Articulation of preliminary strategies that could be further developed with following completion of the Cultural Asset Inventory and in the Strategy Development Charettes
- Identification of potential participants for the Strategy Development Charettes

The consultant team will facilitate the working group formation and task definition in the June 15 meeting.
UPCOMING SCHEDULE

Our anticipated schedule for upcoming next steps follows:

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<tr>
<th>Milestone</th>
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<tr>
<td>Present and Discuss Public Engagement Findings with Steering Committee; Form Steering Committee Working Groups to work through summer</td>
<td>June 15</td>
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<tr>
<td>Conduct Cultural Asset Inventory (Survey Open)</td>
<td>May-June</td>
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<td>Complete Gap Analysis and Cultural Asset Inventory Report</td>
<td>July</td>
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<tr>
<td>Present Gap Analysis and Cultural Asset Inventory Report to Steering Committee; Steering Committee Working Groups present preliminary strategies in preparation for Charettes</td>
<td>August</td>
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<td>Finalize Cultural Asset Inventory Report; Organize Strategy Development Charettes</td>
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<td>Hold Strategy Development Charettes</td>
<td>Late September</td>
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<td>Create Implementation Plan</td>
<td>October</td>
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<td>Deliver and Present Draft Plan to Steering Committee</td>
<td>Late October</td>
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<tr>
<td>Test Draft Plan in Public Workshops</td>
<td>Late November</td>
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<tr>
<td>Deliver Final Plan to Client; Steering Committee Approves Master Plan for the Arts</td>
<td>December</td>
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APPENDICES
APPENDIX A: ACKNOWLEDGEMENTS

We acknowledge here all of those who took part in the public engagement for the Master Plan for the Arts for Greater Louisville.

STEERING COMMITTEE

Kim Baker  
Kentucky Center for the Arts

Susan Barry  
Community Foundation of Louisville

Christen Boone  
Fund for the Arts

Dior Cotton  
NeXt, Humana

Roger Cude  
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KET

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Todd Lowe  
Parthenon

Luann Mattson  
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Chris Radtke  
Artist

Sadiq Reynolds  
Louisville Urban League

Alice Stites  
21c Museum Hotels

Don Wenzel  
JP Morgan Chase

Mary Ellen Wiederwohl  
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Karen Williams  
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Suzanne Wright  
Jefferson County Public Schools
## INTERVIEWEES

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## FEBRUARY WORKSHOP REGISTRANTS

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APPENDIX B: MEDIA OUTREACH

News of the planning process has appeared in the following outlets:

- Business First
- Insider Louisville
- The Lane Report
- The Courier-Journal
- Henry County Local
- GreaterLouisvilleProject.com
- LouisvilleKY.com
- LouisvilleDistilled.com
- WFPL
- WAVE3-TV / WAVE3 Sunrise
- WHAS11-tv
- WHAS840-AM
- Crescent Hill Radio
- LEO Weekly / LEO Weekly Podcast
- Business First Podcast - The Kicker
- Center for Neighborhoods e-blast
- Fund for the Arts e-newsletter

The following Councilpeople have included information in their e-newsletters:

- Councilman Rick Blackwell
- Councilwoman Cindi Fowler
- Councilwoman Vicki Welch
- Councilwoman Marianne Butler
- Councilwoman Julie Denton
- Councilwoman Marianne Butler
- Councilman Rick Blackwell
- Councilwoman Cheri Bryant Hamilton
- Councilman Bill Hollander
- Councilman David Yates
APPENDIX C: SURVEY RESULTS

This appendix presents the uninterpreted results of the Greater Louisville Survey of Arts and Culture Public Participation. For key findings, please refer to Chapter 3.

WHO RESPONDED

COUNTY OF RESIDENCE

The majority of survey respondents were from Kentucky, approximately 86%—like the Greater Louisville area—the bulk of respondents, 81% were from Jefferson County and approximately 5% from Oldham County. Floyd and Clark County, Indiana made up 6% of respondents, with 3% each.

The residential market it is very important to the arts and culture master plan because, residents are:

- Accessible and available on a year-round basis
- Most easily and economically made aware of cultural opportunities
- Most likely to repeat visitors
- Human resources. they are area volunteers, members and donors.
- Word of mouth. Residents often suggest museums and other attractions to their visiting friends and relatives, and often accompany them to attend.
The remaining 7% of respondents divided between the 22 various counties of the Louisville area as well as 12 locations outside of the area.⁹

**In which county do you reside?**

- Jefferson County, KY (81.1%)
- Oldham County, KY (4.6%)
- Spencer County, KY (1.6%)
- Bullitt County, KY (1.1%)
- Shelby County, KY (1.1%)
- Henry County, KY (0.2%)
- Trimble County, KY (0.0%)
- Floyd County, IN (3.6%)
- Clark County, IN (3.4%)
- Harrison County, IN (0.8%)
- Washington County, IN (0.1%)
- Scott County, IN (0.1%)
- Other (please specify) (2.3%)

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⁹ Some respondents that checked “other” for County of Residence indicated that they now reside in counties outside of the Greater Louisville area and in the notes, listed those locations as well as the area of former residence. For example, a respondent now living in Tampa, Florida indicated in the notes that they are a former resident of Jefferson County.
SEX AND AGE

A vast majority of the respondents were female 71% while only 29% were male.

Across the country, women participate in the arts at higher rates than men across all categories, except in areas like electronic and online media arts. Women also represent a disproportionately high percentage of cultural participation, particularly in consuming arts and cultural experiences. Therefore, the concerns of women are important for the following main reasons:

- Women tend to make the decisions in a household regarding educational experiences for the children in the household
- Women account for a large majority of primary and secondary school teachers who usually make the decisions regarding in-school arts and cultural experiences, particularly field trips
- Women tend to make the decisions regarding attractions to visit while on family vacations and account for a large majority of tour group passengers and trip planners.

Key issues often cited by women in selecting attractions to visit include ease of access from parking and the perceived safety of the area, including the walk from the parking to the attraction.

10 See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.flGEiU04.dpuf
Survey respondents had to be over 18 for their answers to be counted and there was a broad spread of ages represented. The majority of respondents, 77%, are of working age, between 25 and 64—43% were between the ages of 45-64 and just over a third, 34%, were 25-44.

Over a quarter of respondents, 29% have children under the age of 18 living in their household. This exactly mirrors the population of the area and is important because these respondents are making choices not just for themselves but also for future generations.

With the aging of the large baby boom generation there will continue to be a growth of seniors as a percentage of the population in the next two decades.

**EDUCATION**

Numerous studies have shown that of the various socioeconomic characteristics, level of education is the variable with the closest correlation to cultural attendance and participation. The higher the level of education of an individual, the more likely it will be that this person will attend or participate in an arts and cultural experience.

Focusing on residents aged 25 or older with at least a bachelor’s degree, compared to the general population of Greater Louisville, survey respondents;

- Are more educated with 44%, holding graduate or professional degrees and 40% having a bachelor’s or associates degree compared to the current general population 41% holding an associates degree or higher\(^\text{11}\)
- 13.3% had some college but no degree

\(^{11}\)Greater Louisville Education Scorecard, 2014 by 55,000 Degrees
Please indicate the highest level of education you have completed:

- 43.5% High school diploma or equivalent
- 35.5% Associate’s degree
- 13.3% Bachelor’s degree
- 4.8% Some college, no degree
- 2.1% Graduate or professional degree
- 0.8% Less than high school

Additionally, we found that an overwhelmingly vast majority of the respondents were said to be white (non-Hispanic) 92%. African Americans represented 6%, Hispanics at 2.5%, and Asian Americans, American Indians and other racial ethnic groups were only represented by less than 2%.

**INCOME**

The final demographic marker surveyed was approximate income. It was found that 30.5% of the respondents have an income between 50,000 to 99,000. The income range of 25,000-49,999 is at 17.6%.
WHAT DO THEY DO TODAY AND WHY?

VISITATION OF ARTS & CULTURAL EVENTS OR VENUES IN THE LAST YEAR

Greater Louisville residents participate in the arts and culture in many ways. And they participate in formal arts experiences in high numbers - 87% and 76%, respectively have attended a live performance or visited a museum in the last year. That is far and above the national average of just over half of the U.S. population\textsuperscript{12}, 54%.

Respondents created arts in relatively high numbers, with roughly half, 47% or higher each, participating in the culinary arts, film or video production and seeing or creating art in public spaces.

\textsuperscript{12} Taken from A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012 - See more at: https://www.arts.gov/news/2015/surprising-findings-three-new-nea-reports-arts#sthash.fIGEiU04.dpuf
The top ranked visited arts and cultural events or venues were:

1. Performing arts (dance, music, theater, stand-up or improv comedy) - 86.8%
2. Visiting public parks, gardens or arboretums; Gardening - 79.6%
3. Visual arts (painting, sculpture, museums, galleries) - 75.9%
4. Visiting historic buildings or landmarks - 62.0%
5. Culinary arts (cooking or baking for fun, wine making/tasting, home brewing, dining out in the local culinary scene) - 48.1%
6. Religious or ethnic celebrations, traditional arts and crafts - 47.2%
7. Film/video/TV/radio production - 47.1%
8. Seeing or creating art in public spaces - 46.4%
9. Visiting or attending programs at the library - 38.4%
10. “Maker” activities and crafts (fiber arts, furniture making, metalworking, jewelry making, coding, tinkering, programming) - 30.0%
11. Literature or spoken word (poetry, prose, MC-ing, storytelling, publishing) - 24.6%
12. Graphic design, web design, interior design, fashion design - 18.4%
13. Creating new media (creating websites, computer multimedia, video games, CD-ROMs, DVDs) - 13.8%
Which of the following arts & cultural events or venues have you attended WITHIN THE LAST YEAR? (Select all that apply)

- Performing arts (dance, music, theater...)
- Visual arts (painting, sculpture...)
- Culinary arts (cooking or taking for fun...)
- Film/video/TV/radio production
- Visiting or attending programs at the...
- Literature or spoken word (poetry, prose...)
- Creating new media (creating websites, etc.)

Other sites or events noted included:

- Arts and craft fairs
- Historic reenactments, reproductions, lectures and museums
- Local community music events (drumming, choral groups and choirs)
- Louisville’s International Festival of Film / Kentucky Youth Film Festival

**PRIMARY REASON FOR ATTENDING ARTS OR CULTURAL EVENTS AND FREQUENCY OF VISITS**

The main reason for visiting arts or cultural events was to engage one’s creative side 38%. Coming in second was to learn 15.5%. Other reasons for visiting were to spend time with family or friends 15.1%, to relax or unwind 14.5%, and to support the community 8%. 8.9% of the respondents indicated that they visited sites for other reasons including all of the above, entertainment and enjoyment.
What is the PRIMARY REASON you attend arts or cultural events?

- To engage my creative side (38.0%)
- To learn (15.5%)
- To spend time with family or friends (15.1%)
- To relax or unwind (14.5%)
- To support my community (8.0%)
- Other (please specify) (8.9%)

We also gauged the frequency in which persons visited arts or cultural events within Greater Louisville in one month and found that: 58.7% of the respondents visit events once (1) or twice (2) sites a month; 25.5% frequented at a rate of three (3) to five (5) times a month; 11.2% at more than five (5) times a month; and 4.6% saying no visit at all.

When asked what things that they had done within the last year we found that: 88.2% had attended a performance, exhibit or festival as an audience member or visitor; 37.2% had volunteered for an arts-related event or organization; 30.5% had created and/or exhibited their own art, crafts or designs; 30% had participated in person in arts or culture related classes while 20.8% had done so over the internet or via computer programs; and 19.9% had performed or been part of a performing arts production.
MOST LIKELY LOCATION FOR ATTENDING ARTS OR CULTURAL EVENTS

When asked where would be the most likely location for them to attend arts and culture events 54.4% of respondents said Downtown Louisville, while 30.9% said their local community whether they defined it as their neighborhood, town or county, and the remaining 14.7% said they would be most likely to attend arts and culture events outside their immediate local community, whether this was some other neighborhood, town, county, Southern Indiana, nearby cities outside Greater Louisville or when visiting other parts of the US or world.

Where are you MOST LIKELY to attend arts and culture events? (Select only one)

- 54.4% Downtown Louisville
- 30.9% My own neighborhood / town / county (As you would define it)
- 6.3% Some other neighborhood / town / county (As you would define it)
- 2.6% When visiting other parts of the U.S or the world
- 2.1% Southern Indiana
- 3.7% Nearby cities outside the Greater Louisville area (e.g. Lexington, Cincinnati, Nashville)

Of the respondents who answered “my own neighborhood/town/county” 27.5% of them said that they most often attend arts and cultural events in Louisville, KY followed by 19.5% who said Jefferson County and 11.4% who said Downtown.
Of the respondents who answered “some other neighborhood/town/county” 24% of them said that they most often attend arts and cultural events in Louisville, KY followed by 15.5% who said Downtown and 13.8% who said Jefferson County.
VOLUNTEERING AND DONATING TO ARTS AND CULTURAL ORGANIZATIONS

Over a third (34.7%) of respondents said that they currently volunteered at an arts or cultural organization in Greater Louisville. Of those that volunteered 44.8% said they volunteered between one (1) to three (3) hours per month, followed by 20.5% doing four (4) to six (6) hours per month and 13.3% doing seven (7) to ten (10) hours per month, while 21.4% said they did more than ten (10) hours per month.

On average, how often do you volunteer with arts or cultural organizations in Greater Louisville?

- 1 to 3 hours per month (44.8%)
- 4 to 6 hours per month (20.5%)
- 7 to 10 hours per month (13.3%)
- More than 10 hours per month (21.4%)

Well over two thirds (67.3%) of respondents said that they donate money to the arts and culture each year. Of those that donated 38.9% said they donated between $100-$499 each year, followed by 20.6% donating between $50-$99 each year, 11.2% donating less than $50 each year, and 10.6% donating between $1,000-$5,000 each year.
On average, how much money do you donate to the arts and culture each year?

- Less than $50 (11.2%)
- $50 to $99 (20.6%)
- $100 to $499 (38.9%)
- $500 to $999 (9.6%)
- $1,000 to $5,000 (10.6%)
- More than $5,000 (4%)
- I prefer not to say (5.1%)

WHAT DO THEY THINK ABOUT THE ARTS IN GREATER LOUISVILLE?

QUALITY OF ARTS OR CULTURAL EVENTS IN GREATER LOUISVILLE

It was found that overall the majority of respondents (88.1%) found that the arts/cultural events were excellent or good, with only a minority (10.3%) thought them to be average or weak.
DIFFICULTIES FOR PARTICIPATING IN THE ARTS AND CULTURE SCENE IN GREATER LOUISVILLE

The biggest hindrance for respondents to participate in the arts and culture scene of Greater Louisville was that activities conflicted with their schedule (46.9%) followed by affordability (40.2%). Other reasons included: lacking information on what is going on (23.8%); transportation difficulties at hard-to-reach venues (16.9%); and lack of variety in event offerings (11.5%). However, there was a significant response percent of 25.3% who said that they had no difficulties in participating in the arts and culture scene.
WHAT DO THEY WANT?

MOST INTERESTED IN ENJOYING IN GREATER LOUISVILLE ARTS AND CULTURE SCENE

When asked to select what they in the future would be most interested in enjoying in the Greater Louisville Arts and Culture Scene, Performing Arts received the most responses (78.6%) followed by Visual Arts (62.2%) and Visiting Public Gardens and Parks (59.7%).

Other popular answers included:

- Visiting historic buildings or landmarks (42.3%)
- Seeing or creating art in public spaces (39.8%)
- Culinary arts (cooking or baking for fun, wine making/tasting, home brewing, dining out in the local culinary scene) (34%)  
- "Maker" activities and crafts (fiber arts, furniture making, metalworking, jewelry making, coding, tinkering, programming) (27.9%)
- Film/video/TV/radio production or watching films (26.1%)
- Religious or ethnic celebrations, traditional arts and crafts (21.9%)

Looking to the FUTURE, which of the following are you MOST interested in enjoying in the Greater Louisville area? Choose no more than FIVE.
APPENDIX D: ENVIRONMENTAL SCAN

The Environmental Scan served as the basis for work going forward from that point, and has been included here as it was presented in January 2016. To download it, please use this link: https://www.dropbox.com/sh/gxvfrq3hig83dmj/AADmYpijSGYQVevufGq4NEWRa?dl=0