



**GREATER HARTFORD**  
**Arts Landscape Study 2019**

# **Greater Hartford Arts Landscape Study**

May 20, 2019

Prepared by



## Table of Contents

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<b>Introduction .....</b>	<b>1</b>
Methodology.....	2
Report Structure.....	3
<b>Ecosystem .....</b>	<b>4</b>
Creative vitality in Greater Hartford higher than U.S. average .....	4
Majority of Greater Hartford residents do not attend frequently.....	6
But, they do attend more than the national average.....	6
<b>Artists.....</b>	<b>8</b>
Mixed experiences for Greater Hartford artists by discipline and role.....	8
Greater Hartford lagging in artist job growth .....	9
<b>Organizations .....</b>	<b>10</b>
Greater Hartford comparable to larger metros in terms of density and spending.....	11
Substantial impact on the system from large organizations .....	12
Higher proportion of community organizations .....	14
One third of organizations are financially fragile.....	17
<b>Funding .....</b>	<b>19</b>
High dependence on contributions among Greater Hartford arts nonprofits.....	19
There are limited significant arts supporters in Greater Hartford.....	22
Private arts funding grew slower than giving to other causes in Greater Hartford .....	24
Community and media organizations have lower than expected support .....	25
Large organizations support is not disproportionately large .....	27
<b>Cultural Equity .....</b>	<b>29</b>
Established organizations are conducting outreach but not measuring impact .....	30
Organizations serving some underrepresented groups exist, but not all are flourishing .....	30
Funders may not be supporting community-based organizations .....	30
Representation in the arts workforce is mixed.....	30
People of color audiences in Hartford MSA less engaged than white audiences.....	40
People of color audiences perceive availability of arts in their neighborhoods .....	41
<b>Conclusion .....</b>	<b>42</b>
<b>Appendices.....</b>	<b>44</b>
Appendix A. Methodology .....	44
Appendix B. Workforce Demographic Survey Questions.....	47
Appendix C. Current Population Survey Questions .....	49
Appendix D. Works Cited .....	50

## Introduction

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The Greater Hartford region is home to hundreds of arts and culture organizations offering audiences a wealth of concerts, performances, exhibits, and other cultural opportunities. Hartford’s creative workforce, including photographers, artists, writers, musicians, curators, dancers, designers, actors, producers, and arts administrators, numbers in the tens of thousands. These organizations and individuals – along with their audiences and supporters – collectively make up the arts ecosystem, a key asset for the Greater Hartford region that contributes to the well-being of local residents and the livability of the community.

In other places, the arts have been seen as a key strategy toward community revitalization – not only for economic impact as an employer and driver of cultural tourism but also for the unique ability of the arts to create community cohesion, support learning and well-being, catalyze dialogue, and change minds. In recent years, the work of artists and arts organizations – and concerted promotion of it – has elevated the identities of places such as Detroit, Philadelphia, Houston, and Providence. In Hartford, however, the arts have often been overlooked. A review of the recently released Comprehensive Economic Development Strategy for the Capitol Region shows that leaders of the arts community were not at the table to advise on this important strategy document.

In 2018, the Hartford Foundation for Public Giving and the Connecticut Office of the Arts made it a priority to understand the dynamics of the arts ecosystem, and commissioned research to explore the following questions:

- What is the state of the Greater Hartford arts landscape?
- Are arts organizations and artists able to flourish?
- What institutions are providing funding to the ecosystem?
- What are the demographics of the arts workforce?
- Is cultural equity an issue in Greater Hartford?

HFPG and COA wanted an objective baseline on the state of the arts as key supporters of the ecosystem. They also hoped that the information would elevate the arts to a wider community of stakeholders. The research process engaged a significant portion of the region’s arts ecosystem, through multiple outreach methods. What emerged from the inquiry was a picture of an arts ecosystem populated by a passionate set of creative individuals, committed to serving audiences and bringing great arts experiences to the region. Also in evidence was a limited pool of support for their work – with precious dollars being re-allocated toward other critical needs in the community; and an uneven distribution of arts activity, participation, and support, suggesting the need for re-doubled efforts to address issues of equity, diversity, and inclusion.

## Methodology

To conduct the research, HFPG and COA engaged TDC, a Boston-based nonprofit consulting firm. TDC used a mixed methods approach to the research, incorporating both quantitative and qualitative analyses. The data reviewed for the study included the following:

- Workforce demographics survey fielded by SMU DataArts in the fall of 2018
- Guidestar organizational data drawn from the most recent year of filing (2016 or 2017)
- Guidestar funder data on grants (2012, 2016)
- Creative Vitality Suite data on artist workforce and Creative Vitality Index (2012, 2017)
- Focus groups with arts organizations, artists, and arts funders conducted in February 2019

*Figure 1. Geographic Scope of the Study*



A full enumeration of methodology and sources is included in the appendices. Early findings from the research were shared in two public forums on November 7, 2018 and March 25, 2019, and discussion from these convenings helped to refine the findings as they appear in the report.

The geographic scope of the study was the 29-town region served by the Hartford Foundation for Public Giving. However, in some datasets information was aggregated by the Hartford-West Hartford-East Hartford, CT Metropolitan Statistical Area (MSA) or other areas (e.g. Hartford County, the Capitol Region). Throughout, the exact geographies included in analyses are noted.

A critical initial step to the research was to define the universe of organizations, artists, and funders that would be included in the study. It was important to HFPG and COA to reach out to a wider circle of organizations than their grantees and to include non-traditional providers, such as non-arts organizations with arts programming and for-profit arts enterprises.<sup>1</sup> In total, TDC identified 391 organizations based in Greater Hartford that offer significant arts programming. (The details about list formation are included in the appendices.) All of these organizations were invited to participate in the survey, focus groups, and convenings via email and telephone follow-up. Artists were directly invited to

<sup>1</sup> Since some of the non-arts organizations are very large (e.g. hospitals and colleges), their data were not included in financial analyses.

participate by COA. Funders were identified by review of supporter lists of regional organizations.

While the motivation was there to cast a wide net, the final lists of constituents included in the research were not as extensive as initially hoped because of gaps in the quantitative data and relatively low levels of participation in surveys and focus groups. The study includes information about 267 organizations and 17 funders from Guidestar; an additional five funders with self-reported data; 63 organizations and 700 workers from the Workforce Demographics Survey; and 37 arts ecosystem constituents from focus groups. The number of organizations included in specific analyses varied, based on availability of necessary data points.

Other limitations to the study include the following:

- The data may not adequately represent the newest and smallest organizations. The research team’s experience points toward the need for deeper and more consistent outreach to emerging and otherwise marginalized organizations and artists.
- The study does not include a specific focus on arts education. Arts education nonprofits are included in the organizational analyses, but are grouped into the community broad discipline. Focus groups were not fielded with teaching artists or educators.
- The study is inherently biased toward nonprofit arts institutions, given use of Guidestar data, which are based on IRS Form 990, the Return of Organizations Exempt from Income Tax. The findings from the Creative Vitality Suite do include the commercial sector. However, we had limited insight into for-profit arts at the organizational level.
- The Workforce Demographics Survey was fielded only in English, and therefore findings drawn from it may underrepresent foreign-born and individuals who may lack English language proficiency.
- None of the datasets reviewed are randomized samples of the underlying populations; therefore, it is impossible to interpret these findings as representative of anything other than the organizations and individuals included in the samples.

Despite the caveats, TDC believes that this report offers value as a baseline to research on the region’s arts ecosystem, particularly since it includes both qualitative and quantitative data from multiple perspectives.

## **Report Structure**

The study findings are organized into five sections: ecosystem, artists, organizations, funding, and cultural equity. In each section, perceptions about each subject, as discussed in the focus groups, are shared, and then quantitative analyses are shown. The report concludes with a summary of the key findings, discussion of their implications, and questions for further research or collaborative action.

## Ecosystem

Focus group participants were unanimous in their conviction that there is an incredible array of artists and arts organizations active in the region. At the same time, there is a sense that the activity is unevenly distributed particularly within the City of Hartford. Downtown Hartford is buzzing, while under-resourced neighborhoods like Northeast lack consistent services.

Constituents also reported low awareness of the depth and breadth of arts and culture offerings. Audiences may be loyal to particular organizations, but there is a belief that the general population is not broadly supportive of the arts in general and that Hartford arts in particular are deemed low quality. Instead, there are different audiences for different genres, and audiences patronize offerings close to home, unwilling to travel around the region for new arts experiences.

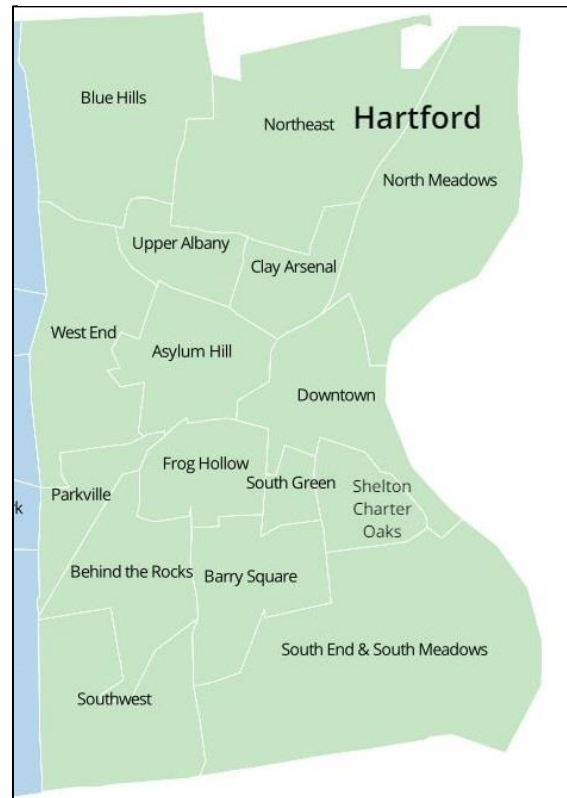
Finally, focus group participants reported that the Hartford region lacks a coherent cultural identity, possibly due to low investment in regional marketing and promotion. Consequently, Greater Hartford is not known as a cultural destination.

TDC identified several data sources that could speak to the perceptions about the ecosystem's overall vibrancy and the level of community participation in the arts. These sources support constituents' perception of a wide array of artists and arts organizations active in the region and that the majority of residents are not frequent arts patrons. However, data also indicate that arts attendance is higher in the Hartford MSA than in other metro areas.

### **Creative vitality in Greater Hartford higher than U.S. average**

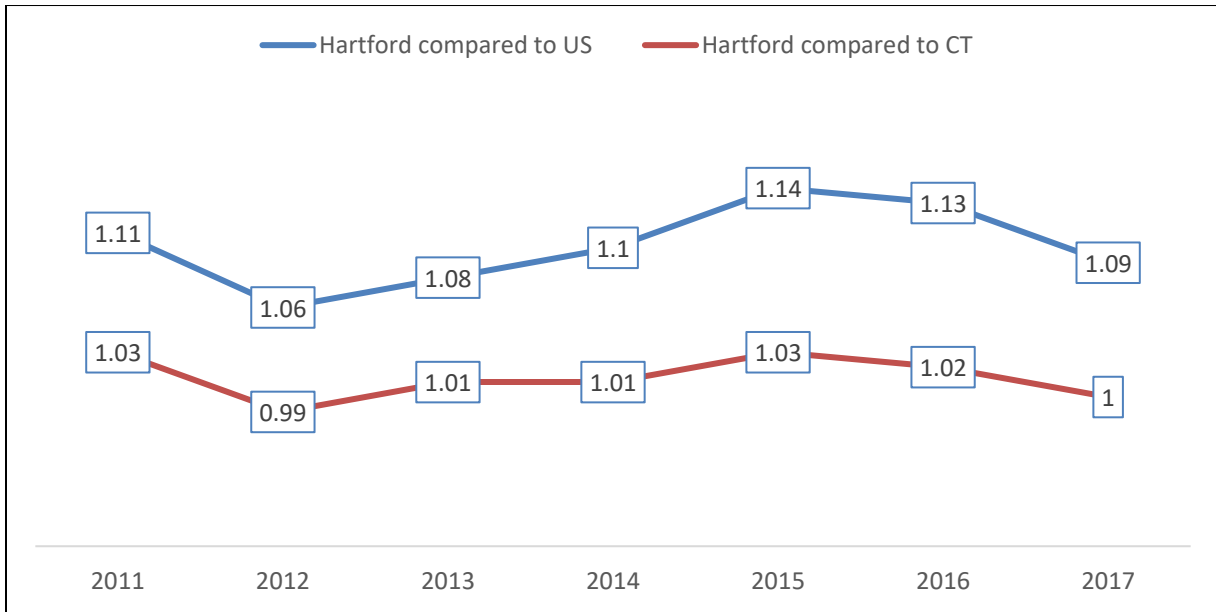
Respondents in focus groups and interviews discussed the wealth of arts and culture available in the Hartford region. By and large, the data confirm this hypothesis. Figure 3 compares the Creative Vitality Index ("CVI") of the Hartford MSA to the United States and Connecticut. The CVI is a benchmarking tool that allows users to compare the creative activity of a region to the U.S. average and other regions. The CVI measures the concentration of the nonprofit and for-profit arts sectors. Data on creative industry sales, creative occupation jobs, and cultural nonprofit revenues are combined into a population-based calculation. In the chart below,

Figure 2. City of Hartford Neighborhoods



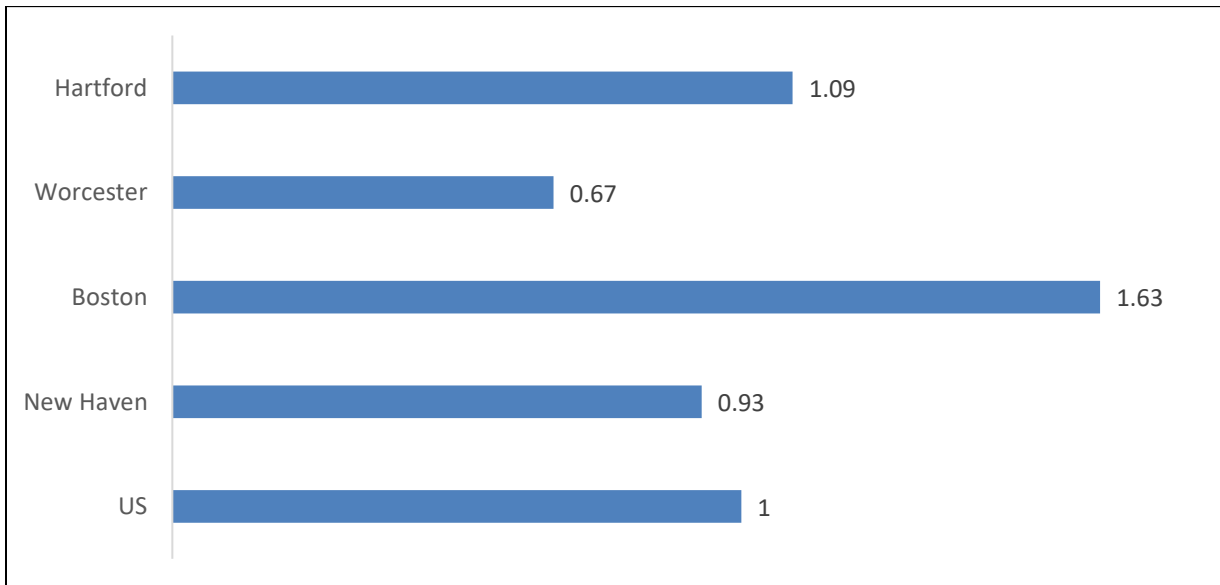
Hartford’s CVI is expressed in two ways – as compared with the U.S. average (held constant at “1”) and as compared with the state average (also held at “1”). Hartford’s creative vitality is greater than the U.S. average and equal to the state average, but it fell in 2016 and 2017 after steady increases in the previous three years. Figure 4 shows that Hartford’s CVI is higher than Worcester and New Haven, but lower than Boston.

Figure 3. Comparison of creative vitality in Hartford MSA vs. the United States and Connecticut



Source: Creative Vitality Suite

Figure 4. Comparison of CVI for Hartford MSA, U.S. average, and other metro areas



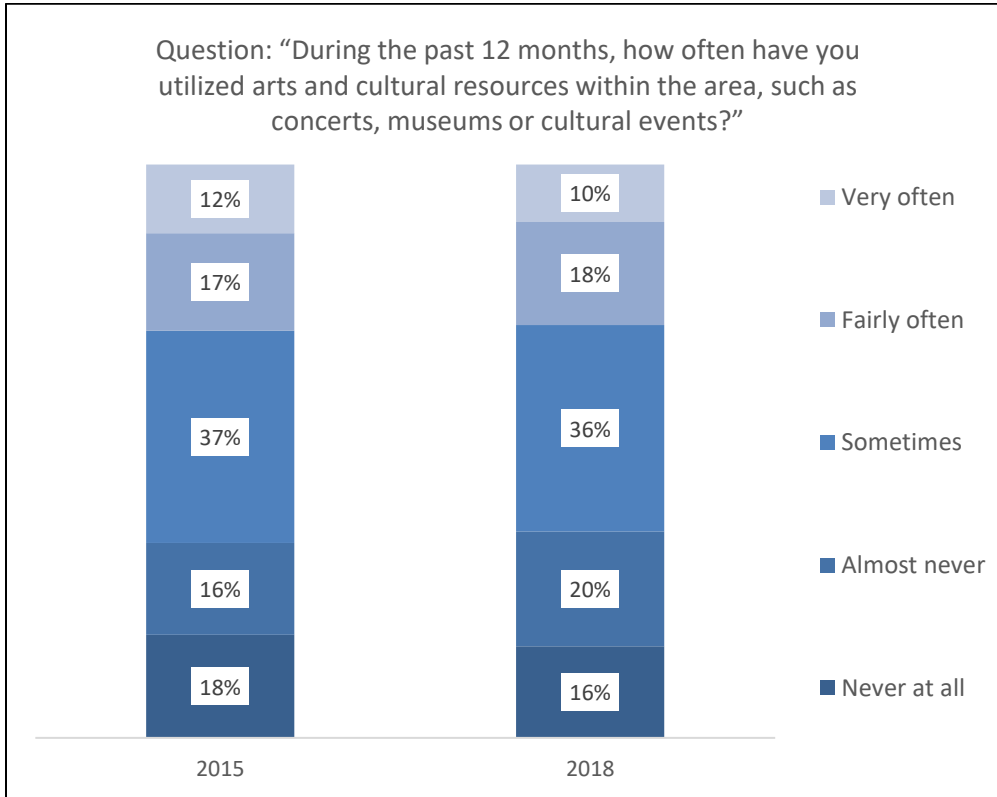
Source: Creative Vitality Suite



### Majority of Greater Hartford residents do not attend frequently

Data offers some support for focus group participants’ belief that the majority of the population does not patronize the arts on a regular basis. In 2018, the DataHaven Community Wellbeing Survey, which is administered to adults aged 18 and over statewide, found that a majority of adults in the Capitol region utilized arts and cultural resources at least “sometimes.” However, only about 30 percent utilized arts and cultural resources “very often” or “fairly often.” These percentages did not change significantly from 2015 to 2018.

Figure 5. Frequency of utilization of arts and cultural resources by Capitol region adults in 2015 vs. 2018<sup>2</sup>



Source: DataHaven Community Wellbeing Survey

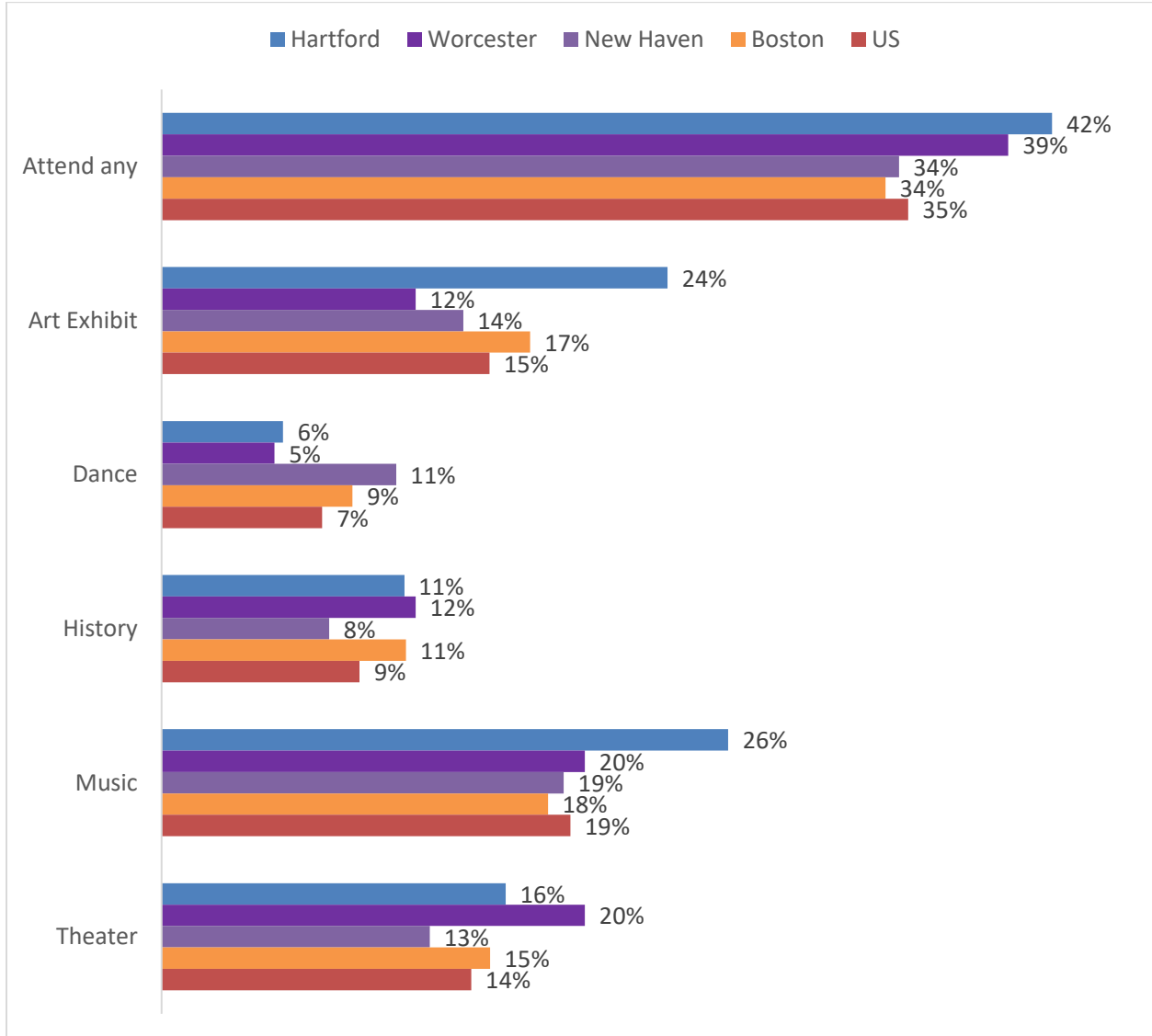
### But, they do attend more than the national average

Another data source regarding arts attendance is the U.S. Census Bureau’s Current Population Survey, which periodically poses questions regarding arts participation to a panel of American adults. Questions are asked about the type of artistic activity, the frequency of participation, training and exposure, musical and artistic preferences, school-age socialization, and computer usage related to artistic information.

<sup>2</sup> The Capitol Region Council of Governments region includes all of the HFGP’s 29 towns plus Berlin, Columbia, Coventry, Mansfield, New Britain, Plainville, Southington, Stafford, and Willington.

In July 2017, CPS found that less than half of the Hartford MSA adult population (42%) attended any arts activities, as shown in Figure 6, supporting the notion that a majority of Hartford residents are not engaged with the arts. However, it should be emphasized that Greater Hartford residents participate in the arts at a higher rate than people in Worcester, New Haven, or Boston MSAs and the national average. Digging down to the discipline level, Greater Hartford’s population is especially more engaged in attending music events and art exhibits.

Figure 6. Percent of adult population that attends arts events in Hartford MSA vs. U.S. and selected MSAs<sup>3</sup>



Source: Current Population Survey (2017)

<sup>3</sup> CPS questions are listed in the appendices.

## Artists

Human capital is an integral component of a vibrant arts and culture sector. Without support for artists, the growth of the arts sector will be stifled. Focus group participants emphasized that artists have to be entrepreneurs to flourish in Greater Hartford, and that success in Hartford is harder to achieve than in other communities. There is no dedicated arts service organization for artists of any genre. Many artists, especially young artists, have worked to create infrastructure themselves. Individual artists are constrained from reaching the next level by a lack of money and space. Programs like the COA’s READI Initiative, which has hosted convenings for under-represented artists, are welcome new opportunities. However, partnerships with institutions are not always positive. While the support of an established organization can be valuable, artists are wary of partnerships that come at the cost of their creative independence.

The Creative Vitality Suite offers insight into artist employment. The data include 78 creative occupations, ranging from architects to museum managers to journalists to restaurant workers. Among these TDC selected 25 occupations held by artists, which we aggregated and divided into three groups: art/design, performing, and writing/editing. Review of trends in these occupations in 2012 and 2017 shows that artists have a wide range of experiences by discipline and role. When compared with Boston, Worcester, and New Haven metros, Greater Hartford had the lowest rate of job growth in artist occupations between 2012 and 2017.

### Mixed experiences for Greater Hartford artists by discipline and role

Table 1. Artist jobs in the Hartford MSA

Jobs	2017 Jobs	2017 Average hourly earnings	% Change in # jobs since 2012
All Artist Jobs	17,446	\$21.28	10%
Art/Design	9,213	\$19.22	12%
Fine artists	811	\$12.45	1%
Art directors	669	\$25.87	57%
Designers	3,555	\$23.16	9%
Other Artists	590	\$10.50	4%
Photographers	3,589	\$17.04	13%
Performing	4,055	\$23.87	8%
Actors	509	\$26.49	10%
Producers and directors	790	\$30.85	42%
Dancers	90	\$18.73	-24%
Choreographers	70	\$26.35	-25%
Music directors and composers	393	\$20.23	-2%
Musicians and singers	1,766	\$21.04	4%
Entertainers, sports, and related workers	437	\$23.56	-2%
Writing/editing	4,177	\$23.33	10%

Source: Creative Vitality Suite

As shown in **Error! Reference source not found.**, there were 17,446 artist jobs in the Hartford MSA in 2017, a 10 percent increase since 2012. Among these jobs, art/design made up 53 percent of jobs; performing, 23 percent; and writing/editing, 24 percent. The most common jobs were photographer, designer, and musician/singer. The least common were in dance. The average hourly wage for all jobs was \$21.28, with fine artists and other artists making the least and producers and directors making the most. Job growth has been highly variable between disciplines: commercial art and photography appear in fairly good shape when compared with the average job growth; fine arts, design, writing, and music have held relatively steady; and dance is in serious decline. In theater, producers and directors show higher job growth, while actors' jobs are average.

### Greater Hartford lagging in artist job growth

Data suggest that artist jobs in Greater Hartford are growing at a slower pace than in peer metro areas. The Boston and Worcester MSAs have seen five-year growth above 30 percent, compared to 10 percent in the Hartford MSA. The New Haven MSA, at 12 percent, is more in line with Hartford. At the discipline level, trends are moving in similar directions, albeit at different rates. Art directors, photographers, actors, and writers are experiencing job growth, while jobs for dancers and choreographers are lagging in all cities.

Table 2. Artist jobs in Hartford MSA and peer metro areas

	Hartford MSA	Boston MSA	Worcester MSA	New Haven MSA
All Artist Jobs in 2017	17,446	116,314	12,839	12,560
% Change in number of jobs since 2012	10%	32%	31%	12%
<b>Art/Design</b>	<b>12%</b>	<b>35%</b>	<b>34%</b>	<b>13%</b>
Fine artists	1%	25%	22%	7%
Art directors	57%	75%	82%	68%
Designers	9%	21%	14%	10%
Other Artists	4%	26%	24%	10%
Photographers	13%	47%	50%	12%
<b>Performing</b>	<b>8%</b>	<b>25%</b>	<b>21%</b>	<b>10%</b>
Actors	10%	30%	43%	28%
Producers and directors	42%	28%	31%	20%
Dancers	-24%	-7%	-8%	-17%
Choreographers	-25%	6%	-9%	-16%
Music directors and composers	-2%	21%	5%	6%
Musicians and singers	4%	26%	21%	9%
Entertainers, sports, and related workers	-2%	24%	21%	3%
<b>Writing/Editing</b>	<b>10%</b>	<b>31%</b>	<b>33%</b>	<b>11%</b>

Source: Creative Vitality Suite

## Organizations

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A recurring theme in focus groups was the perception that Greater Hartford has too many organizations and not enough money. Organizations are concerned that resources are spread too thinly, and there is intense competition for a shrinking pie of grants and contributions. These concerns exist for organizations both large and small. Large organizations, including those that receive line-item grants from the state, report feeling squeezed. Meanwhile, small organizations feel like the large ones get more than their fair share of resources and that “the money never goes to the little guys.” Because of the widespread competition, there is limited collaboration among organizations. This problem is compounded by the lack of basic coordinated programs like co-op advertising.

To learn more about Greater Hartford’s arts organizations, TDC reviewed data from Guidestar, an online database of information about nonprofit organizations drawn from digitized data from the Internal Revenue Service. Organizational data were reviewed across several dimensions:

- Aggregate numbers and spending of organizations
- Distribution of organizations and spending by budget size
- Distribution of organizations and spending by artistic discipline
- Presence of available capital

To provide context, the Greater Hartford data are shown side-by-side with information from other metropolitan areas, as analyzed by TDC for a previous arts landscape study. Unfortunately, the choice of comparison metros was dependent on the previous study, a 2015 report focused on Boston, and are not perfect analogs to Greater Hartford. Baltimore and Cleveland are the most directly comparable to Hartford in terms of population and GDP. Another caveat to the comparison is the difference in time, since the Boston study was based on 2012 data.

*Table 3. Comparison Cities*

MSA	Year	Population	GDP in real 2009 dollars
Hartford	2017	1.2M	\$79B
Baltimore	2012	2.7M	\$156B
Boston	2012	4.6M	\$341B
Chicago	2012	9.5M	\$583B
Cleveland	2012	2.1M	\$108B
Houston	2012	6.1M	\$436B
Minneapolis	2012	3.3M	\$203B
Philadelphia	2012	6M	\$352B

*Sources: American Community Survey 5-Year Estimates, U.S. Bureau of Economic Analysis*

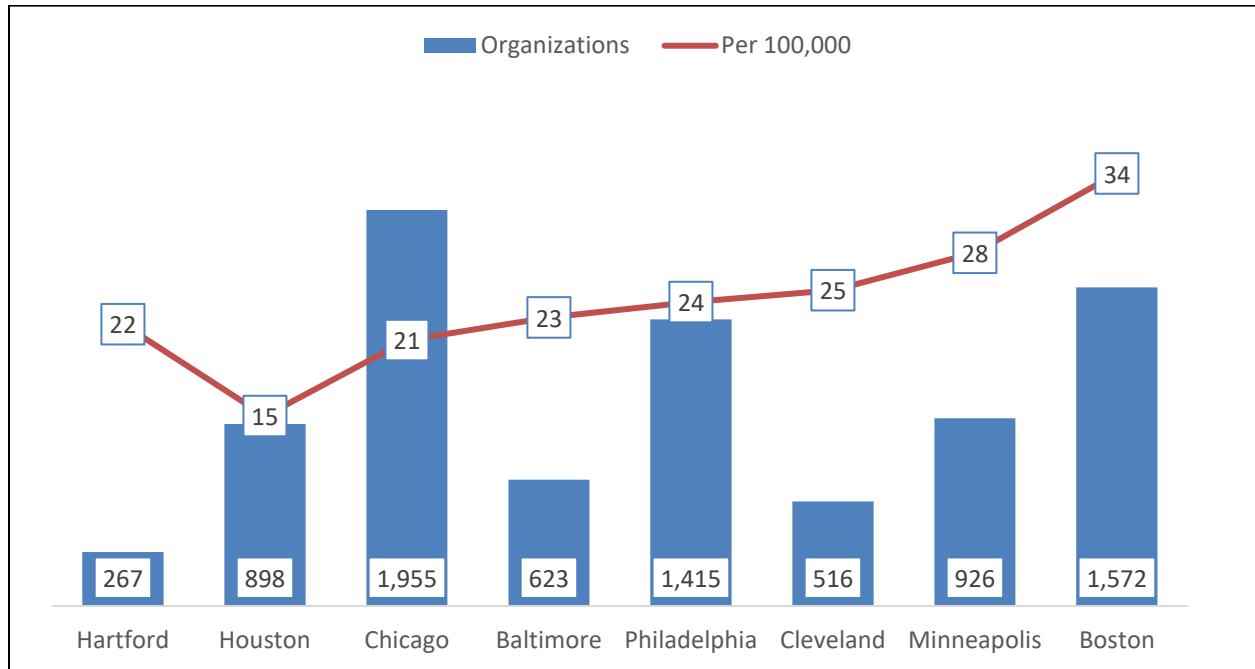
The Guidestar data substantiate the perceptions of density and also of constrained resources across all budget sizes. Greater Hartford is comparable to larger metros in terms of density and spending of arts organizations. Among organizations, those with budgets of over \$5 million

make up a substantial portion of dollars spent though not as large as might have been assumed from their number. One third of Greater Hartford organizations reviewed show evidence of financial fragility, a rate comparable with those in other communities. When reviewed by discipline and budget size, the experience varies: half of community organizations and 40 percent of performing arts organizations show poor financial health while only 10 percent of history/humanities organizations do. Nearly half of mid-sized organizations show financial fragility, while 29 percent of smalls and 38 percent of large organizations do.

**Greater Hartford comparable to larger metros in terms of density and spending**

The density of arts organizations in Greater Hartford is comparable to metro areas like Chicago, Baltimore, and Philadelphia. Houston was the community with the lowest density in TDC’s past study, and Boston was the second highest (after San Francisco).

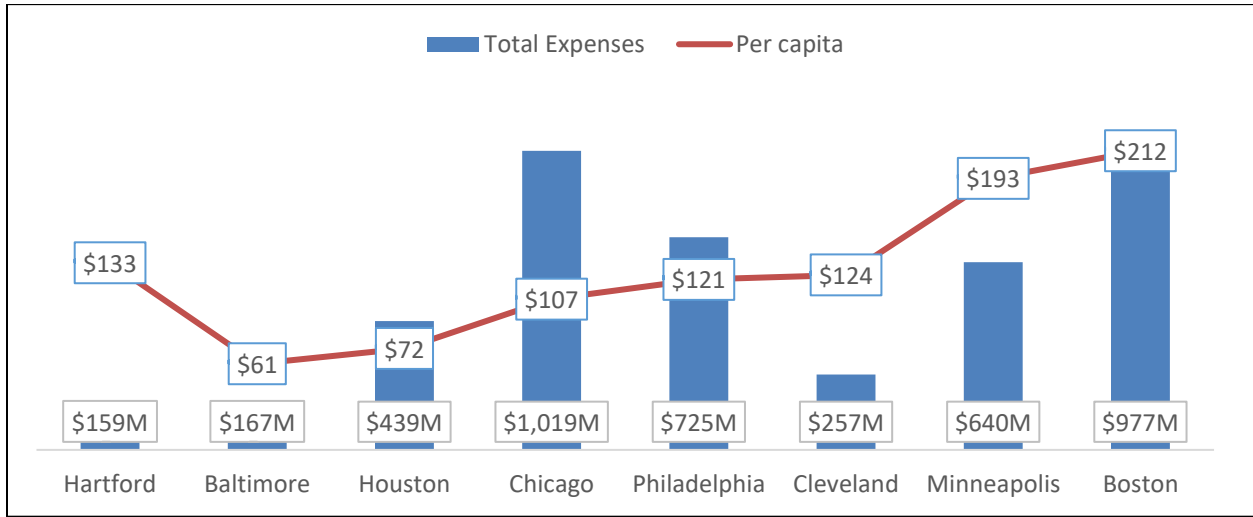
Figure 7. Arts organizations by MSA, raw count vs. per 100,000 residents



Sources: Guidestar and TDC

On a spending basis, Greater Hartford is well within the pack. As shown in Figure 8, there is \$133 per Greater Hartford resident spent by arts organizations. The per capita spending in Greater Hartford is higher than Baltimore, Chicago, Cleveland, Houston, and Philadelphia, although it falls short of Boston and Minneapolis.

Figure 8. Annual per capita spending by arts organizations by metro area



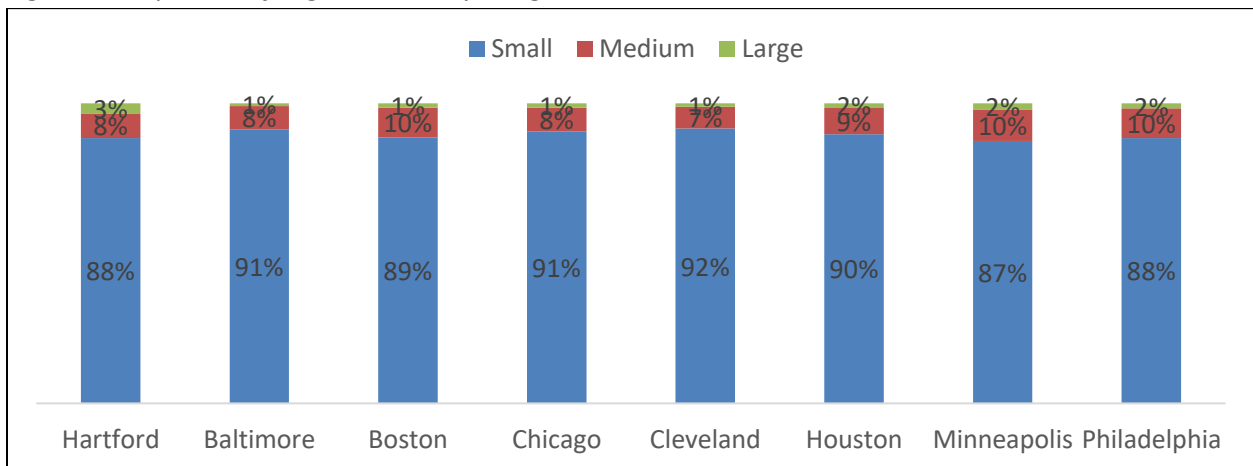
Sources: Guidestar and TDC

Note: Hartford N=124

### Substantial impact on the system from large organizations

Scale is a factor not only of the ecosystem as a whole but also at the organizational level. It determines an organization’s business model and its role in the marketplace. A large budget implies broad reach: the financial heft to present boldface names and market to a mass audience. Smaller budgets imply the ability to present works that speak to a specific audience, to focus on a specific artistic voice, and to give new artists a chance to present their work. Small organizations can also give amateur artists an outlet for expression. With organizations of different scale, an arts market can present consumers and artists with a breadth and depth of choice. TDC defined budget size cohorts as follows: Small (under \$500,000), Mid-sized (\$500,000 to \$5 million), and Large (above \$5 million).

Figure 9. Proportion of organizations by budget size



Sources: Guidestar and TDC

Note: Hartford N=241

Similar to other metro areas, the majority of organizations in Greater Hartford have budgets under \$500,000. However, Greater Hartford has a higher proportion of large organizations than the other cities. A two percentage point difference equates to two additional large organizations in Hartford vs. Cleveland and Baltimore, which each had six. Each additional large organization takes up a significant part of the financial pie, especially in the smaller communities. In Hartford, on average, each of its eight large organizations takes up 8 percent of total spending.

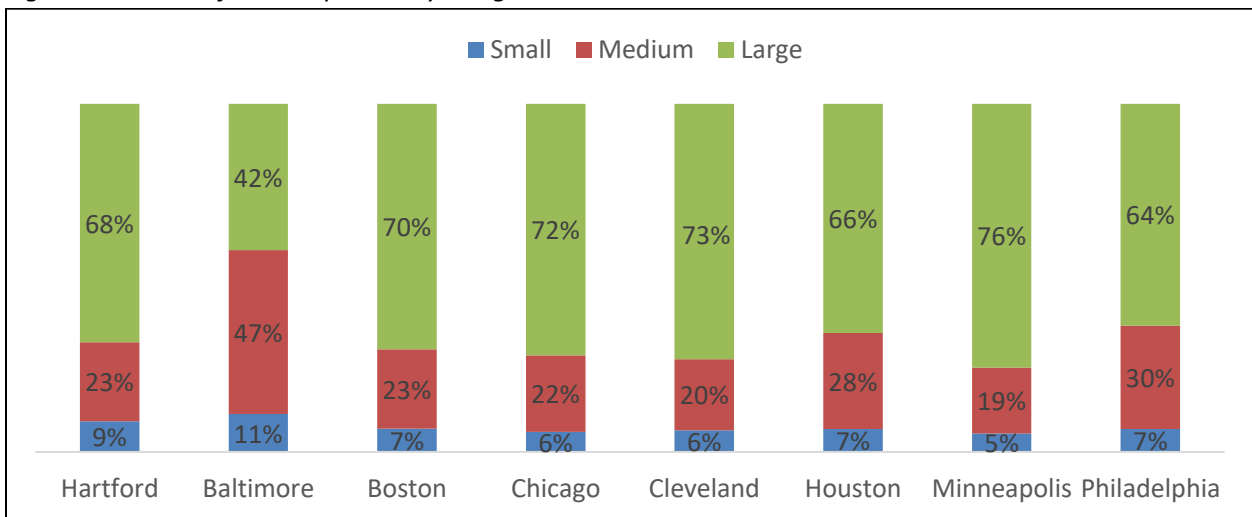
Table 4. Large organizations

MSA	Large Orgs	Average Expense	% of Ecosystem-Wide Expense
Hartford	8	\$14M	8%
Baltimore	6	\$12M	7%
Boston	23	\$30M	3%
Chicago	28	\$26M	3%
Cleveland	6	\$31M	12%
Houston	14	\$21M	5%
Minneapolis	20	\$24M	4%
Philadelphia	24	\$19M	3%

Source: Guidestar and TDC

Given that Hartford has a higher proportion of large organizations, one might expect to see a higher proportion of spending by those organizations. However, the data shows that this is not the case. Large organizations in Hartford account for a similar share of expenses as large organizations in the comparison cities, except for Baltimore. Baltimore’s large organizations are fewer in number and smaller in size than any other community reviewed. Cleveland, on the other hand, has fewer large organizations than Hartford, but its bigs are very big.

Figure 10. Share of total expenses by budget size



Sources: Guidestar and TDC

Note: Hartford N=241



In most communities, large organizations are perceived as crowding out smaller organizations, particularly in the competition for contributed revenue. It is important to note that large organizations often have missions that are simply expensive. Operating “anchor institutions” such as an encyclopedic art museum, science museum, or symphony orchestra at a national standard generally costs north of \$10 million, wherever they are located. Institutions that attempt to fulfill these missions at a lower price point find it difficult to compete for talent and content at a national level, and are relegated to regional or local status. Also, since many anchor institutions require significant fixed assets, stewardship of facilities is a part of the base operating cost as well, unless there is significant government subsidy.

### Higher proportion of community organizations

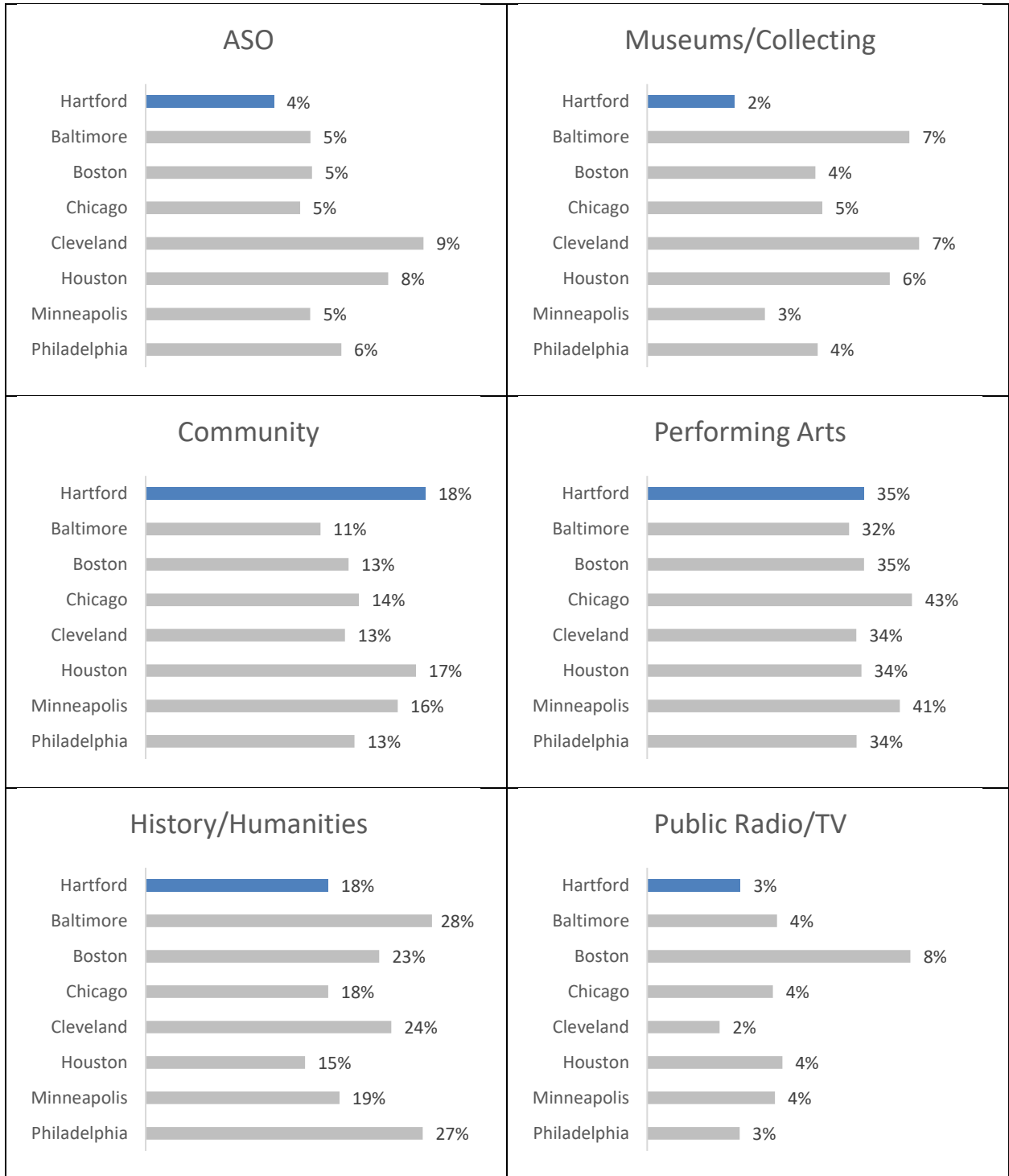
The arts ecosystem includes a wide range of disciplines, including dance, visual arts, theater, film, and arts education, to name a few. TDC divided organizations into seven broad discipline categories, including:

Table 5. Broad disciplines

Broad Discipline	Included Sub-disciplines
<b>ASO</b>	Alliance/advocacy organizations, management & technical assistance, professional societies & associations, arts council/agency, arts service activities/organizations, fundraising
<b>Community</b>	Cultural/ethnic awareness, folk arts, community celebrations, commemorative events, arts education
<b>History/Humanities</b>	Printing & publishing, history museums, humanities organizations, historical societies & historic preservation
<b>Museums/Collecting</b>	Museum & museum activities, art museums, children’s museums, natural history & natural science museums, science & technology museums
<b>Other</b>	Visual arts organizations, arts & cultural organizations
<b>Performing Arts</b>	Performing arts centers, dance, ballet, theater, music, symphony orchestras, opera, singing choral, music groups/bands/ensembles
<b>Public Radio/TV</b>	Media & communication organizations, film & video, television, radio

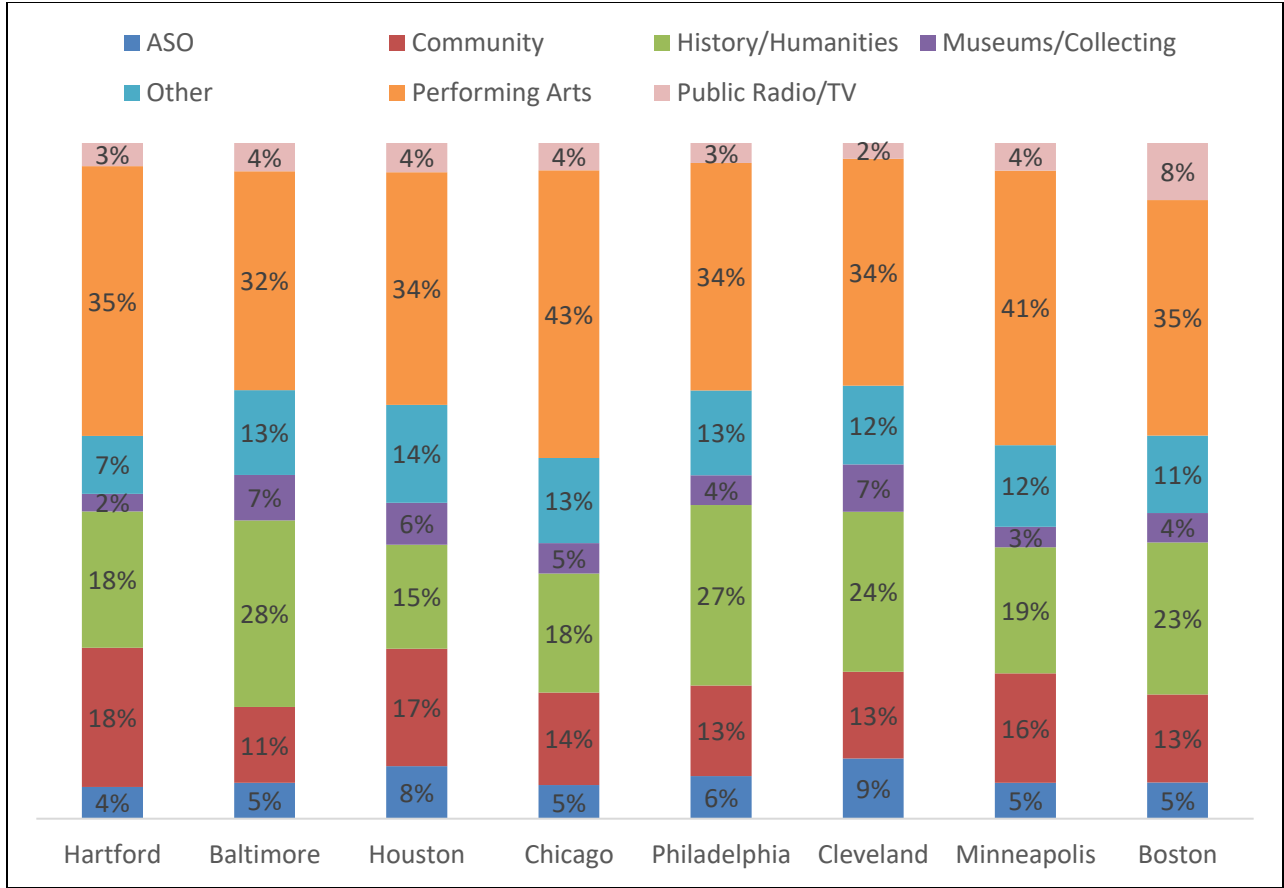
Having critical mass across a broad range of disciplines is an important aspect of vibrant arts ecosystems. When looking at the overall distribution of organizations in Greater Hartford by discipline, it is not significantly different from other metro areas. In all of the metros studied, performing arts is the most dominant group, followed by history/humanities. The most notable difference between Greater Hartford and other metro areas is in the higher prevalence of community organizations at 17 percent. That finding suggests that Greater Hartford may have a robust cohort of organizations seeking to serve specific ethnic communities and neighborhoods.

Figure 11. Distribution of organizations by discipline, by MSA



Sources: Guidestar and TDC

Note: Hartford N=267



Sources: Guidestar and TDC

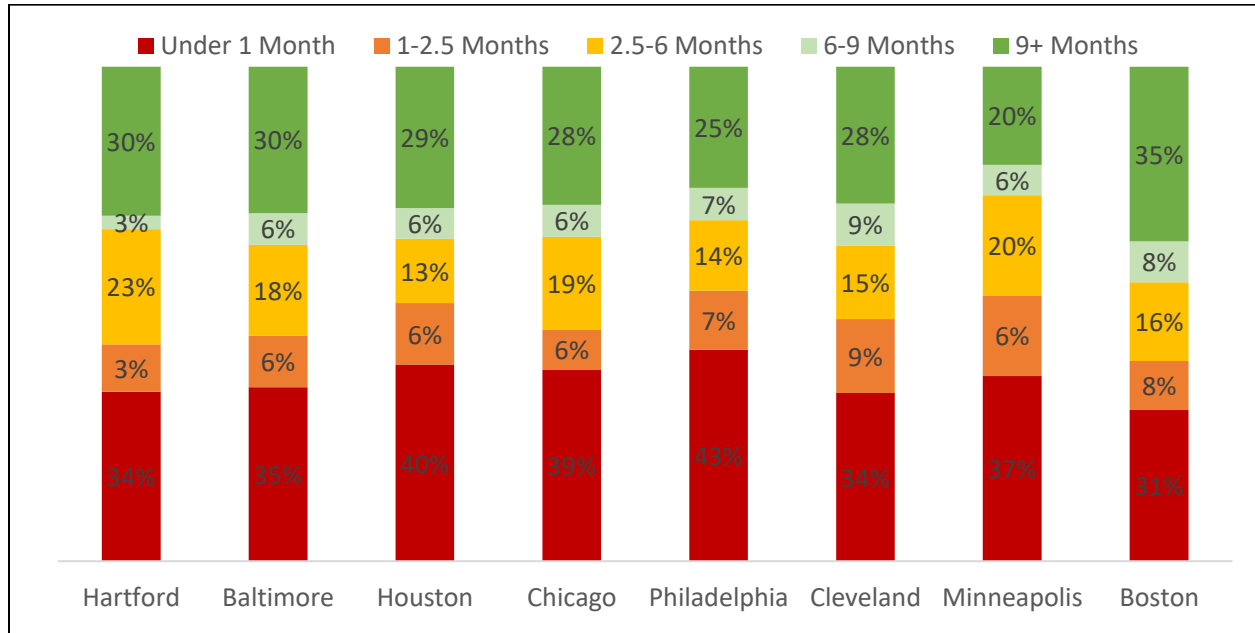
Note: Hartford N=267

### One third of organizations are financially fragile

One way of assessing financial health is to look at an organization’s available unrestricted net assets (“available URNA”), or the sum total of the liquid resources organizations have built up through surpluses that are not subject to donor restrictions. Available URNA measures the degree of resources an organization has to mitigate risk or invest in itself. Available URNA is calculated by subtracting donor restricted assets and net equity in fixed assets (i.e. facilities) from total net assets. To normalize for budget size, available URNA is divided by one month of expense. TDC interprets less than one month of available URNA as an indicator of financial distress.

Among all the metros in the study, between 30 and 45 percent of cultural organizations had less than one month of available URNA. In Greater Hartford, 34 percent of organizations are in this position, which is in line with the other cities studied.

Figure 12. Distribution of organizations by months of unrestricted net assets

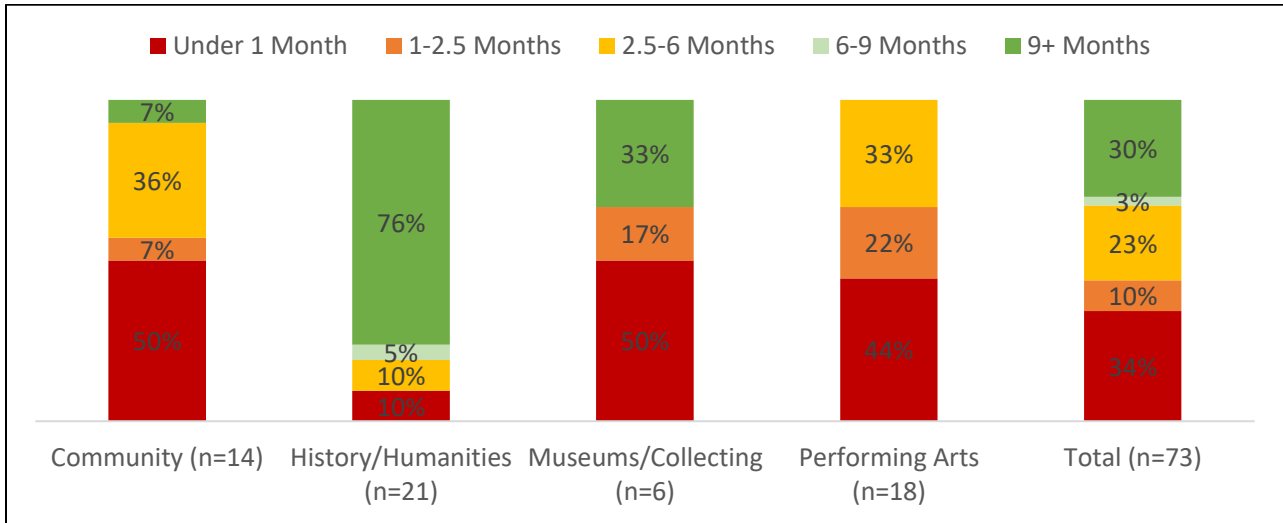


Sources: Guidestar and TDC

Note: Hartford N=73

Different discipline groups have disparate outcomes with available URNA. In Greater Hartford, as in other cities, history organizations are less likely to be in the “Under 1 Month” group. On the other hand, half of all community organizations, performing arts organizations, and museums/collecting are financially vulnerable.

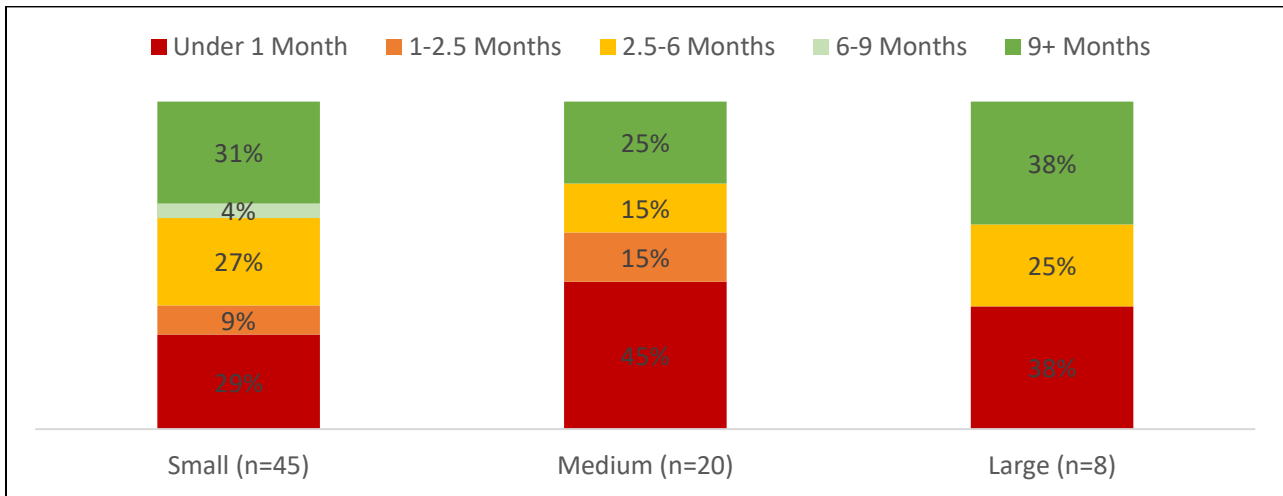
Figure 13. Available URNA by discipline



Source: Guidestar

A greater proportion of mid-sized organizations than other budget sizes exhibit signs of poor financial health. Among mid-sized organizations in Greater Hartford, 45 percent have less than one month of available URNA, compared with 29 percent of small organizations and 38 percent of large organizations.

Figure 14. Available URNA by budget size



Source: Guidestar

## Funding

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Focus group participants agreed that arts funding in Greater Hartford is constrained. There is consensus that sources are limited and dollars have decreased. Due to financial issues at the municipal level, support from the City of Hartford has all but disappeared. Meanwhile, organizations feel that foundation support is not reliable because funders change their priorities frequently. Organizations' greatest need is general operating support, but those grants are less accessible than in the past. Small organizations feel like the doors to the foundation and corporate funder world are closed to them. There is a lack of transparency in the application process and a sense that access to corporate dollars is all about personal relationships. Grants are very competitive, and small organizations, few of which employ grantwriters, are not always sure if it is worth it to apply.

Guidestar provides a way to observe data on the funding landscape by looking at the types of revenues that nonprofit arts organizations report. Unfortunately, the IRS does not require them to separate private contributions by source (e.g. individual donors, foundations, corporations). It is possible to use Guidestar to observe foundation giving, since they are nonprofit entities themselves and have to file Form 990. Form 990 requires organizations to provide details on grants, and with some analysis, it is possible to identify grants to Greater Hartford arts organizations. Below, the organizational data are reviewed first, and then the Guidestar foundation grant information is combined with additional data on grants from HFPG, COA, and federal funding agencies.

The data are not comprehensive enough to show a definitive picture of funding constraint. However, they do show that – at least in the foundation realm – there are limited funders. TDC reviewed Guidestar data on Greater Hartford-based arts funders, and found less than 20 that give over \$100,000 each year. While their support grew between 2012 and 2016, it did not grow as quickly as giving to other causes. Among organizations, high dependence on contributed revenue is prevalent in Greater Hartford. When comparing grant support with expenses, some kinds of organizations receive lower than expected levels of support, most notably community organizations. Moreover, the perception that large organizations are receiving more than their fair share of grant support is not supported by the data.

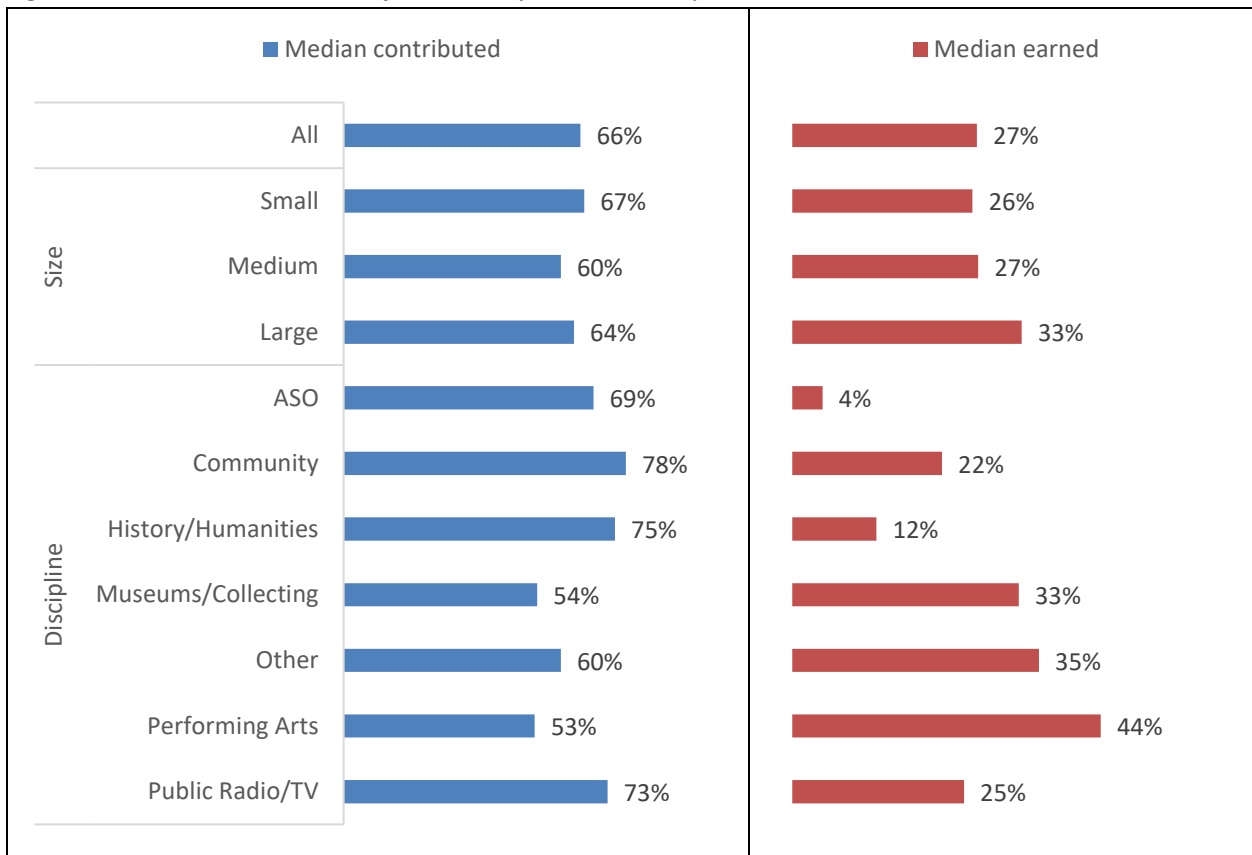
### **High dependence on contributions among Greater Hartford arts nonprofits**

Arts nonprofits can garner resources from a mix of sources. Program-based earned revenues arrive as the result of transactions with individuals for mission-related goods or services, such as attendees who buy tickets, students who pay tuition, or customers who purchase artworks. Organizations can also earn money in other ways, such as renting space for weddings or licensing their intellectual property. The average nonprofit arts organization cannot cover its annual budget through earned revenues alone, and must raise funds from philanthropic

individuals and institutions. A fortunate few nonprofits have endowments that generate significant funds for operating use.

As shown in Figure 15, organizations in Greater Hartford are highly dependent on contributed revenue. Among all organizations, the median proportion of revenue received from earned sources is 27 percent. The median proportion of contributed revenue is 66 percent. Performing arts organizations are the least reliant on contributed revenue, while arts service organizations are the most dependent on those sources of income. Endowment is only a common source for large organizations and museums. For the median large organization, endowment generates 5 percent of total revenue.

Figure 15. Median distribution of revenue by size and discipline



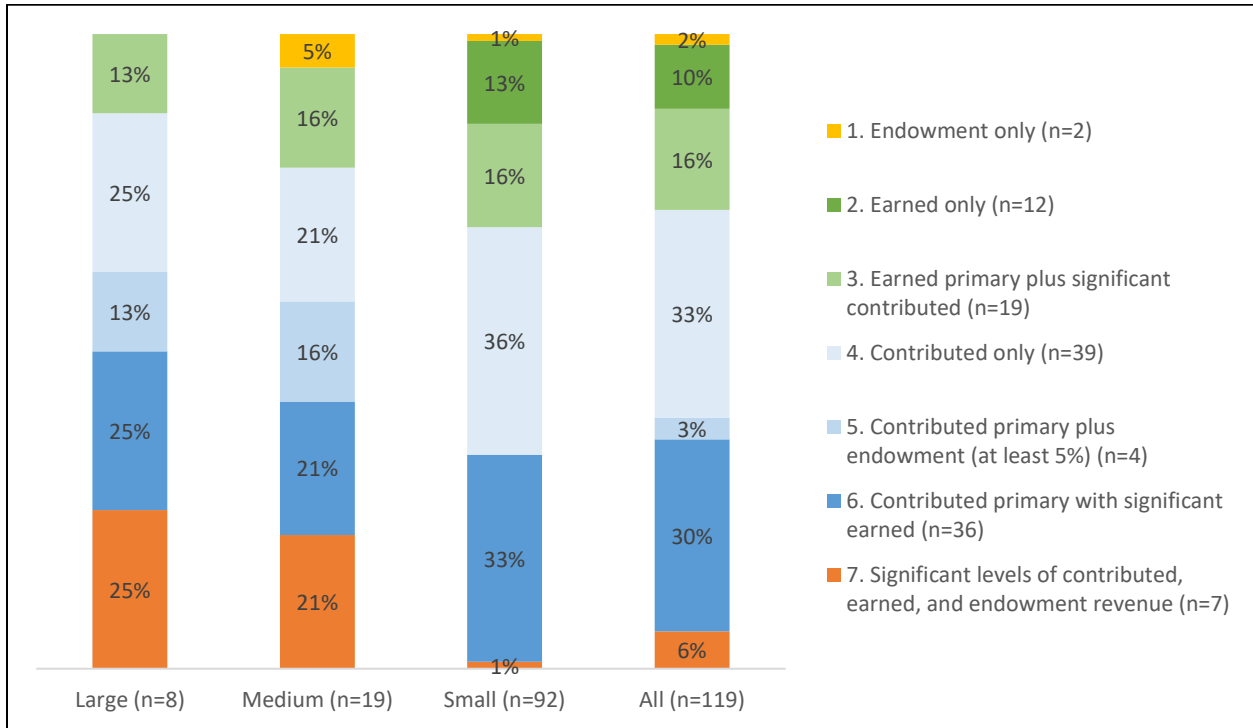
Source: Guidestar

Note: N=119

Figure 16 shows the proportion of organizations with different types of revenue mix, and underlines the high dependence on contributions, placing nearly 70 percent of organizations in a contributed revenue driven mix category. About 45 percent of organizations are dependent on a single type of revenue: 2 percent on endowment, 10 percent on earned, and 33 percent on contributed. Most of these single type revenue organizations have small budget size.

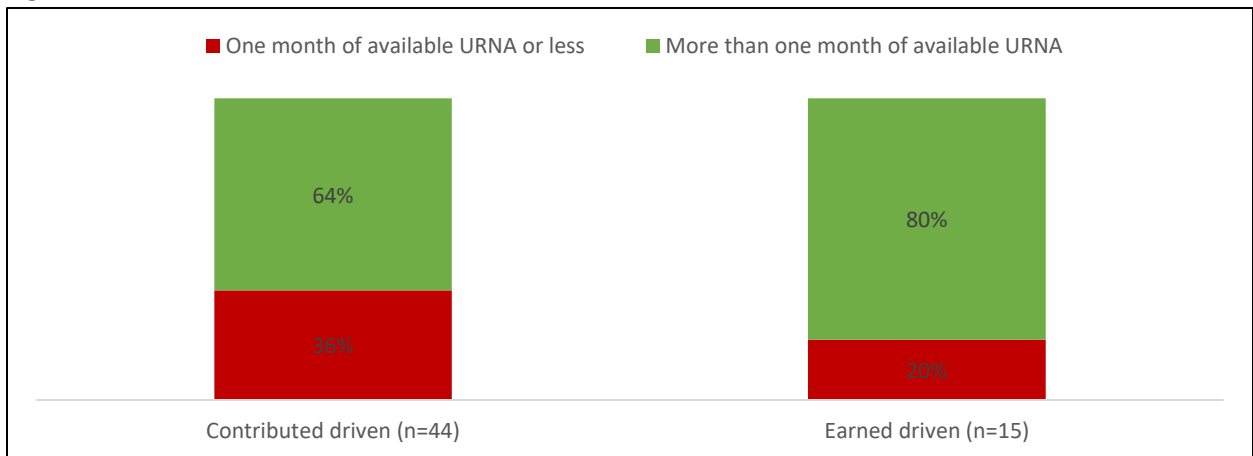
Dependence on contributed revenue may be correlated with poor financial health. As shown in Figure 17, 36 percent of organizations with contributed revenue as their primary source have one month of available URNA or less, while 20 percent of earned revenue driven organizations fall into that category.

Figure 16. Revenue mix by budget size cohort



Source: Guidestar

Figure 17. Revenue mix drivers and available URNA



Note: Contributed driven includes groups 4-6 from Figure 16; Earned driven includes groups 2-3.

Source: Guidestar

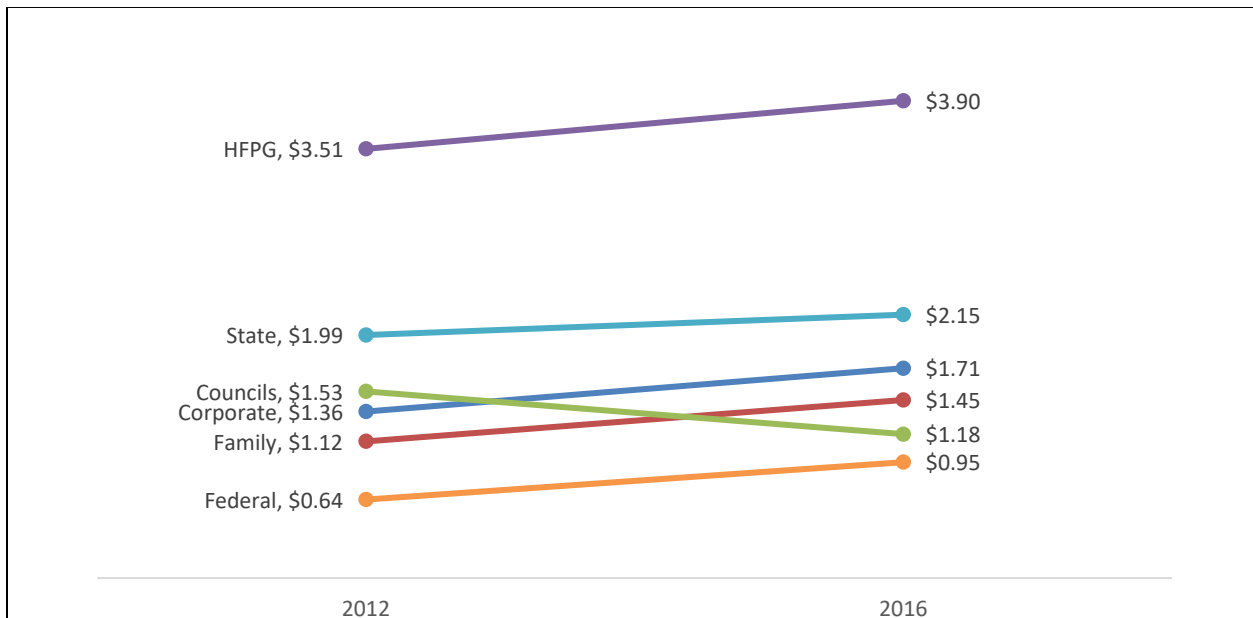


### There are limited significant arts supporters in Greater Hartford

TDC identified 22 arts funders in the region with valid data from 2012 and 2016 to include in the analysis: six corporate foundations, nine family foundations, the Greater Hartford Arts Council, the Connecticut Humanities Council, HFPG, COA, and three federal funding agencies. To zero in on their funding to the arts in Greater Hartford, TDC matched their grantees with organizations in our list, and found a total of 520 grants made in 2016 and 465 grants made in 2012. Support from these sources represents approximately 8 percent of the total contributed revenue in the organizational ecosystem described in the previous chapter of this report. TDC did not have a way to quantify funding from individuals and corporations who do not give through nonprofit foundations.

The total dollars from these grants grew from \$10.1 million in 2012 to \$11.3 million in 2016. While this 12 percent growth rate outpaced inflation of 8 percent, it is far lower than the 29 percent growth of funding to arts nonprofits nationally, reported by Giving USA.

Figure 18. Greater Hartford Arts Funding from 22 Sources, 2012 and 2016 (in millions of dollars)



Sources: Guidestar, HFPG, COA, IMLS, NEH, NEA

Of the 22 funders, only two gave over \$1 million in 2016, the Hartford Foundation for Public Giving and the Connecticut Office of the Arts. The amounts reported for HFPG include all giving, including discretionary and non-discretionary. In 2016, 12 percent of HFPG’s giving went to Greater Hartford arts organizations. The Greater Hartford Arts Council’s grants fell below \$1 million in 2016. It is important to note that the reduction in giving from the Arts Council reflects the constrained corporate funding environment. Unlike a foundation, the Arts Council does not have a significant endowment and must raise the funds it grants each year, and thus its budget is subject to same vagaries of the philanthropic marketplace experienced by its

grantees. Other notable funders include the John and Kelly Hartman Foundation, which showed the largest growth between 2012 and 2016, and the Aetna Foundation, which had the largest drop. Travelers was remarkable in its expansion to arts funding over this period.

The 22 funders reviewed are shown in Table 6, sorted from largest to smallest in 2016 giving.

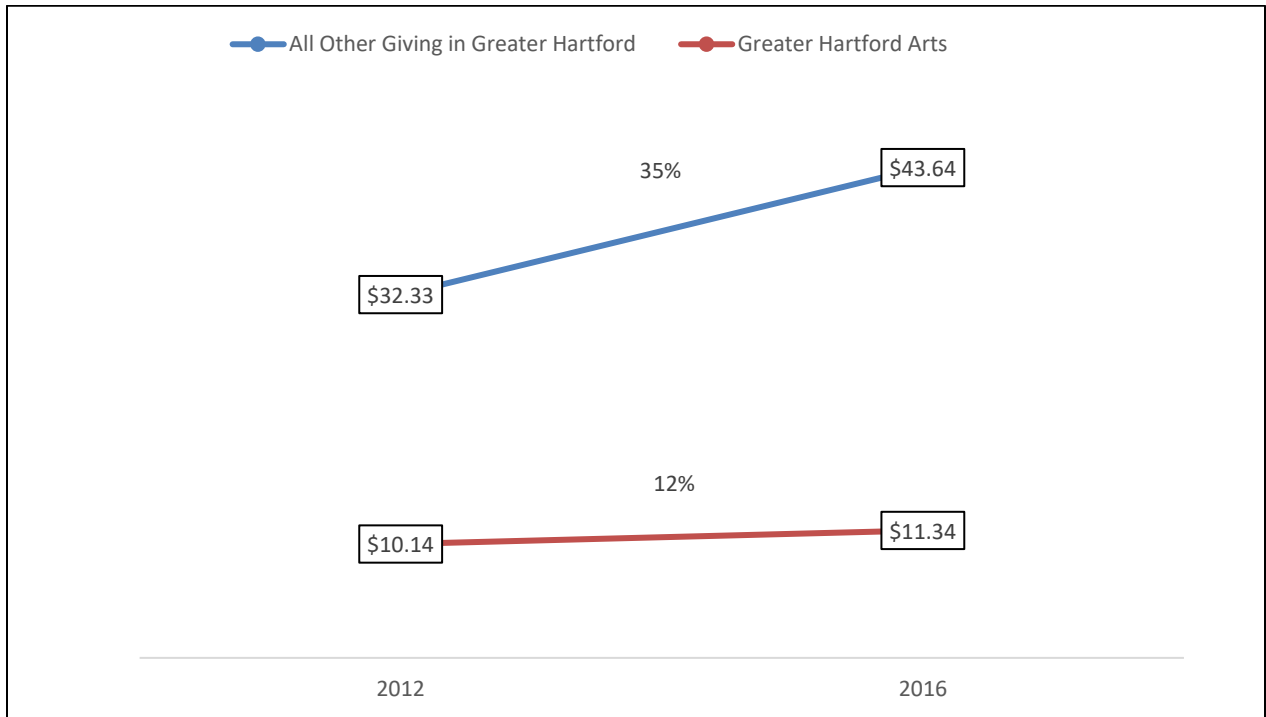
Table 6. Greater Hartford Arts Funders

Type	Name	2012	2016
HFPG	Hartford Foundation for Public Giving	\$3,506,765	\$3,899,517
State	Connecticut State	\$1,985,931	\$2,152,009
Councils	Greater Hartford Arts Council	\$1,432,815	\$995,740
Federal	Institute of Museum and Library Services	\$424,393	\$745,204
Corporate	Travelers Foundation	\$335,000	\$597,500
Corporate	SBM Charitable Foundation	\$266,475	\$380,947
Family	William and Alice Mortensen Foundation	\$258,210	\$360,078
Family	John and Kelly Hartman Foundation	\$112,139	\$338,100
Corporate	Newmans Own Foundation	\$360,000	\$295,000
Family	Edward C and Ann T Roberts Foundation	\$252,000	\$270,500
Corporate	Bank of America Charitable Foundation	\$199,073	\$215,056
Corporate	Shubert Foundation	\$175,000	\$215,000
Federal	National Endowment for the Arts	\$217,000	\$190,000
Councils	Connecticut Humanities Council	\$92,400	\$180,366
Family	Andrew J & Joyce D Mandell Family Foundation	\$115,750	\$171,000
Family	Cheryl Chase and Stuart Bear Family Foundation	\$233,450	\$149,270
Family	Katherine K and Henry K McLane Charitable Trust	\$97,000	\$111,000
Family	Burton & Phyllis Hoffman Foundation	\$18,000	\$24,000
Family	The William H and Rosanna T Andrulat Charitable Foundation	\$20,000	\$21,000
Federal	National Endowment for the Humanities	\$0	\$11,553
Corporate	Aetna Foundation	\$25,000	\$11,000
Family	Lucille Lortel Foundation	\$10,000	\$10,000
	<b>TOTAL Greater Hartford Arts Giving</b>	<b>\$10,136,401</b>	<b>\$11,343,840</b>

### Private arts funding grew slower than giving to other causes in Greater Hartford

Growth in arts funding in Greater Hartford was also slower when compared to giving to other causes. Among the 22 funders reviewed, only four are solely dedicated to supporting arts and culture in Greater Hartford. Others must balance their arts giving in a larger portfolio. When Greater Hartford arts funding is placed side by side with total giving, arts funding growth pales in comparison, as shown in Figure 19. This disparity indicates that the arts may not fare well when compared to other domains, such as education and human social services.

Figure 19. Greater Hartford Arts Giving vs. All Other Giving, 2012 and 2016 (in millions of dollars)



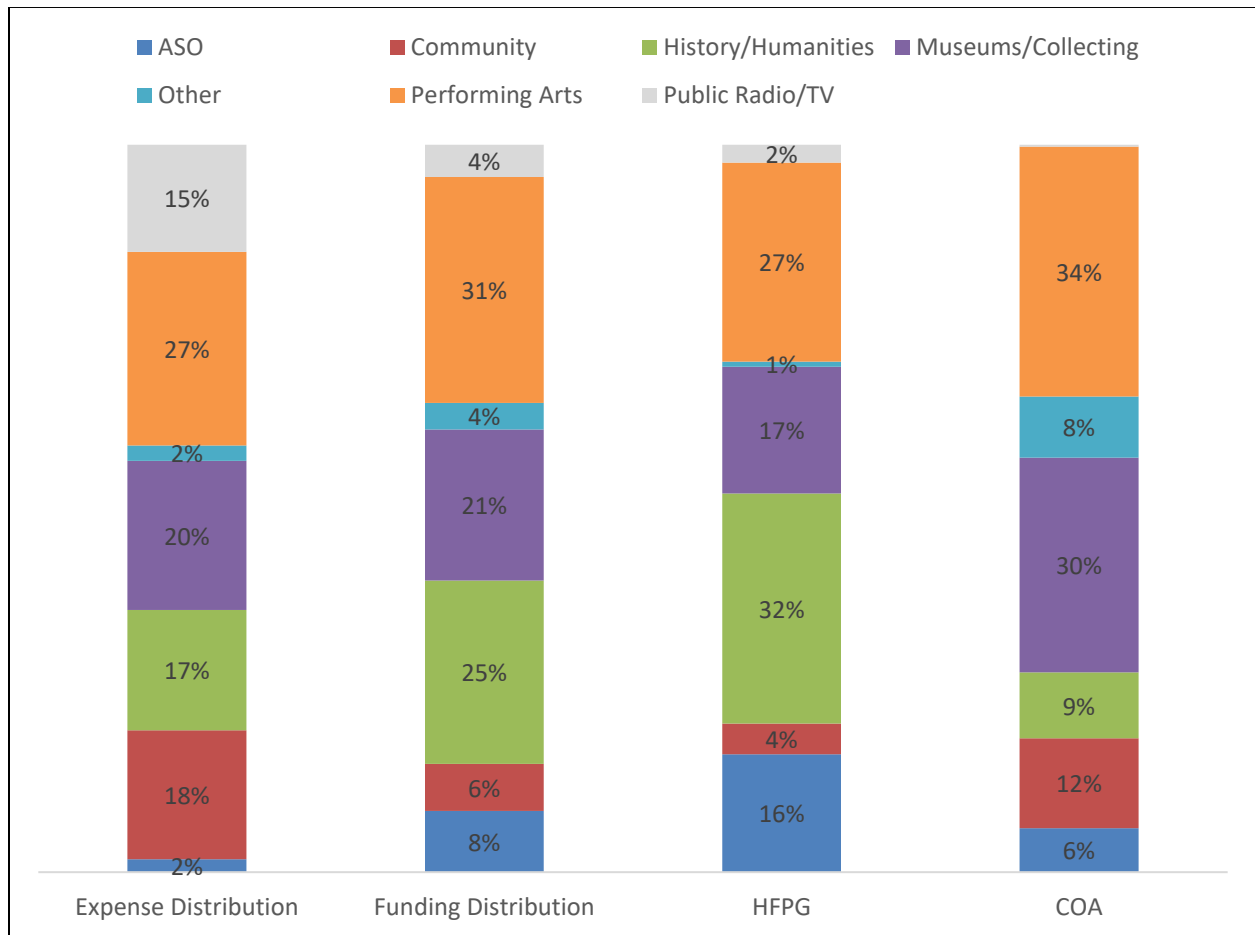
Source: Guidestar

**Community and media organizations have lower than expected support**

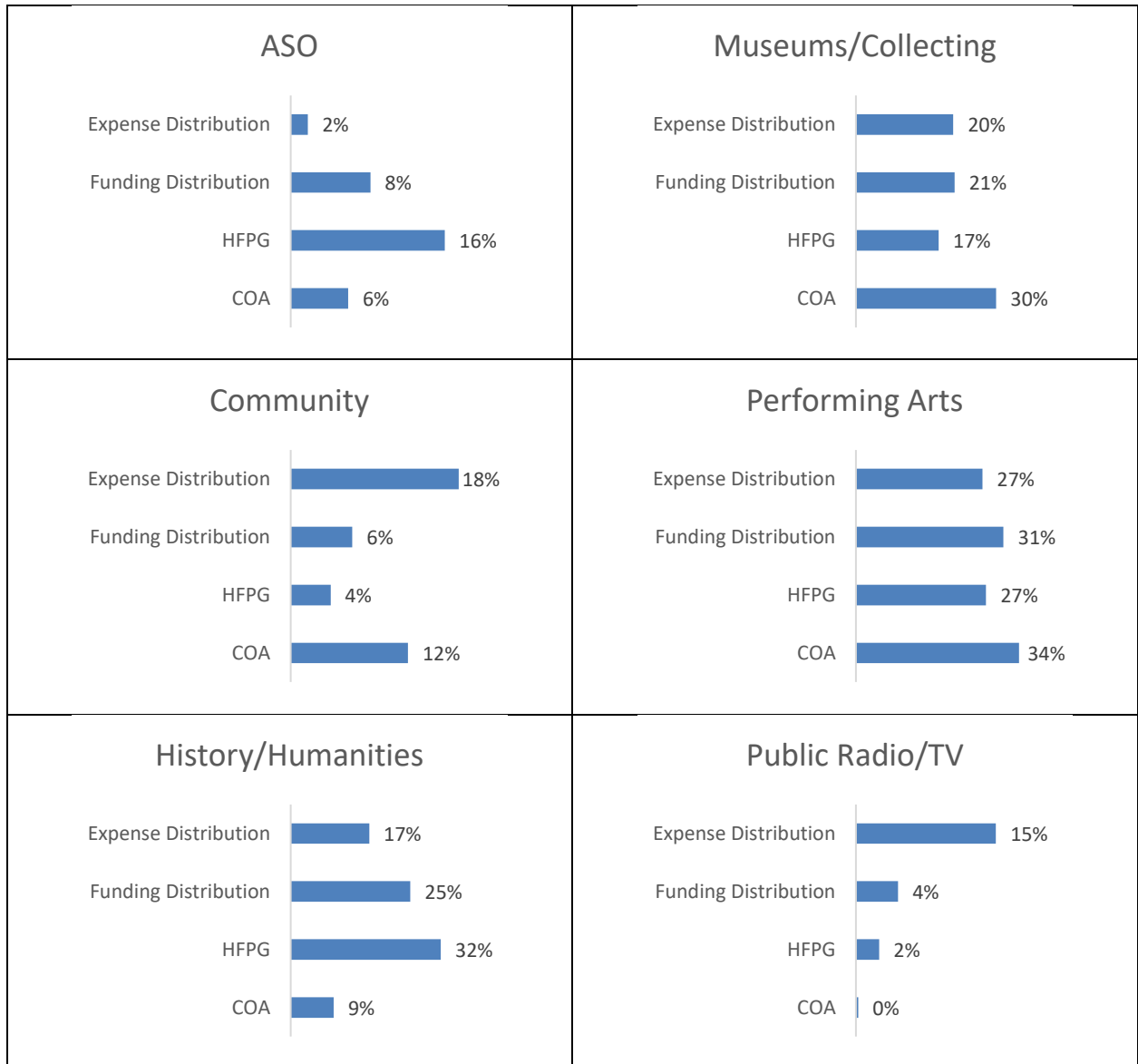
TDC was able to map grants by the 22 funders back to specific arts nonprofits. The following analyses report on distribution of the 2016 grants by discipline and budget size.

When the grants were reviewed by discipline, the data show that funding is not proportionately distributed. Figure 20 compares the distribution of organizational expenses to the funding distribution by discipline. Arts service organizations and history/humanities appear to be receiving disproportionately large portions of support from the 22 funders. While history organizations make up 17 percent of arts spending, they received 25 percent of the 2016 grants. This finding is even more surprising given that the state’s historic preservation grants are not included in the data. On the other hand, community and media organizations receive smaller proportions of the support than their spending percentages. Figure 20 also reveals the distribution of funding by HFPG and COA, showing that HFPG in particular provides a substantial amount of its support to history. For its part, COA is focused more on museums and performing arts.

Figure 20. Organizational Expense Compared to Funding by Discipline



Source: Guidestar

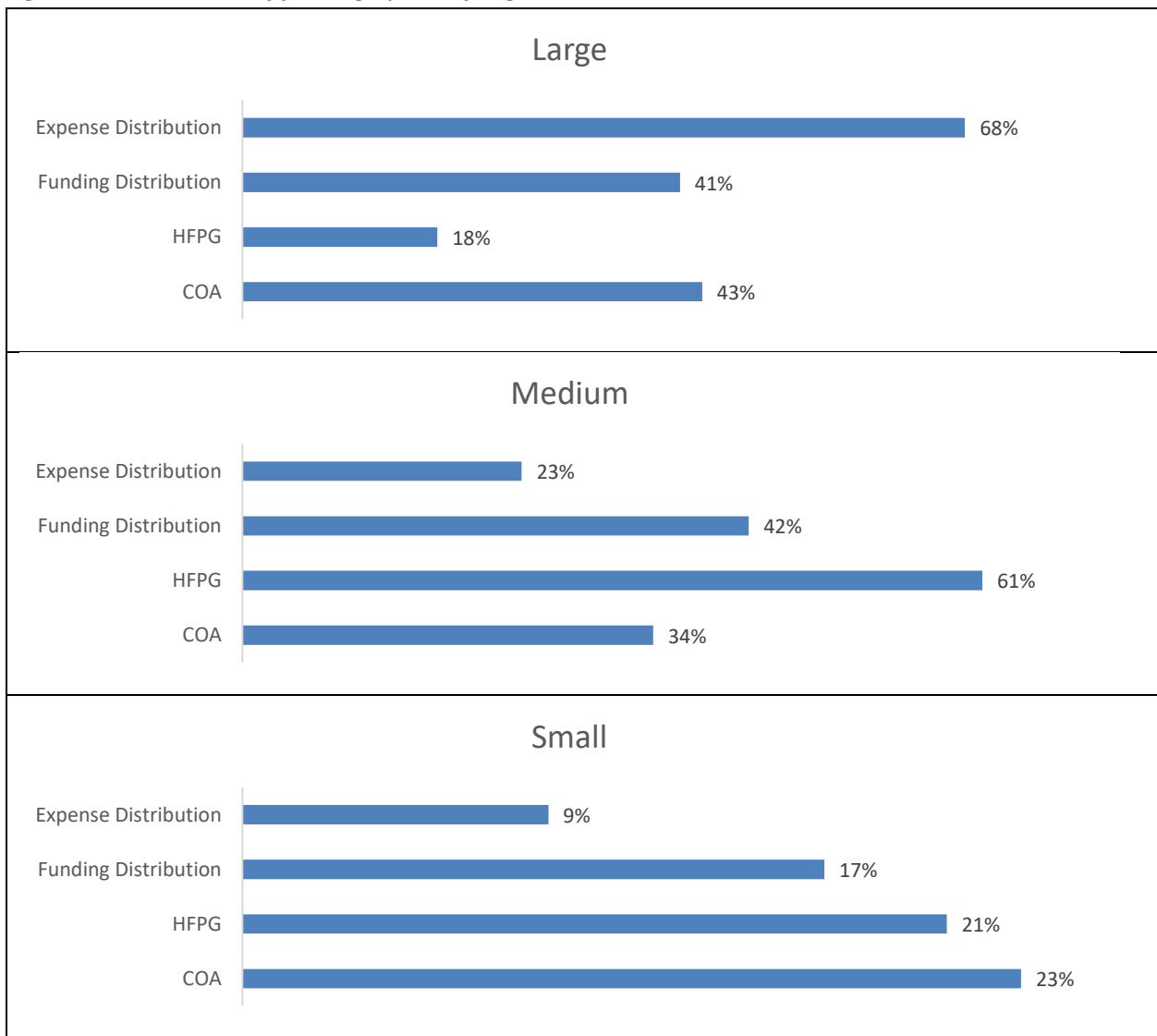


### Large organizations support is not disproportionately large

Figure 21 shows a similar analysis shifted to organizational budget size cohort. Focus group participants reported the concern that large organizations are getting more than their fair share of support. The data do not bear out that perception.

Despite the fact that large organizations account for 68 percent of total expenses, they receive only 41 percent of total funding. Mid-sized and small organizations, on the other hand, are receiving disproportionately larger slices of support from the 22 funders in question. HFPG is leaning particularly heavily on mid-sized giving.

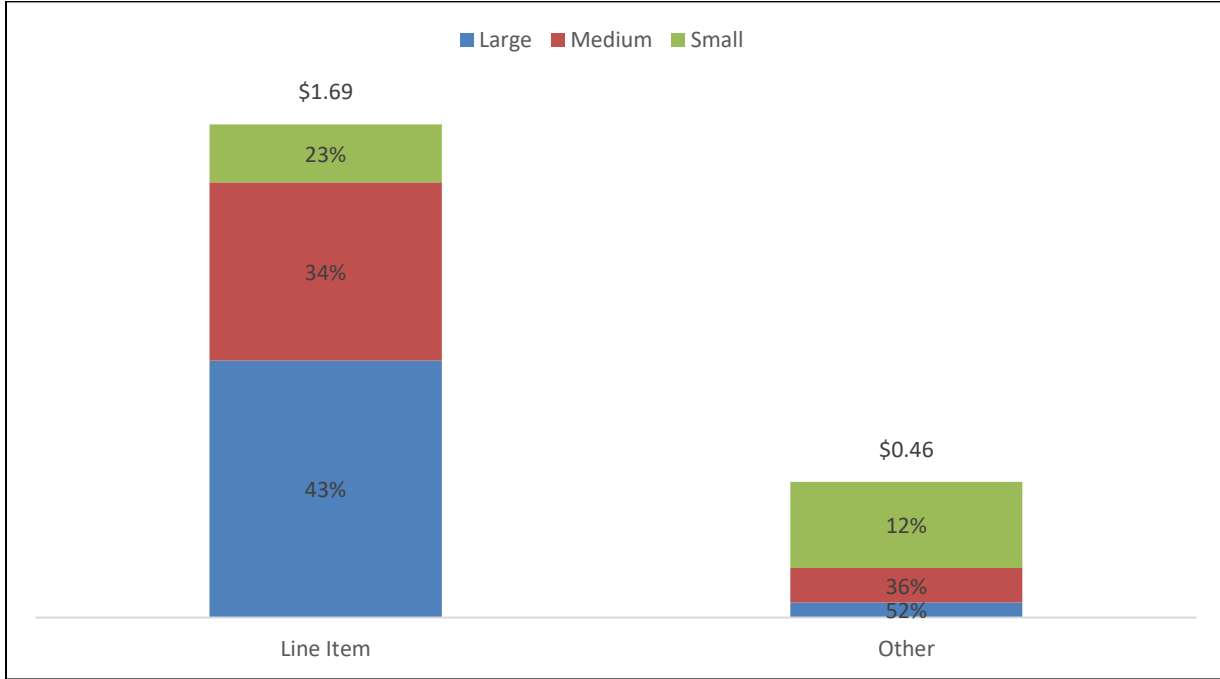
Figure 21. Distribution of funding by size of organization



Source: Guidestar

COA funding bears a closer look. After disaggregating line-item funding from COA’s other support, its emphasis on small organizations is shown. The lion’s share of dollars going to large organizations from the state is based on mandated line items, rather than discretionary funding.

Figure 22. Connecticut Office of the Arts funding by budget size and program (in millions of dollars)



Source: COA

And, while the average grants awarded to large organizations are larger, median grant sizes are similar across all budget sizes.

Table 7. Grants by Budget Size

Budget Size	Total Grants	Average Size of Grant	Median Size of Grant
Large	129	\$35K	\$6K
Medium	202	\$23K	\$5K
Small	176	\$11K	\$5K

Source: Guidestar

## Cultural Equity

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Cultural equity was raised as an issue of critical importance in focus groups and by funders. Talking about cultural equity is often challenging because the term has no standard definition, like its close cousin, “diversity.” In some contexts, “cultural equity” (and “diversity”) are used to refer exclusively to equity and inclusion for people of color. In others, the umbrella extends wider to include other subordinated groups, such as women, LGBTQ people, and people with disabilities. TDC’s review of literature on cultural equity uncovered a broad array of perspectives on what cultural equity means and how we will know if it has been achieved. TDC crystallized these points of view into nine potential cultural equity outcomes. Reading of work by Createquity and Holly Sidford contributed to this outcomes framework, particularly outcomes 1, 2, 4, and 9.

### Organizational Focus

1. Established arts institutions have audiences that are representative of the communities in which they operate.
2. Organizations that are focused on artists of underrepresented groups achieve a significant scale and present their work to a broad audience.
3. Small, community-based organizations that serve underrepresented groups are able to flourish.
4. Funders provide more resources to community-based organizations.
5. Staff making decisions at established arts organizations are representative of their communities.

### Individual Focus

6. Artists from underrepresented groups are able to advance in their careers.
7. The demographics of arts audiences reflect those of the community’s population.
8. All people live in close geographic proximity to arts activities.
9. People from underrepresented groups have ownership over shaping cultural life in their communities.

TDC had two primary sources to observe whether the arts are equitably distributed and available to all: focus groups and the Workforce Demographics Survey. Additionally, the Current Population Survey includes information about arts audiences by race and ethnicity. These data substantiate that people of color are not equitably represented in the arts workforce and among arts audiences. Moreover, they also suggest that the organizations focused on serving specific ethnic communities are disproportionately suffering from poor financial health and receive lower than expected amounts of grant support. The data also show that people in their twenties and early thirties are present in the workforce, particularly as staff at large organizations. Nurturing



young arts leaders will be a critical challenge for the arts ecosystem as Baby Boomers age out of the workforce.

### **Established organizations are conducting outreach but not measuring impact**

Focus group participants noted that large organizations in the region recognize the need to engage with all Greater Hartford residents and are taking steps to increase the racial and income diversity of their audiences. An important gap in their efforts was reported: demographic data about audiences is not being collected and so the success of outreach efforts is not being measured.

### **Organizations serving some underrepresented groups exist, but not all are flourishing**

Focus group participants included representatives from organizations with a social justice mission, community-based organizations serving the predominantly African American neighborhood of Northeast with arts programming, and organizations serving children with disabilities. A lack of organizations serving Latinx artists and audiences was reported. While Latinx artists are present in Greater Hartford, there is no place with a mission to showcase their talents. Also discussed was the fact that there are a number of important organizations that serve underrepresented audiences that are either financially fragile or that require immediate succession planning, since their operations are dependent on the efforts of long-term leaders.

### **Funders may not be supporting community-based organizations**

As noted in the previous section, community organizations are receiving funding that is not proportionate to their portion of total arts spending. Focus group participants observed that it is large established organizations that are receiving funding to address cultural equity, while smaller organizations – who may already be reaching underserved audiences – are being overlooked.

### **Representation in the arts workforce is mixed**

Focus group participants noted that despite much effort the arts workforce is predominantly white. Organizations are aware that they must make inclusive hiring a priority, but they have not been seeing results. Various reasons were posited, including a reliance on grant-funded positions, low salaries and few opportunities for career advancement, and rising credential requirements. Focus group participants also discussed how diversity is not a box to check and building an inclusive workplace takes more in-depth work than improved hiring practices.

To understand more about the demographic makeup of the Hartford arts workforce, SMU DataArts fielded a survey in the fall of 2018. Invited to participate were 391 organizations from HFPG's 29-town region and 145 individual artists. After 14 weeks in the field, the survey yielded 700 individual responses, representing 63 organizations. Among these, 494 responses

from 44 organizations could be analyzed on the basis of organizational discipline and budget size. The survey explored demographics across the following dimensions: race/ethnicity, country of origin, age, disability status, gender, and LGBTQ status. TDC found comparable demographic statistics to give the survey findings context.

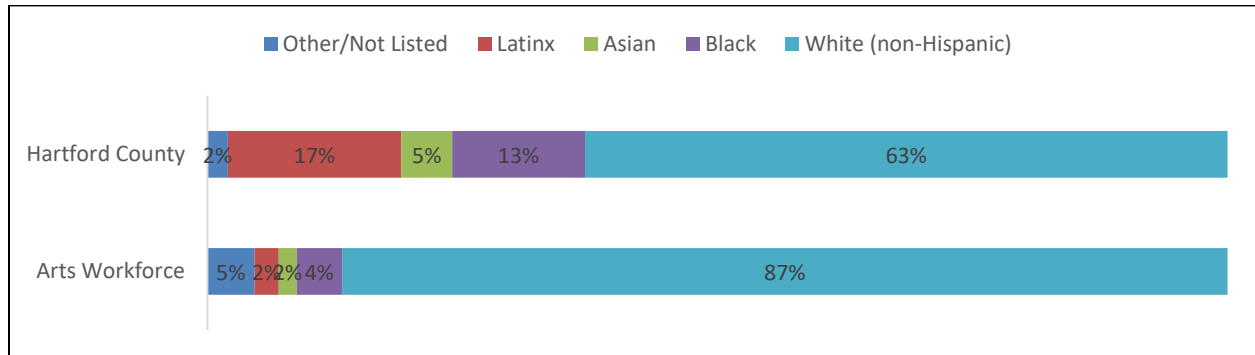
*People of color are underrepresented*

As shown in Figure 23, the survey results show that people of color are underrepresented in the Hartford arts workforce. Specifically, the survey found that:

- The arts workforce is more white than the general population.
- While 17 percent of the population in Hartford county is Latinx, they are missing from the arts workforce.

Focus groups posited that Latinx arts workers are underrepresented because the survey was not offered in Spanish. They noted that Latinx artists are active in Greater Hartford, but that there is a gap in organizations that support them specifically.

*Figure 23. Racial demographics of the Hartford arts workforce compared to Hartford County population*

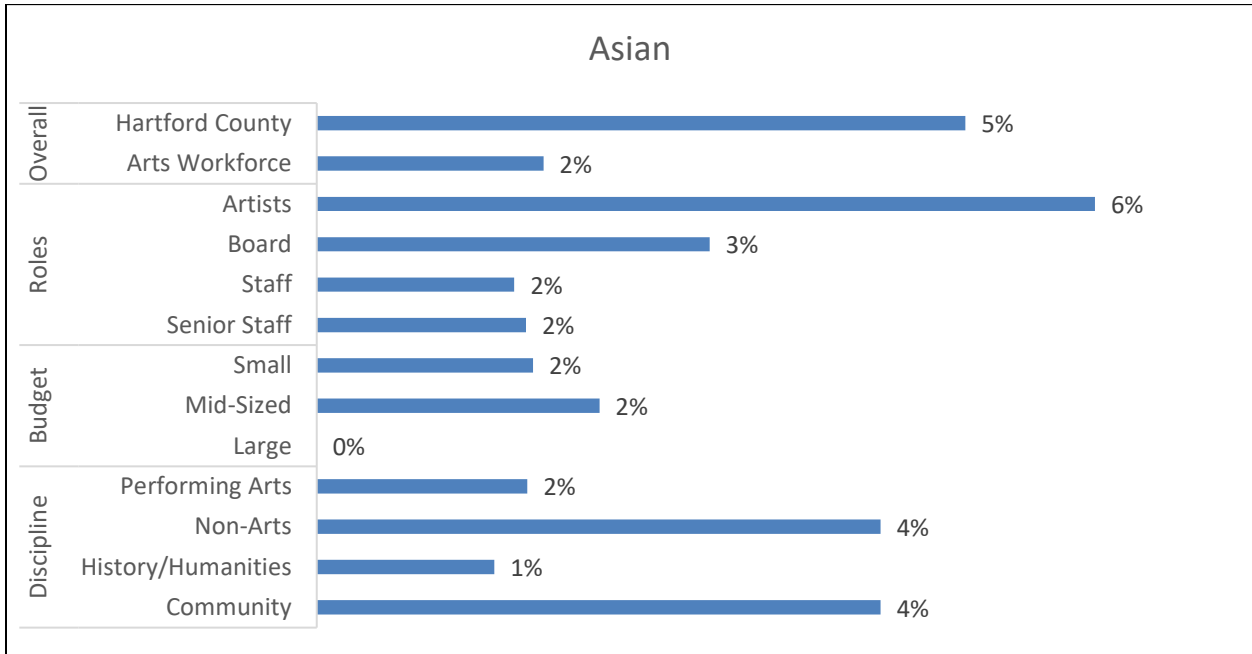


Sources: *Workforce Demographics Survey, American Community Survey*

When the statistics are reviewed by role, discipline, and budget size cohorts, the following findings emerge:

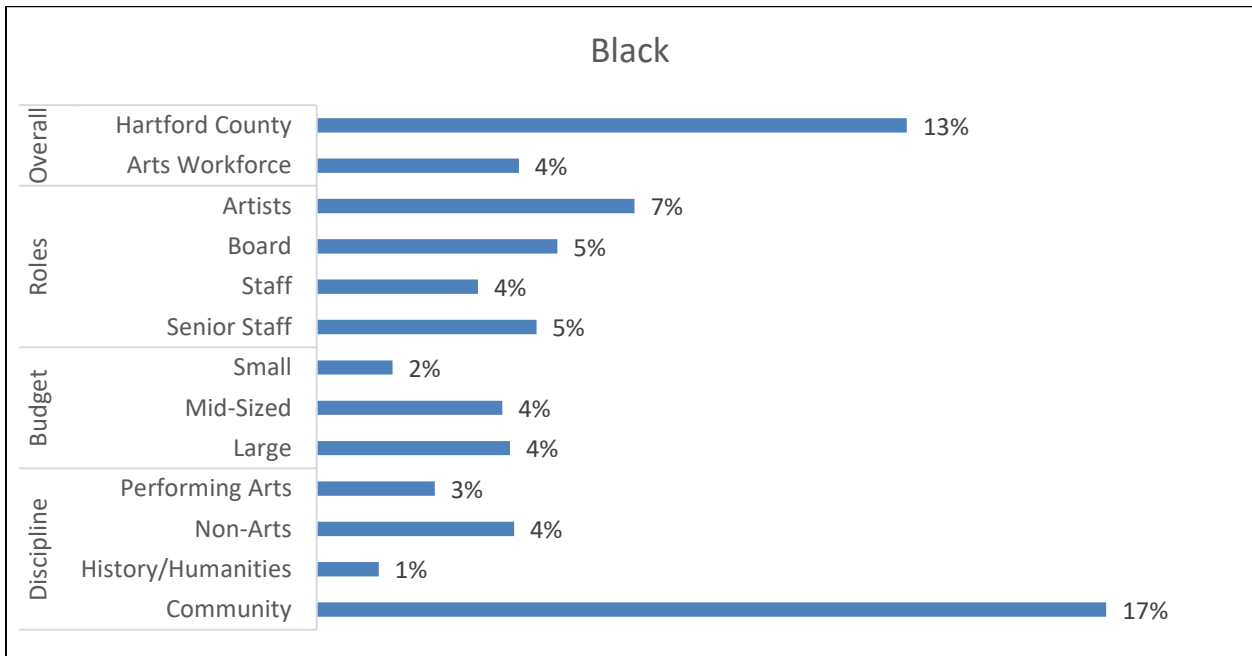
- Among all roles, artists are the most representative of the racial makeup of Hartford County.
- The lack of racial diversity is in evidence across organizations of all budget size.
- African Americans are over-represented in community organizations; other disciplines show a lack of racial diversity.

Figure 24. Detail on Asian demographics crossed with role and organizational cohorts



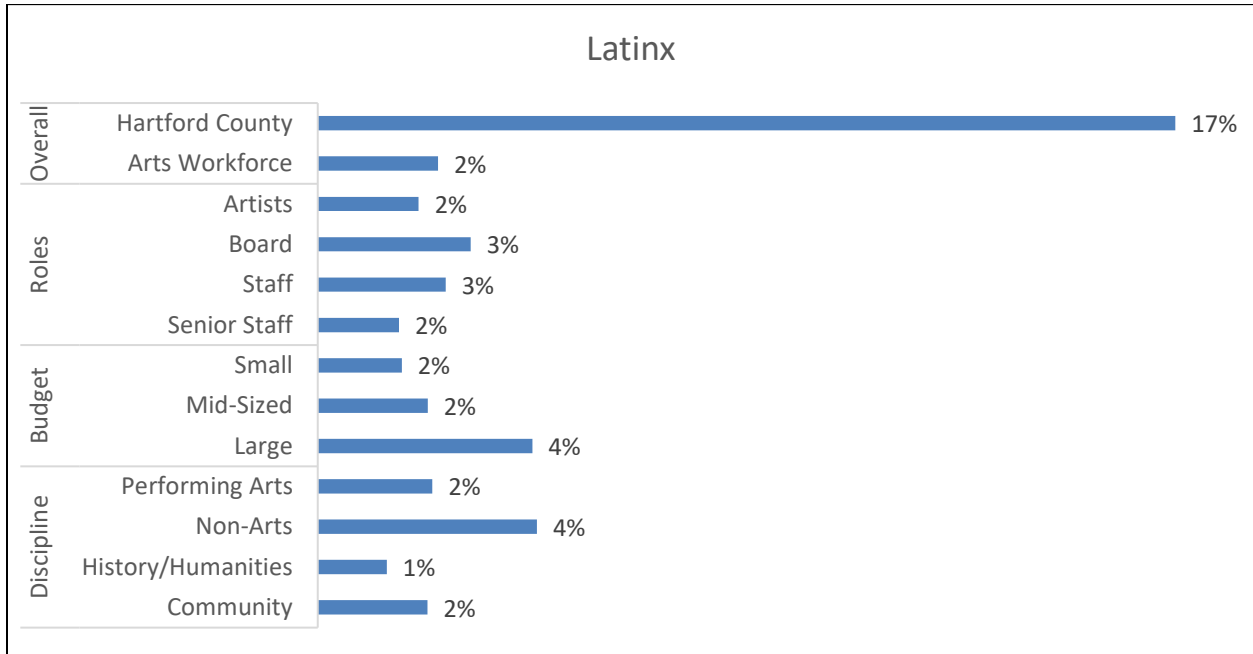
Sources: Workforce Demographics Survey, American Community Survey

Figure 25. Detail on Black/African American demographics crossed with role and organizational cohorts



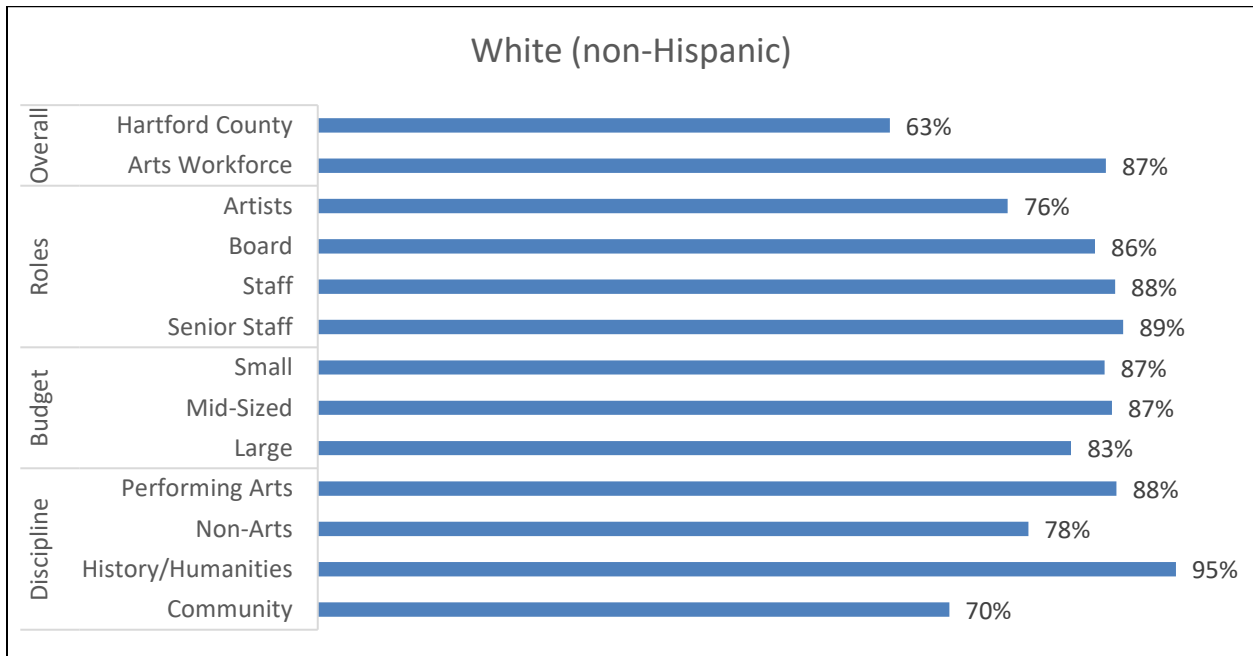
Sources: Workforce Demographics Survey, American Community Survey

Figure 26. Detail on Latinx demographics crossed with role and organizational cohorts



Sources: Workforce Demographics Survey, American Community Survey

Figure 27. Detail on White (non-Hispanic) demographics crossed with role and organizational cohorts

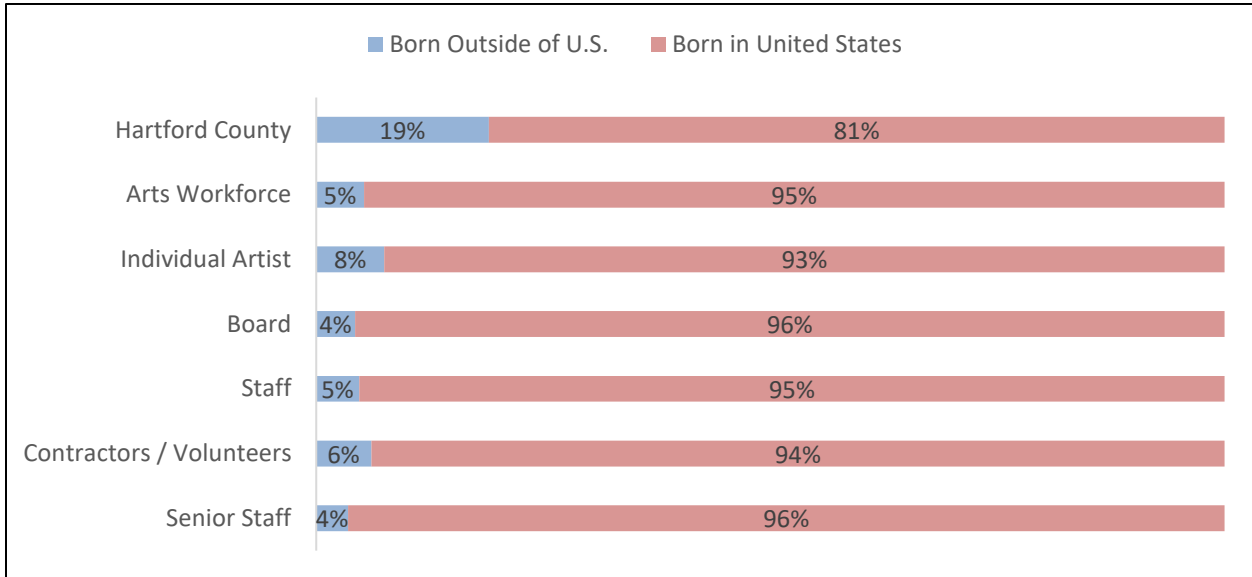


Sources: Workforce Demographics Survey, American Community Survey

*Foreign born people may be underrepresented*

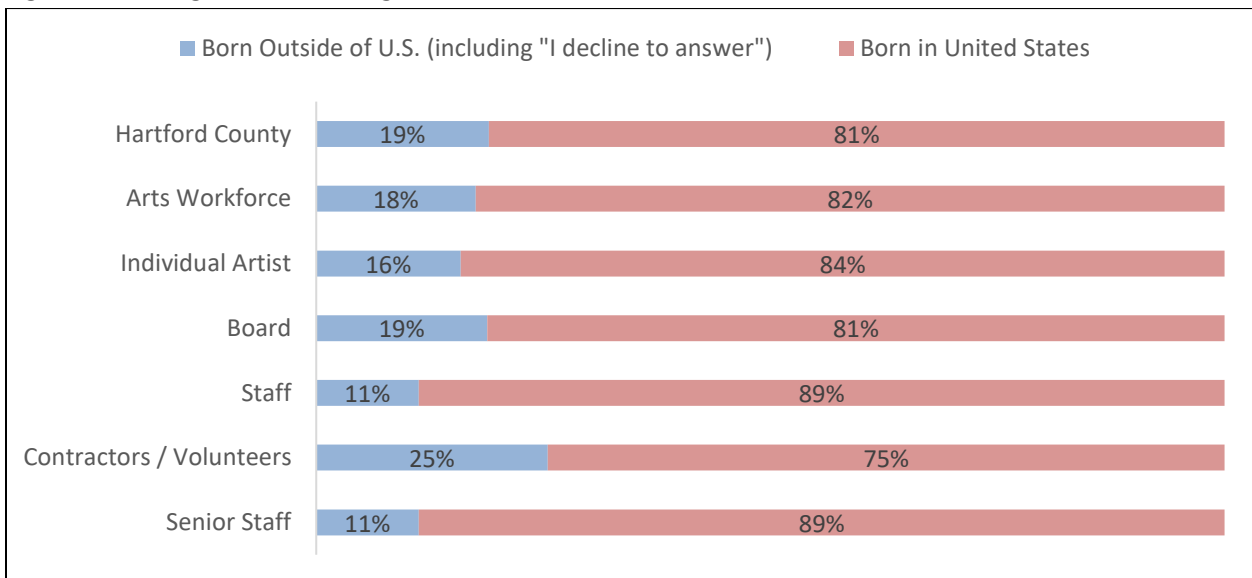
At first blush, the survey shows that the Hartford arts workforce has fewer immigrants than the general population. It was interesting to note that the rate of “decline to answer” responses – at 13 percent – was higher for this question than all others. If we assume that all “decline to answer” responses could be interpreted as “foreign born” then the gap is eliminated, as shown in Figure 29.

Figure 28. Foreign born



Sources: Workforce Demographics Survey, American Community Survey

Figure 29. Foreign born including “Decline to answer”



Sources: Workforce Demographics Survey, American Community Survey

*Boomers and Gen X disproportionately represented*

The survey provided insights into the age distribution of the arts workforce. It should be noted that the Workforce Demographics Survey and the American Community Survey use slightly different generational markers, as shown in Table 8. TDC thought that the definitions were close enough to make comparisons valid.

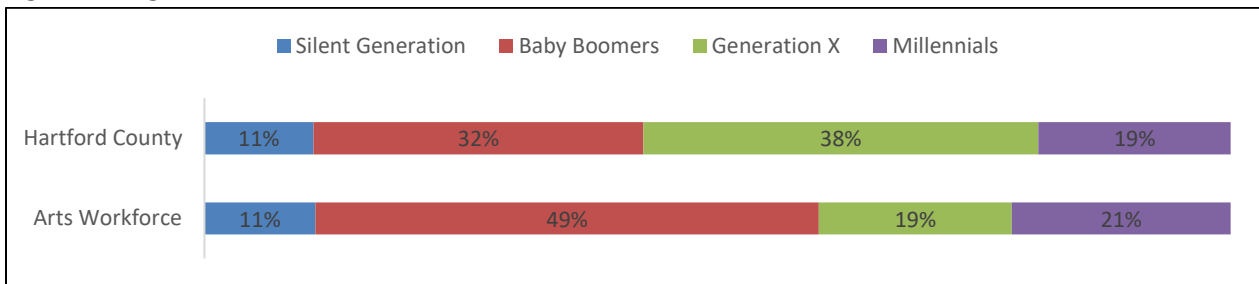
*Table 8. Definition of Generations, DataArts vs. ACS*

	<b>WDS</b>	<b>ACS</b>
Silent Generation	74 and over	75 and over
Baby Boomers	54 to 73	55 to 74
Generation X	37 to 53	35 to 54
Millennials	36 and younger	34 and younger

*Sources: Workforce Demographics Survey, American Community Survey*

The survey shows that the age of the arts workforce is overall similar to the age distribution in Hartford county with some skewing in the middle generations. There are fewer Generation Xers in the arts workforce than in Hartford county, while there are proportionately more Baby Boomers in the arts workforce. Focus group participants reasoned that Gen Xers are currently in their prime earning years, and may choose not to work in the arts to pursue more lucrative careers. On the other hand, focus group members thought that Baby Boomers may be over-represented because of greater investment in arts education when they were children, as well as greater state and federal investments in arts organizations in the 1980s and 1990s when they were building their careers.

*Figure 30. Age*



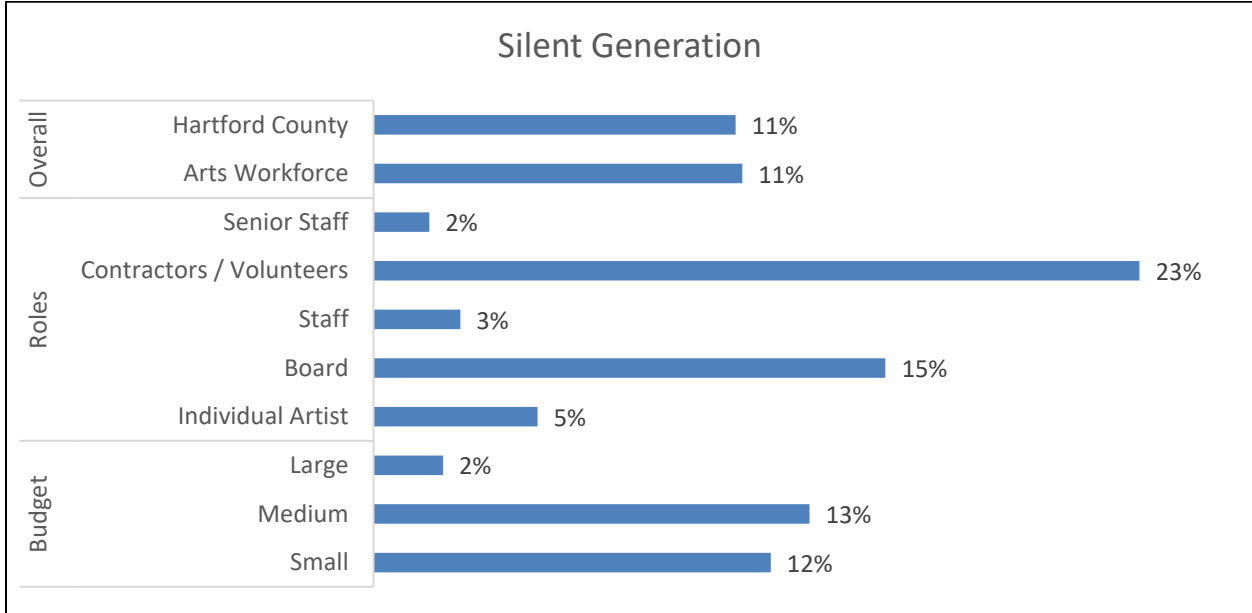
*Sources: Workforce Demographics Survey, American Community Survey*

Additional insights are uncovered after zeroing in on role and organizational budget size cohorts:

- Baby Boomers (between 54 and 73) compose 59 percent of senior staff, but they are only 32 percent of the total population. Focus group participants expressed concern about having next generation leaders ready to take the helm when the Baby Boomers retire.
- Compared with other roles, staff members are significantly younger. Millennials make up 48 percent of staff. Large organizations have a higher share of Millennial employees (45 percent) than medium or small organizations (19 percent and 17 percent, respectively). Focus groups hypothesized that large organizations have the room in their staffing

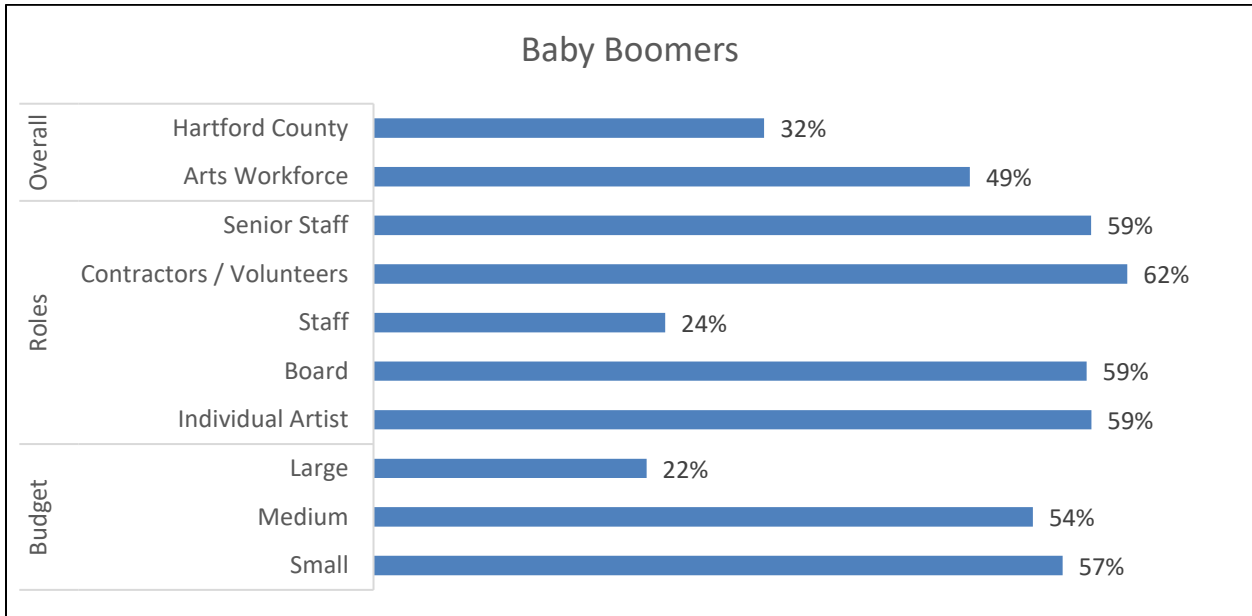
structures to hire junior staff while smaller ones can only support more experienced staff. They also expressed concern regarding the presence of next rung up roles for Millennials when they are ready for promotions and the ability of Greater Hartford to retain these workers.

Figure 31. Detail on Silent Generation by role and budget size cohorts



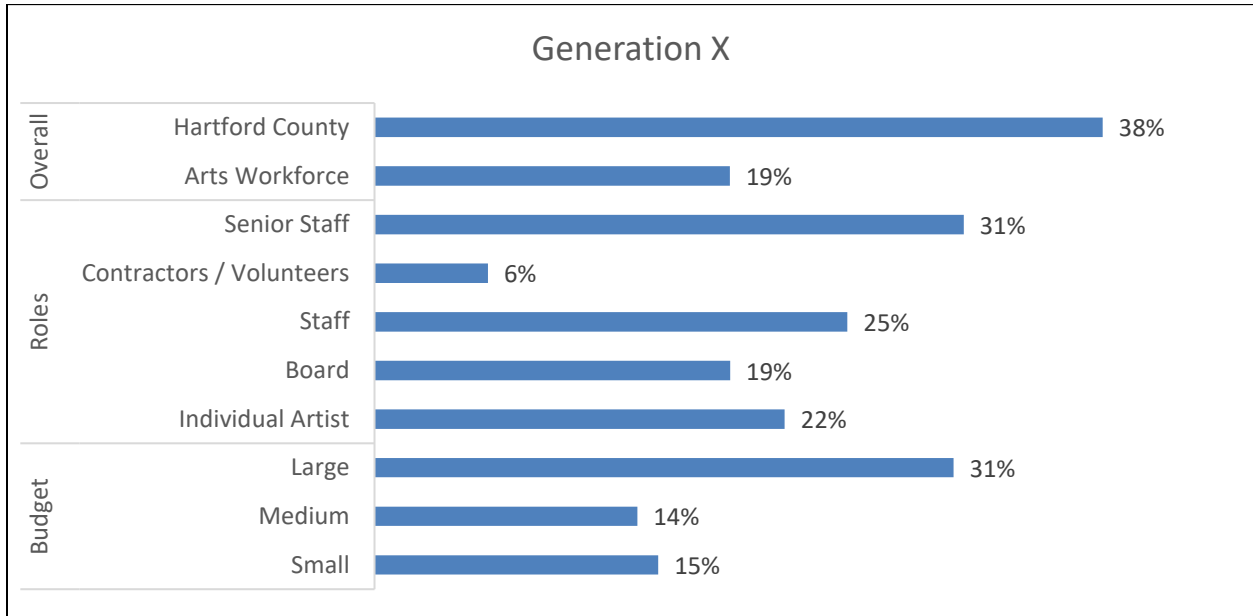
Sources: Workforce Demographics Survey, American Community Survey

Figure 32. Detail on Baby Boomers by role and budget size cohorts



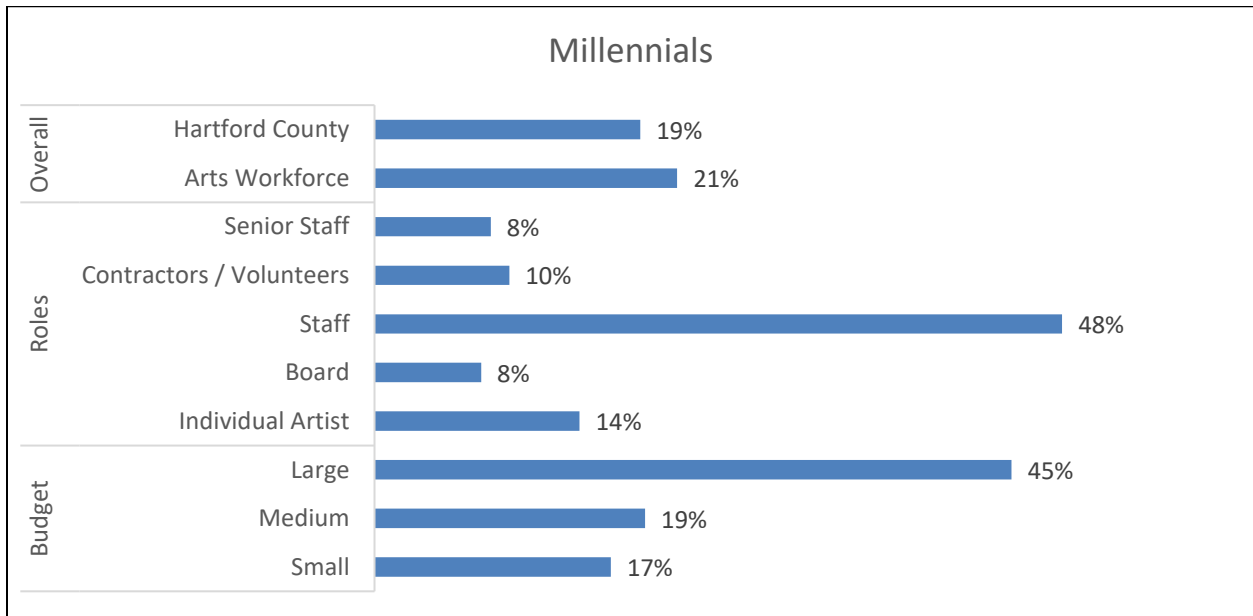
Sources: Workforce Demographics Survey, American Community Survey

Figure 33. Detail on Generation X by role and budget size cohorts



Sources: Workforce Demographics Survey, American Community Survey

Figure 34. Detail on Millennials by role and budget size cohorts



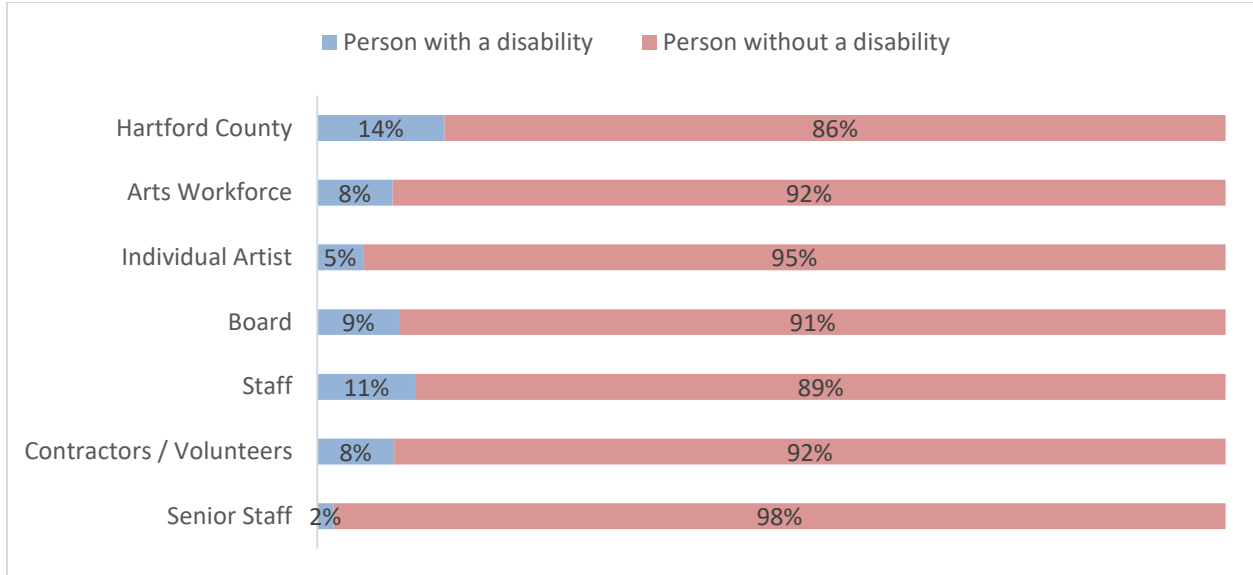
Sources: Workforce Demographics Survey, American Community Survey



*People with disabilities underrepresented*

People with disabilities are underrepresented in the arts workforce. Only 8 percent of survey respondents identified as a person with a disability, compared to 14 percent in Hartford county.

*Figure 35. Disability status*

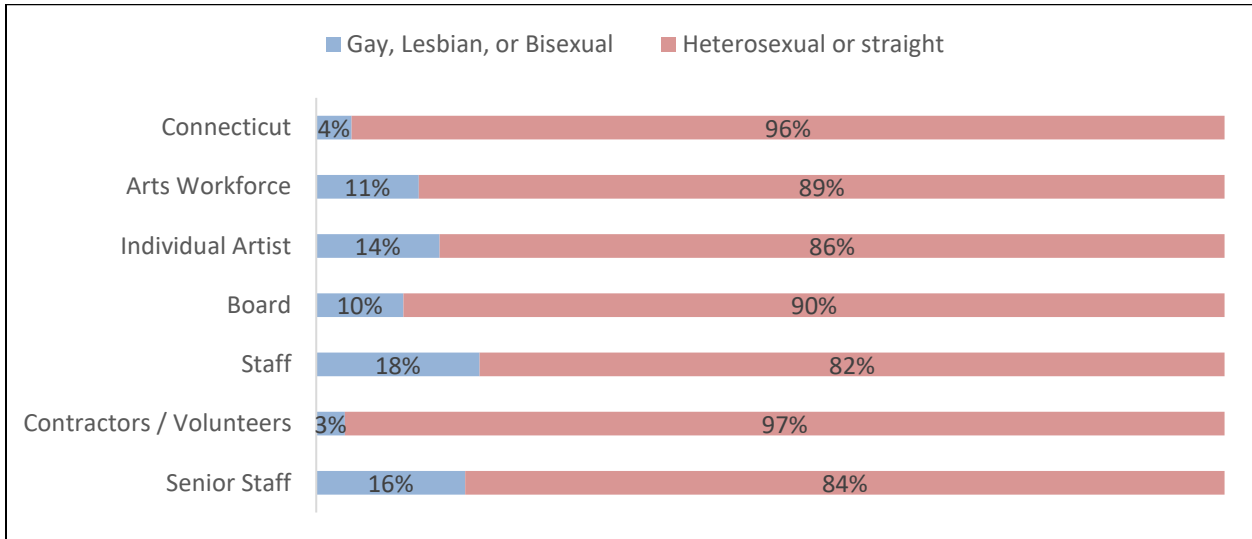


*Source: Workforce Demographics Survey, American Community Survey*

*Women and LGBTQ are over-represented*

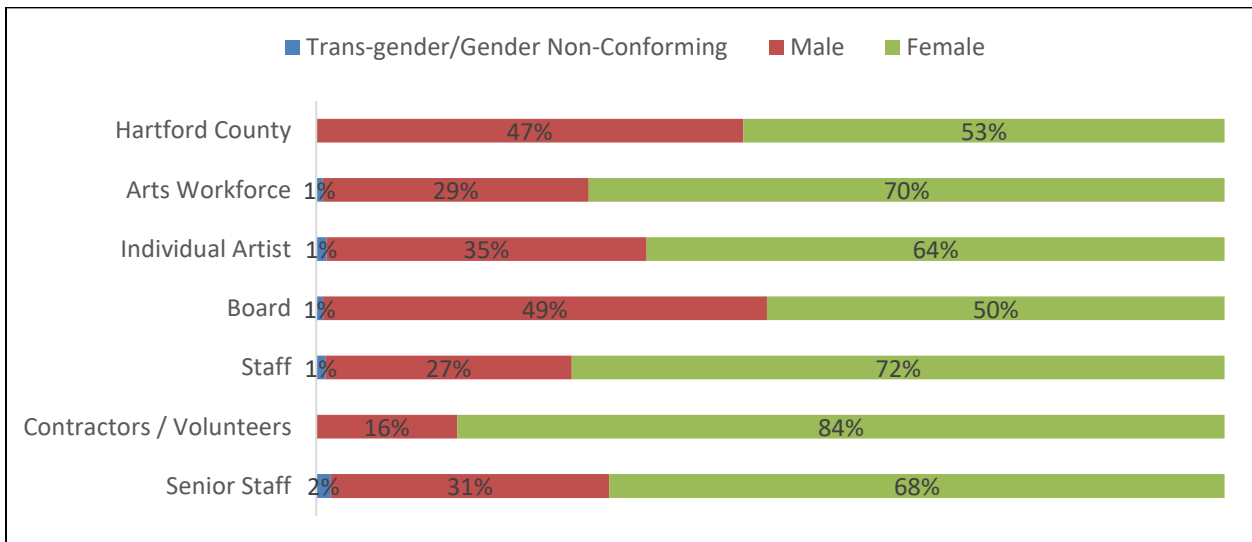
The arts workforce has a higher share of women and LGBTQ people than Hartford County overall. Women represent 70 percent of the total arts workforce. Before the survey was conducted there was a sense that white men were overrepresented in leadership positions. The data do not support this perception. While senior staff is slightly more male than staff (31 percent vs. 27 percent), overall the majority of positions are held by women. On boards, men and women are represented equally.

Figure 36. LGBTQ status



Sources: Workforce Demographics Survey, LGBT Demographic Data Interactive

Figure 37. Gender



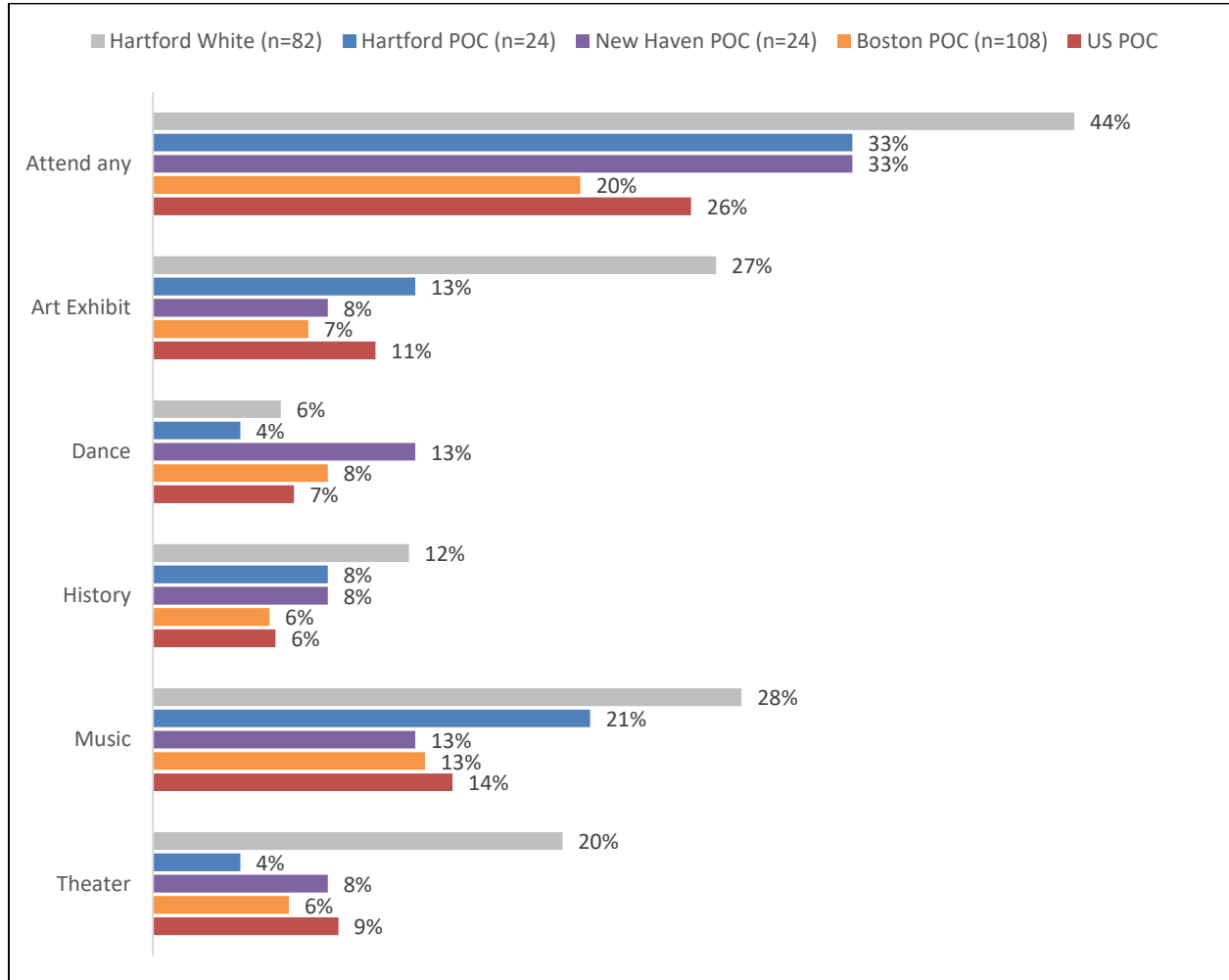
Note: ACS data do not include statistics on trans-gender/gender non-conforming identities

Source: Workforce Demographics Survey, American Community Survey

### People of color audiences in Hartford MSA less engaged than white audiences

Participation in the arts varies by race in Greater Hartford and in other U.S. cities. Across almost all disciplines, a higher proportion of white residents participate in the arts than residents of color. Dance is the only discipline where white residents and residents of color participate at equal rates. While the study has a small sample size, the trends are consistent in Hartford, New Haven, Boston and the United States overall.

Figure 38. Arts Participation by Race in Hartford, New Haven, and Boston MSAs and the U.S.



Source: Current Population Survey

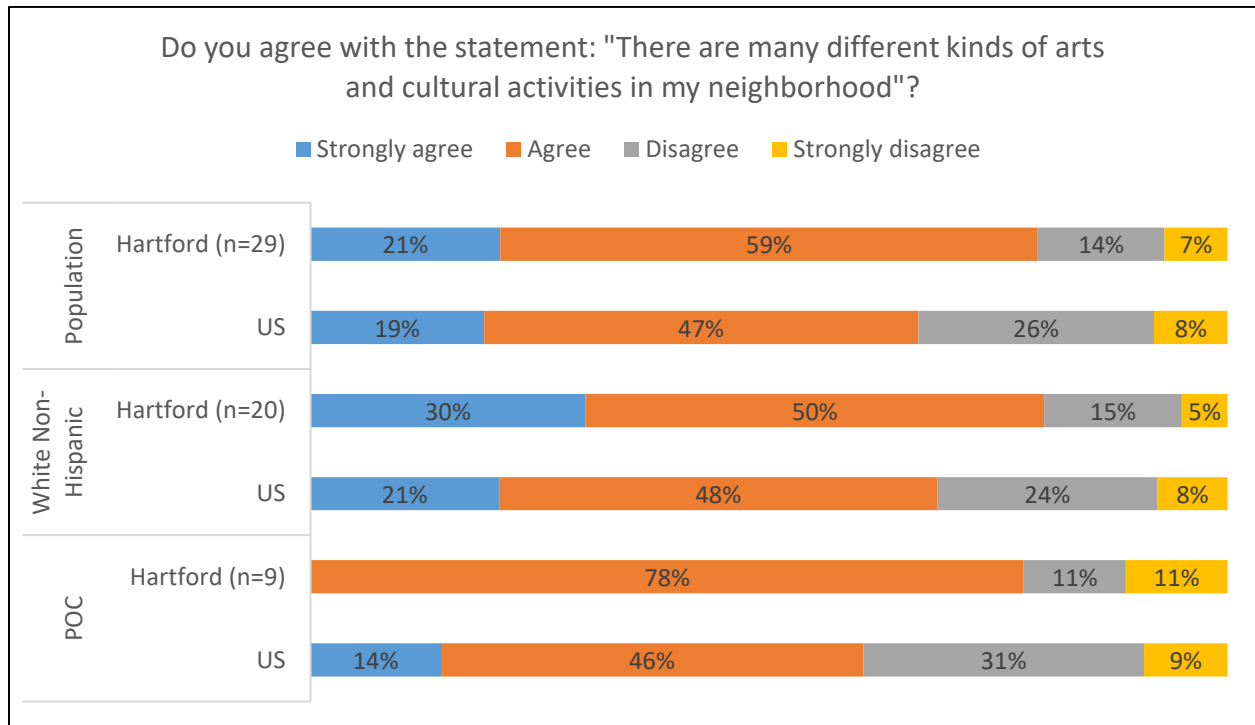
One focus group participant posited that POC audiences might participate more often if there were more diverse narratives presented about them, more frequently. For example, African American stories can be told outside of February, and cover a wider range of subjects than slavery and civil rights.

### People of color audiences perceive availability of arts in their neighborhoods

The only available data point about geographic proximity (or perception thereof) of arts to audiences was present in the Current Population Survey. It seemed worthwhile to report on these data, although the small sample size demands circumspection when trying to draw a conclusion. Unfortunately, the DataHaven Community Well-being Survey has no equivalent question and so CPS is our only source. It is also important to note that a simple geographic analysis of organization addresses to neighborhood demographics was deliberately not conducted. Location of mailing address is not equivalent to service area for an organization, and unfortunately service area is not captured in the Guidestar data.

The CPS shows that despite lower levels of participation, people of color in Hartford perceive that arts and cultural activities are available in their neighborhoods. However, Figure 39 shows that there may be a discrepancy between the number or quality of those activities. Seventy-eight percent of people of color who took the survey agreed with the statement, “There are many different kinds of arts and cultural activities in my neighborhood,” but no respondent *strongly* agreed with the statement. By comparison, 30 percent of white respondents strongly agreed with the statement.

Figure 39. Perception of the availability of arts and cultural activities by race



Source: Current Population Survey

## Conclusion

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Greater Hartford can boast an arts ecosystem that stands as more vibrant and dense than those in most other communities in the country. A greater proportion of the population attends the arts in this region than in others, and most people perceive that they have access to the arts in their neighborhoods. Organizations across disciplines and budget sizes are operating and thriving, and the operations of these organizations are fueled in part by a handful of highly committed grantmakers in the arts. The data reveal a number of places where gaps may exist in the region. The below summarize these findings along with questions for community discussion.

- While participation is high relative to the national average, data show that a majority of the region's residents do not participate frequently. Is it important to change this picture? If so, could increased investment in regional arts marketing and collaborative work help?
- Artists feel like they are largely on their own to build their careers, develop their artistry, and create a following for their work. Should the Greater Hartford arts ecosystem provide more infrastructure and support for local artists?
- One third of Greater Hartford's arts organizations exhibit signs of financial fragility. While this rate is similar to those found in other communities, it appears that there are disparities based on discipline and budget size. Should this state of affairs change? If so, what interventions would be helpful?
- Dance appears to be a particularly small and shrinking discipline, based on a review of artist occupation data. Can Greater Hartford support a thriving dance community?
- Community organizations, including cultural/ethnic awareness and neighborhood-based groups, appear to have higher rates of financial fragility and grant support disproportionately lower than their spending. Is it important to address these disparities for community organizations? If so, what are the underlying factors that should be addressed?
- Despite the efforts of many organizations, people of color are not proportionately represented in Greater Hartford's art workforce. TDC's Community Impact Review pointed toward efforts in Los Angeles and other communities also attempting to address this issue. For Greater Hartford, the question remains: What can the system and organizations do differently to change this picture?
- Latinx artists and organizations were particularly absent from the data reviewed. Is it important that organizations with missions to serve specifically Latinx artists and

audiences exist in Greater Hartford? If so, how could those organizations be cultivated and supported?

Beyond these specific areas for potential change within the arts ecosystem, there are more fundamental questions regarding the arts and how they are incorporated into the larger planning for the region. The arts are an asset that have not yet been strategically leveraged in Greater Hartford. Research suggests that the arts can support community and resident well-being in a myriad of ways, including physical and mental health, education and learning, economic vitality, and social cohesion. Moreover, when partnered with stakeholders in other domains in creative placemaking efforts, the arts can support community development.<sup>4</sup>

The arts are cherished by many in the Greater Hartford region. With continued informed dialogue, the arts ecosystem can identify the critical areas for change and focused investment, and claim its place at the table as the region advances its development goals.

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<sup>4</sup> TDC (2018)

## Appendices

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### **Appendix A. Methodology**

#### ***Workforce Demographics Survey***

Conducted by SMU DataArts, the Workforce Demographics Survey is an effort to measure the diversity of the arts and culture workforce in Hartford. The survey asks questions about gender, heritage (such as race and ethnicity), age, disability status, and LGBTQ identification. Individuals who work, volunteer or are on the boards of arts and arts education organizations responded anonymously.

SMU DataArts invited 391 organizations to participate in the survey by way of emails from HFPG and COA and follow-up phone calls from TDC. The survey yielded 700 responses from individuals representing 63 organizations. Of these, 494 responses from 44 organizations could be analyzed on the basis of organizational discipline and discipline.

The results of the workforce demographics survey are not comprehensive. We know, for example, that there are more than 700 individuals in the workforce. There are limits to the level of accuracy that a self-reported study can achieved. One of the main differences between the U.S. Census and DataArts approach is that the Census does not identify “Hispanic or Latino(a)” as a race. When responding to the Census, one must select a categorization for race (White, Black, etc.) and then may also select that one is of Hispanic origin.

Mapping DataArts data to Census categories allows for accurate comparisons, even if the Census categorization system is imperfect. DataArts has built formulas that map all combinations of responses to the categories used by the Census to automatically transform responses. In fact, there are two different sets of formulas – one to transform responses in the DataArts survey to “standard” Census race and ethnicity categories, where “Hispanic/Latina(o)” is not reported as a race and another set to transform responses in the DataArts survey to the alternate Census categorizations which do count “Hispanic/Latina(o)” as such.

Further, some important data collected by DataArts’ surveys, such as LGBTQ identification, “non-binary” gender options, and staff level (senior staff, staff), are not collected by the agencies that are commonly relied on to provide comparable population data, such as the U.S. Census and the Bureau of Labor Statistics. As a result, truly comparable data on the general population are not available.

#### ***Ecosystem and Artists***

TDC used the Creative Vitality Suite to gain insight into the ecosystem and the artist experience. The Creative Vitality Suite aggregates data from multiple sources to describe the creative sector

in communities across the country. The data cover the nonprofit and commercial sectors, and include details about creative workforce by occupation.

### ***Organizational Analysis***

TDC used publicly available data to describe the arts ecosystem and analyze the financial well-being of Hartford organizations. Organizations from Greater Hartford were compared with those from seven other metropolitan statistical areas (MSAs): Boston, Baltimore, Chicago, Cleveland, Houston, Minneapolis, and Philadelphia.

The Guidestar database of Form 990s served as the primary source of financial information for the organizations studied. TDC used Guidestar as the basis for analysis of revenue, expenses, and balance sheet. Organizations under \$200,000 file only postcard returns, and as such are not included in the detailed calculations. TDC assumed that organizations that did not file a Form 990 had under \$200,000 in organizational expenses.

### ***Funders***

With input from the Hartford Foundation and COA, TDC assembled a list of 30 known private arts funders in the region. Of that list, they were able to get data to compare arts grants in 2012 and 2016 for 19 funders. Giving by the funders that TDC studied represents 8% of the total contributed revenue in the organizational ecosystem.

### ***Focus Groups***

TDC conducted five focus groups in Hartford, as well as one virtual focus group, to collect qualitative data about the experience of working in the Hartford arts ecosystem. The participants were:

- Frank Mitchell, Amistad Center for Arts and Culture
- Pat Tanger, President, Newington Art League
- Rod Norwood, President and CEO, Aim for a Better Tomorrow
- Gil Martinez, Executive Director, Hartford Public Access TV
- Carol Kaplan, Executive Director, Farmington Valley Arts Center
- Jennifer Eifrig, Grantwriter and Communications Manager, Judy Dworin Performance Project
- Kathy Stavens, Volunteer treasurer and board member, Arts Center East
- Tracy Dorman, Founder and Executive Director, Ballet Theater Company
- Patricia Kelly, President and CEO, Ebony Horsewomen
- Jennifer Crookes Carpenter, Night Fall
- Sonia Plumb, Artistic Director, Sonia Plumb Dance Company
- Jen Kowal, Director, Arts Center East
- Leslie Manselle, Leslie Manselle Arts
- Betty Standish, Wethersfield Academy for the Arts



- Shane Engstrom, Director, Out Film CT
- Frances Ocansey, Board Member, West Indian Social Club
- Charmagne Tripp, Singer/songwriter
- Constanza Segovia, Graphic design/illustration; visual notetaking
- Maurice Eastwood, Community organizer; arts exposure
- Julie Jarvis, Assistant manager for executive and board relations, Hartford Symphony
- Liz Castle, Public services and program assistant, Hartford Public Library
- Bridget Quinn-Carey, CEO, Hartford Public Library
- Tricia Haggerty-Wentz, Director of Development, Real Art Ways
- Will Kay Wilkins, Director, Real Art Ways
- Debbie Baker, Director of Development, Riverfront Recapture
- Ilene Frank, Acting CEO, CT Historical Society
- Rie Poirier-Campbell, Executive Director, Hartford Performs
- Susan Mazer, Director of Arts and Cultural Programs, Charter Oak Cultural Center
- Brenna Harvey, Youth and Families Coordinator, Charter Oak Cultural Center
- Melissa, Interim Director, Harriet Beecher Stowe Center
- Tracy Flater, Co-founder and Executive Director, Playhouse Theater
- Mallory Mason, Production and Outreach, CT Public Radio
- Cathy Malloy, CEO, Greater Hartford Arts Council
- Kate McComber, Vice President for Donor Relations, Greater Hartford Arts Council
- Brett Thompson, COO, Greater Hartford Arts Council
- Marlene Ferrera, Program Officer for New England, Lincoln Financial Federation
- Lisa Curran, Executive Director, Roberts Foundation

## Appendix B. Workforce Demographic Survey Questions

1. Please choose your organization from the list below.
2. What roles do you fill at this organization? Check all that apply:
  - Board Member
  - Staff Member
  - Senior Staff Member
  - Volunteer
  - Independent Contractor
  - Audience Member, Program Participant, or Beneficiary
3. Do you identify as an artist?
  - Yes
  - No
4. Do you receive any portion of your income as an artist or performer working for the organization identified above?
  - Yes
  - No
5. In what year were you born?
6. What is the zip code of your current home residence?
7. I identify as:
  - A man
  - A woman
  - Non-binary
  - I decline to state
8. Where were you born?
9. Check all that apply:
  - Person of African descent
    - i. Select the region(s) of your ancestry:
      - Eastern
      - Middle
      - Northern
      - Southern
      - Western
      - Skip this question
  - Person of Asian descent
    - i. Select the region(s) of your ancestry:
      - Central
      - Eastern
      - Southern
      - Southeastern
      - Skip this question

- Black
- Person of European descent
  - i. Select the region(s) of your ancestry:
    - Eastern
    - Northern
    - Southern
    - Western
    - Skip this question
- Hispanic/Latino(a)
- Indigenous person
  - i. Select the region(s) of your ancestry:
    - Alaskan Native
    - American Indian
    - Australian Aborigine
    - First Nations of Canada
    - Native Hawaiian
    - Pacific Islander
    - Other
    - Skip this question
- Person of Latin American descent
  - i. Select the region(s) of your ancestry:
    - Mexico
    - Caribbean
    - Central America
    - South America
    - Skip this question
- Person of Middle Eastern descent
- White
- My ethnic identity is not listed here
- I decline to state

10. Do you describe your ethnic, racial, or cultural identity in any other way? If yes, please describe.

11. I am a:

- Person who is blind or visually impaired
- Person with a communication disorder, who is unable to speak, or who uses a device to speak
- Person with an emotional or behavioral disability
- Person who is deaf or hard of hearing
- Person with an intellectual, cognitive, or developmental disability

- Person with a learning disability
- Person with a physical disability or mobility impairment
- Person without a disability
  - My disability is not listed here
  - I decline to state
- 

### **Appendix C. Current Population Survey Questions**

TDC aggregated responses to the following questions to build findings in Figure 6 and Figure 38. For questions 1-17, answer choices were: Yes, No, Don't know, and Decline to answer.

1. With the exception of elementary or high school performances, did you go to a live jazz performance during the last 12 months?
2. With the exception of elementary or high school performances, did you go to a live Latin, Spanish, or salsa music performance during the last 12 months?
3. With the exception of elementary or high school performances, did you go to a live classical music performance such as symphony, chamber, or choral music during the last 12 months?
4. With the exception of elementary or high school performances, did you go to a live opera during the last 12 months?
5. With the exception of elementary or high school performances, did you go to a live musical stage play during the last 12 months?
6. With the exception of elementary or high school performances, did you go to a live nonmusical stage play during the last 12 months?
7. With the exception of elementary or high school performances, did you go to a live ballet performance during the last 12 months?
8. With the exception of elementary or high school performances, did you go to a live dance performance other than ballet, such as modern, contemporary, folk, traditional, or tap dance during the last 12 months?
9. With the exception of elementary or high school performances, did you go to any other music, theater, or dance performance during the last 12 months?
10. With the exception of elementary or high school performances, did you go to any other music, theater, or dance performance during the last 12 months?
11. With the exception of elementary or high school performances, did you go to an art exhibit, such as paintings, sculpture, pottery, graphic design, or photography during the last 12 months?
12. With the exception of elementary or high school performances, did you go to a film festival during the last 12 months?
13. During the last 12 months, did you go to an arts and cultural fair or festival such as a crafts fair, a music festival or a festival with performing artists?
14. During the last 12 months, did you go see any buildings or neighborhoods for their historical, architectural or design value?

15. During the last 12 months, with the exception of elementary or high school performances, did you go to a live book reading or a poetry or storytelling event?
16. During the last 12 months, did you go out to the movies or go see a film?
17. With the exception of youth sports, did you go to any amateur or professional sports events during the last 12 months?
18. During the last 12 months, now including elementary, middle and high school performances, did you go to an art exhibit or music, theater, or dance performance at a:
  - College or university campus
  - Elementary, middle, or high school
  - Church, synagogue, or other place of worship
  - Theater, concert hall, or auditorium
  - Restaurant, bar, nightclub, or coffee shop
  - Art museum or gallery
  - Park or open-air facility
  - Community center

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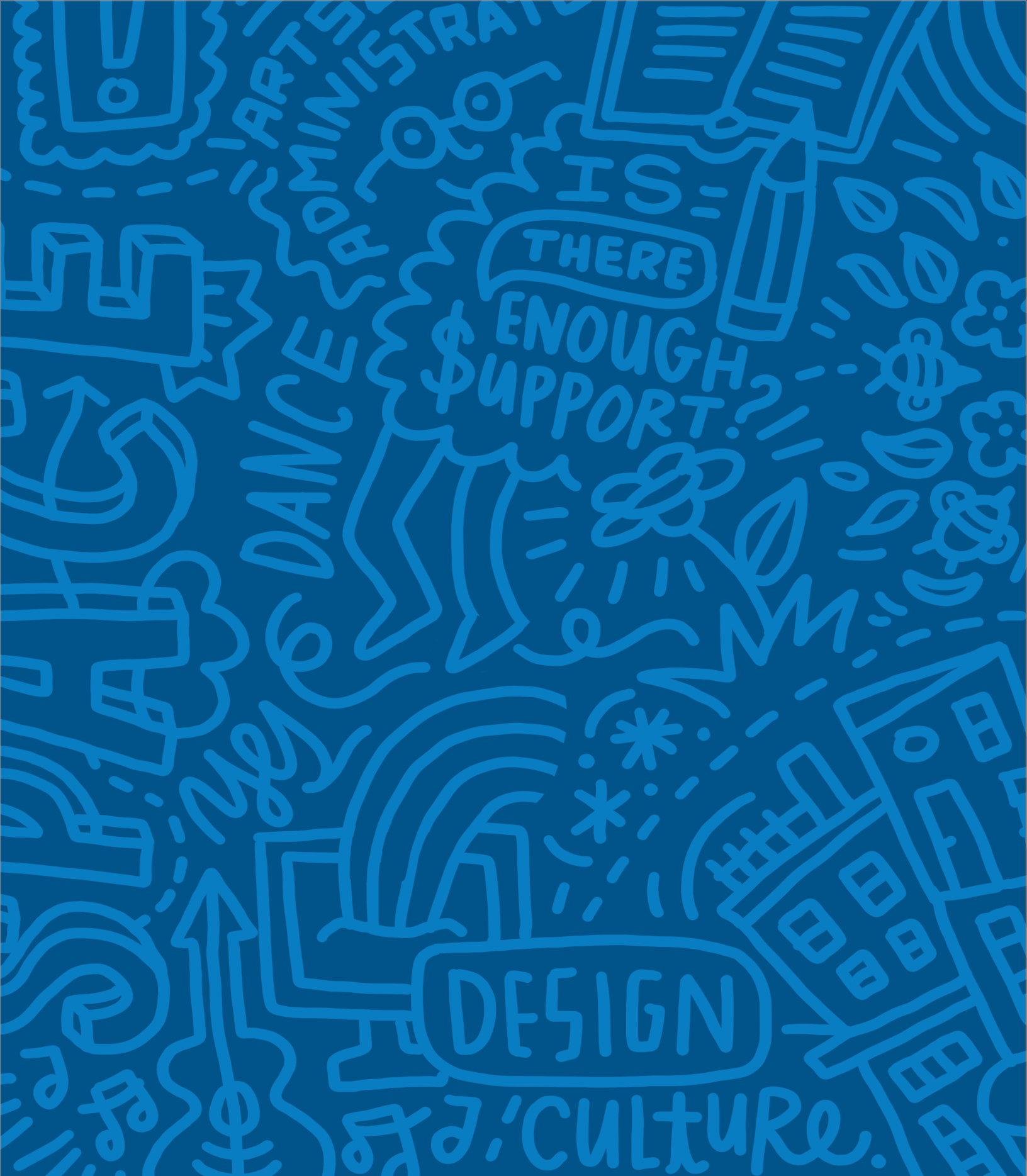
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