Welcome!

Plan Update

Research Summary

November 28, 2023
Self-Introductions

Please share in chat any identities you’d like to, such as role/affiliation in arts and culture ecosystem, racial/ethnic identity, geographic location, etc.
Webinar Logistics

Two Q&As during presentation
Raise hand or put question/comment in chat
Translations
After today’s session we will make available a recording and PPT through the website:

ourcreativefuture.org
Today’s Presentation

Planning Process Update
- Planning leadership
- Why a cultural plan?
- Accomplished to date
- Project timeline – where we are in the planning process

Research Key Highlights
- Introduction
- Community-wide overview
- County specific key points
- Funding for arts and culture

Q & A
What is a Cultural Plan? Why Now?

• Assesses the state of arts and culture in the region
• Identifies opportunities and addresses inequities
• Develops a clear vision, with goals and strategies to achieve that vision

It’s time for a new cultural plan that represents who we are today and reimagines how arts and culture can help us rebuild a more creative, more equitable, and more prosperous future.
Steering Committee

Nat Andreini
Trieste Andrews
Nicole Bradin
Julie Bunker
Joe Cantrell
Gus Castaneda
Corinn DeTorres
Jerry Foster

Subashini Ganesan-Forbes
John Goodwin
Kimberly Howard Wade
Jaimie Lorenzini
Joaquin Lopez
Barbara Mason
Jeremy Okai Davis
Sushmita Poddar

Sankar Raman
Barbara Steinfeld
Karis Stoudamire-Phillips
Toni Tabora-Roberts
Tonisha Toler
Sharita Towne
Tammy Jo Wilson
Project Management Team

**Metro**
Robyn Williams, Portland’5 Centers for the Arts

**Multnomah County**
Hayden Miller

**City of Portland**
Jeff Hawthorne & Stephan Herrera, C. Dan Ryan

**Washington County**
New appointment pending, Tualatin Valley Creates

**Clackamas County**
Dianne Alves, Clackamas County Arts Alliance

**Regional Arts and Culture Council**
Mario Mesquita

**City of Hillsboro**
Michele McCall-Wallace

**City of Beaverton**
Laura Becker

Clackamas County Arts Alliance
Consulting Team

Eric Block, Metropolitan Group
Linda Flynn, Cultural Planning Group
Marlena McKnight, Cultural Planning Group
David Plettner-Saunders, Cultural Planning Group

City of Portland
Planning Process Update
What we’ve accomplished to date...

50+ discussion groups plus 40 interviews

Intentional engagement with under-represented groups and areas

Artists, nonprofits and commercial creatives

CBOs

All three counties

Issue-specific discussions, e.g., affordable housing and spaces

Open community survey – 1,479 responses

Statistically-valid survey

Arts demand study

Arts grants review – past five years

Arts funding models

Creative economy portrait
Planning Timeline

Aug 2022 to Oct 2022
Phase One
INITIAL PLANNING

Nov 2022 to June 2023
Phase Two
COMMUNITY ENGAGEMENT AND RESEARCH

July 2023 to Dec 2023
Phase Three
PLAN DEVELOPMENT

Jan 2024 to June 2024
Phase Four
PLAN APPROVAL AND PROMOTION

OUR CREATIVE FUTURE
All Engagement Sessions (February – June 2023)

Adults Who are Recently Houseless
African American/Black Artists and Creatives
Artists and Creatives
Arts and Cultural Organizations #1
Arts and Cultural Organizations #2
Asian-American Listening Session
Beaverton City Councilors
Beaverton Diversity Advisory Board & Arts Commission Members
BIPOC Tri-county Community Conversation #1
BIPOC Tri-county Community Conversation #2
Clackamas County Arts and Cultural Organizations
Clackamas County Community Conversation
Contemporary Arts #1
Contemporary Arts #2
Corporate Arts Funders
County Cultural Coalitions
Creative Economy, Economic Development, Tourism & Travel
Dance Community Discussion Group
East Multnomah/East Portland Community Conversation
Estacada Community Conversation
Events Action Table
Film & Media Community
Foster Program Young Adults
Foundation Arts Funders #1
Foundation Arts Funders #2
Immigrant & Refugee Artists
Indigenous Arts and Cultural Community
Large Arts Institutions
Latino Community Conversation
Music Community
Open Virtual Artists and Creatives
Open Virtual Arts and Cultural Organizations
Open Virtual Community Conversation
Queer Artists of Color
Student Artists
Tri-county Libraries
Tri-county Teaching Artists
Urban League Seniors Center
Washington County Business & Chambers
Washington County City Managers Network
Washington County Community Conversation #1
Washington County Community Conversation #2
Washington County Community Event Organizers/Tourism Leaders
Washington County Mayors Network
Westside Architecture/Real Estate Development
Westside Arts and Cultural Organizations
Westside Electeds/Government
Westside Mayors
Westside Neighborhood Association & Community Planning Organization Chairs
Youth Discussion

Plus approximately 40 key person interviews & presentation/discussions
Research Key Highlights
RESEARCH METHODS SUMMARY

**Arts Grantmaking Review & Summary**
Analysis of grant data for five-year period including nine foundations and RACC.

**Arts Funding Models Report**
A scan of a range of approaches to arts support across the U.S. cities with potential lessons for the tri-county region.

**Arts Demand Study**
A portrait of the amount, demographics, and location of arts activity among the tri-county population.

**Community Engagement**
50+ discussion groups and 40+ interviews
Intentional engagement throughout tri-county area
Artists, nonprofits, commercial creatives, CBOs
Issue-specific discussions, e.g., affordable housing and spaces

**Statistically Valid Public Opinion Survey**
705 completes
- 25% Clackamas County
- 43% Multnomah County
- 32% Washington County

*Base sample of n=603 residents with an oversample of an additional n=102 people of color (POC).*
*Overall credibility interval of plus or minus 3.6 percentage points.*

**Open Call Community Survey**
1,479 completes
- 20% Clackamas County
- 56% Multnomah County
- 23% Washington County
- 2% Other

*Survey open to all and distributed through individual emails, mailing lists, and social media platforms. Requests include the forwarding of the survey to other channels and individuals.*

*Open community survey respondents are significantly more connected to the arts and creative sector than respondents of the SV survey.*
Overall, residents are willing to support arts and culture through government spending even among those who participate less often in arts activities.

Community priorities include equitable access to arts and creative opportunities, supporting artists and arts and cultural organizations, and sharing cultural experiences through inclusive events.

In alignment with previous studies and all the current research, tri-county artists, residents, and government officials believe the arts and creative sectors are vital to the community although this is not reflected in government spending in the arts.

Across all research methods, the main barriers to arts participation include cost, lack of awareness of opportunities, and inconvenient schedules and locations.

Across the tri-county area, the arts play a crucial role in addressing social issues, mental health challenges, and provide opportunity and respite for youth at risk.
Most residents agree that artistic, cultural, and creative communities are beneficial to themselves, their families, and their local communities. The level of agreement is higher for the open survey (as it represents more arts-connected residents).

**Public Opinion Survey: Level of agreement**

- Our arts, cultural, and creative communities help fuel creativity and innovation crucial for our economy:
  - Strongly Agree: 52%
  - Somewhat Agree: 36%
  - Total: 88%

- Having opportunities to enjoy the arts and creative learning is essential to me and my family:
  - Strongly Agree: 41%
  - Somewhat Agree: 44%
  - Total: 85%

74% of residents across the tri-county region have participated in at least one arts/cultural event in the past six months.
While perceptions of quality of cultural events in their community is fairly high with room for improvement. And the affordability of activities is rated significantly lower. Barriers align with all we heard in discussion groups.

**CULTURAL ACTIVITIES RATINGS**

- Quality of arts, cultural, and...: 29% Excellent, 42% Good, 71% Total
- Variety of arts, cultural, and...: 28% Excellent, 36% Good, 64% Total
- Location of arts, cultural, and...: 22% Excellent, 41% Good, 63% Total
- Affordability of arts, cultural, and...: 16% Excellent, 33% Good, 49% Total

**BARRIERS TO ATTENDANCE**

- Do not hear about events or opportunities: 55%
- Cost is too high: 54%
- Schedules and/or locations are inconvenient: 49%

“I want the arts scene in Washington County and Beaverton specifically to be more representative of the demographic of the community and for the arts to be more interwoven into daily commerce.”

~Community Survey Respondent
CLACKAMAS COUNTY: COMMUNITY PRIORITIES

Clackamas County
High priority areas of focus across different groups

Making the arts/creative opportunities more accessible to everyone.
77% 75% 79% 74%

Ensuring all communities have equitable access to creative activities and opportunities.
75% 75% 69% 71%

Providing more inclusive events for all residents to share cultural experiences.
64% 70% 62% 57%

Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=149

“We want to integrate and infuse all cultures in arts opportunities across our County and beyond. We want to share and build on our experiences.
~ Community Discussion Group
WASHINGTON COUNTY: COMMUNITY PRIORITIES

Making the arts/creative opportunities more accessible to everyone.

Ensuring all communities have equitable access to creative activities and opportunities.

Providing more inclusive events for all residents to share cultural experiences.

Washington County
High priority areas of focus across different groups

- All Washington County
- People of Color
- Artists (Professional & Aspiring)
- Low Income (<$30k)

Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=191

“[Our community] wants more diverse cultural activities. We lack the resources and person power to do the events. There is no public space, for example, to do youth ceramic classes and other spaces. We need a larger space for a variety of artists.”

~ Mayor of smaller WashCo city
MULTNOMAH COUNTY: COMMUNITY PRIORITIES

Multnomah County
High priority areas of focus across different groups

- Making the arts/creative opportunities more accessible to everyone.
  - All Multnomah County: 81%
  - People of Color: 83%
  - Artists (Professional & Aspiring): 90%
  - Low Income (<$30k): 84%

- Ensuring all communities have equitable access to creative activities and opportunities.
  - All Multnomah County: 76%
  - People of Color: 78%
  - Artists (Professional & Aspiring): 85%
  - Low Income (<$30k): 80%

- Providing more inclusive events for all residents to share cultural experiences.
  - All Multnomah County: 71%
  - People of Color: 75%
  - Artists (Professional & Aspiring): 71%
  - Low Income (<$30k): 69%

Q17. The Tri-County Arts and Cultural Plan is intended to enhance the quality of life for residents. Thinking about long-term priorities the plan should focus on, please rate the following. N=263

“Living off of creativity is one of the hardest things to do. I want to make art, have a home, and be fed. I shouldn’t have to have one or two more jobs that have nothing to do with creativity.”

~ Youth Discussion Group
Individual artists and creatives...

Face significant challenges with **affordable housing and space** to make, exhibit, perform, and sell their work. Artists are moving out of the city and the area due to financial challenges.

Seek more opportunities for **networking and connections** with other artists and the community.

Want **build markets for their work** and seek connections with corporations and businesses.

Want **advocacy and leadership** with an effective policy voice and agenda influencing decision-makers, with artists at the table.

**Would like more government support** and see equity as one of the main concerns in supporting under resourced groups and artists.

“A good cultural plan takes into consideration the needs of artists, arts orgs, students, families, seniors, and everybody else who already engaged with or makes art and those who don’t know what they want or need.”

~BIPOC Tri-County Community Conversations
TRI-COUNTY: CREATIVE SECTOR OBSERVATIONS

The cost of living, post-COVID challenges, urban problems, etc., have diminished the region as a creative center and arts can be part of the solution.

Arts spaces are in short supply, are often not known, and few new spaces are being developed. Currently, there is no inventory of available spaces in the tri-county area. There is a need for all types of arts-focused spaces: performance, exhibition, rehearsal, education, studio, retail, live-work, office, production, and maker spaces.

The diversity of artists in the tri-county area is significant and they seek a voice in decision-making and acknowledgment of their important role in the community.

Public will for arts and culture is lacking. Despite a reputation as a creative community, more education is needed about the full role and value of arts to the community, in the economy, for education, for community well-being, etc.

Affording space is the number one most important issue for me and all of my closest artist associates and friends. This is not just about living or studio space, but also the availability of artist-run spaces, small galleries, printmaking studios, the survival of longstanding but increasingly vulnerable arts organizations, etc.

~Community Survey (Artist)
Questions & Discussion
Part 1

Raise hand or put in chat

What resonates?
What questions do you have?
Funding for Arts and Culture
Across the region, 80% somewhat or strongly support an increase in dedicated government funding for the arts and creative life of their communities. Consistently, within each county, we see high levels of support community-wide, across all levels of engagement.

**TRI-COUNTY KEY POINTS: FUNDING**

- **Multnomah County**: 79% Support dedicated arts funding
- **Washington County**: 80% Support dedicated arts funding
- **Clackamas County**: 82% Support dedicated arts funding

**Strongly or Somewhat Support Increased Dedicated Arts Funding**

- **Multnomah County**:
  - Frequently engage (12 or more times a year): 89%
  - Occasionally engage (6 to 11 times a year): 83%
  - Engage once in a while (3 to 6 times a year): 89%
  - Engage less than 3 times a year or not at all: 64%

- **Washington County**:
  - Frequently engage (12 or more times a year): 97%
  - Occasionally engage (6 to 11 times a year): 92%
  - Engage once in a while (3 to 6 times a year): 83%
  - Engage less than 3 times a year or not at all: 68%

- **Clackamas County**:
  - Frequently engage (12 or more times a year): 96%
  - Occasionally engage (6 to 11 times a year): 97%
  - Engage once in a while (3 to 6 times a year): 84%
  - Engage less than 3 times a year or not at all: 65%
PORTLAND KEY POINTS: FUNDING

While in total, 46% of Portlanders support changes to the current Arts Education and Access Fund (“The Arts Tax”), we see significantly higher support among those who engage with the arts more frequently.

Support Changes to Portland’s Arts Tax

Among those who support changes, they most support...

- Broader exemption for low-income residents: 69% strongly support, 25% somewhat support, 94% overall support.
- More flexible allocation of funds collected to best meet...: 60% strongly support, 32% somewhat support, 92% overall support.
- Sliding scale of contributions based on resident income: 61% strongly support, 28% somewhat support, 89% overall support.
- Easier payment through state income tax return form,...: 61% strongly support, 21% somewhat support, 82% overall support.

The majority of Portlanders (69%) believe more information about the community benefit of the Arts Education and Access Fund is necessary.
Corporate arts funders and foundation arts funders acknowledge:

The intersectionality of arts with other giving areas is important: education, youth development, and addressing other community challenges.

The importance of building public will for the arts including marketing, promotion, and messaging about the importance of arts to skill building.

The need for diversity and inclusion in institutions and with the allocation of funding.

Businesses should invest in arts leaders and embrace a broader scope of art, breaking down the perception of arts as a luxury or hobby.

Partnerships with arts organizations can help demonstrate the value and importance of arts to funders and the broader community.

Foundation arts funders expressed the desire to meet regularly, as did corporate arts funders.
This section presents updated findings of a review of the last five years of arts grants made by the nine largest public and private funders in the region.

Grants data provided by:
- Oregon Community Foundation
- Collins Foundation
- Lamfrom Charitable Foundation
- Meyer Memorial Trust
- Miller Foundation
- Murdock Charitable Trust
- Oregon Arts Commission
- Oregon Cultural Trust
- RACC

Five years of data: FY18 through FY22

Methodology Analysis: Data on grants for the five-year period was provided by the sources above. The data was sorted by organization, individual, county and fiscal year with editing to align organization and individual names. Additionally, all data is in the process of being utilized by Metro GIS to create analytical and ‘heat’ maps across the tri-county region.
## ANALYSIS OF CUMULATIVE GRANT FUNDING: OVERVIEW

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity/Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number of Grants</td>
<td>7,076</td>
</tr>
<tr>
<td>Organizations</td>
<td>6,193 (87.5%)</td>
</tr>
<tr>
<td>Individuals</td>
<td>883 (12.5%)</td>
</tr>
<tr>
<td>Total of all Grants Awarded</td>
<td>$146,349,176</td>
</tr>
<tr>
<td>Awarded to Organizations</td>
<td>$144,112,690 (98.4%)</td>
</tr>
<tr>
<td>Awarded to Individuals</td>
<td>$2,284,828 (1.6%)</td>
</tr>
<tr>
<td>Number of Unique Organizations</td>
<td>761 organizations</td>
</tr>
<tr>
<td>Number of Unique Individuals</td>
<td>728 individuals</td>
</tr>
</tbody>
</table>
FY18 thru FY22

FY2019 reflects several large capital grants. FY2020 reflects extraordinary, one-time funds for COVID relief.
FUNDING OBSERVATIONS from the arts grants review...

The total pool of available funds in the region has declined. Leaving aside the anomalies of 2019 and 2020, the total amount of funding has declined 6% in inflation adjusted dollars.

Larger organizations have greater access to capital than smaller, more diverse organizations.

- **29 organizations received 55% of total funding.** National average is between 56% and 57% concentration of funding to the larger institutions.

Public arts funders:

- **award their grants to a broader range of organizations** than private funders, including smaller budget groups.

- **are positioned to continue to expand equity and access** to resources through intentional public policy and practices.

Private arts funders can consider voluntary policy and practices to increase equity and access to resources.

The very low portion of funding going to individual artists (1.6%) is a striking characteristic of the arts funding ecosystem.

A DeVos Institute study (2020) finds that the region’s major institutions are less-well capitalized than their peers in similar US cities.

There is a need for shared definitions of equity in grantmaking to support data collection and evaluation and better tracking.
FUNDING OBSERVATIONS from artists and nonprofits...

Artists and nonprofits alike seek more funding and easier access to funding:

**Additional funding:** increased funding including larger grants and microgrants. More meaningful grant awards, commensurate with need.

**Expanded eligibility:** for individual artists, CBOs, unincorporated community and artist groups, to get resources equitably to those who can fill community needs.

**Support for BIPOC, Queer and immigrant artists:** through recognition, relationship/trust-building, a voice in decision-making, partnerships, and funding.

**Streamlined application process and reporting:** many potential grant seekers lack grant writing experience and the systems to fulfill grant requirements.

“Art isn’t just a tool to help us cope, it’s a way to tell the stories of our lives and what we understand.”

~Homeless Youth Discussion
Questions & Discussion
Part 2

Raise hand or put in chat

What resonates?
What questions do you have?
NEXT STEPS

This Presentation: recording and PPT will be available on the website.

Draft Cultural Plan: community review of draft of regional “Our Creative Future.”
  • Virtual, in person and online comment
  • February 2024

Plan Customized and Presented to 7 Jurisdictions: Winter & Spring 2024

Transition to Implementation: plan ‘owned’ and implemented by jurisdictions and the region.

Comments and Questions: contact button on the website.

ourcreativefuture.org

Thank you for participating!

“Art isn’t just a tool to help us cope, it’s a way to tell the stories of our lives and what we understand.”
~Homeless Youth Discussion
**Respondent Profile: Statistically Valid Public Opinion Survey**

### Main Sample

<table>
<thead>
<tr>
<th>Race/Ethnicity</th>
<th>%</th>
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</thead>
<tbody>
<tr>
<td><strong>People of Color (N=168)</strong></td>
<td>28%</td>
</tr>
<tr>
<td><strong>Non People of Color (N=435)</strong></td>
<td>72%</td>
</tr>
</tbody>
</table>

**Subgroups:**
- Native American/Alaska Native: 2%
- East Asian: 5%
- African American or Black: 4%
- Hispanic or Latinx: 14%
- Middle Eastern or North African: 2%
- Native Hawaiian or Pacific Islander: 1%
- South Asian: 3%
- European-American/White: 78%

*Racial/Ethnic subgroups may total more than 100%, due to multi-racial individuals.*

### People of Color (Including Oversample)

<table>
<thead>
<tr>
<th>Race/Ethnicity</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>People of Color (N=270)</strong></td>
<td>100%</td>
</tr>
<tr>
<td><strong>Non People of Color</strong></td>
<td>0%</td>
</tr>
</tbody>
</table>

**Subgroups:**
- Native American/Alaska Native: 11%
- East Asian: 22%
- African American or Black: 17%
- Hispanic or Latinx: 43%
- Middle Eastern or North African: 5%
- Native Hawaiian or Pacific Islander: 3%
- South Asian: 9%
- European-American/White: 18%

*Racial/Ethnic subgroups may total more than 100%, due to multi-racial individuals.*

*Multi-racial individuals that identify as European-American/White and another group are categorized as People of Color.*
## County %
- Clackamas County 25%
- Multnomah County 43%
- Washington County 32%

## Gender %
- Gender expansive (e.g. non-binary, a-gender, gender fluid, genderqueer) 0%
- Man 50%
- Transgender 0%
- Trans man 0%
- Trans woman 0%
- Two Spirit 0%
- Woman 50%
- I am undecided and/or questioning 0%
- Prefer not to say 0%

## Have or Live with a Disability %
- Yes 30%
- No 67%
- Prefer not to say 3%

## Age %
- 18 to 24 years old 8%
- 25 to 34 years old 19%
- 35 to 44 years old 22%
- 45 to 54 years old 16%
- 55 to 64 years old 16%
- 65 to 74 years old 14%
- 75 years or older 5%
- Prefer not to say <1%

## Household Income %
- Less than $10,000 6%
- $10,000 to $19,999 6%
- $20,000 to $29,999 10%
- $30,000 to $39,999 10%
- $40,000 to $49,999 6%
- $50,000 to $74,999 17%
- $75,000 to $99,999 15%
- $100,000 to $149,999 15%
- $150,000 or more 9%
- Prefer not to answer 6%

## Children/Grandchildren in HH %
- Yes 36%
- No 62%
- Prefer not to say 2%
- Don't know/not sure 0%
## Respondent Profile: Open Community Survey

<table>
<thead>
<tr>
<th>Race/Ethnicity</th>
<th>%</th>
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<tbody>
<tr>
<td>Native American/Alaska Native</td>
<td>4%</td>
</tr>
<tr>
<td>East Asian</td>
<td>4%</td>
</tr>
<tr>
<td>African American or Black</td>
<td>4%</td>
</tr>
<tr>
<td>Hispanic or Latinx</td>
<td>7%</td>
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<tr>
<td>Middle Eastern or North African</td>
<td>1%</td>
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<tr>
<td>Native Hawaiian or Pacific Islander</td>
<td>1%</td>
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<tr>
<td>South Asian</td>
<td>1%</td>
</tr>
<tr>
<td>European-American/White</td>
<td>74%</td>
</tr>
<tr>
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<td>10%</td>
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<tr>
<td>Self-described</td>
<td>5%</td>
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## Respondent Profile: Open Community Survey

### County

<table>
<thead>
<tr>
<th>County</th>
<th>%</th>
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<tbody>
<tr>
<td>Clackamas County</td>
<td>20%</td>
</tr>
<tr>
<td>Multnomah County</td>
<td>56%</td>
</tr>
<tr>
<td>Washington County</td>
<td>24%</td>
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</table>

### Gender

<table>
<thead>
<tr>
<th>Gender Description</th>
<th>%</th>
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<tbody>
<tr>
<td>Gender expansive (e.g. non-binary, agender, gender fluid, genderqueer)</td>
<td>5%</td>
</tr>
<tr>
<td>Man</td>
<td>22%</td>
</tr>
<tr>
<td>Transgender</td>
<td>1%</td>
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<tr>
<td>Trans man</td>
<td>0%</td>
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<tr>
<td>Trans woman</td>
<td>1%</td>
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<tr>
<td>Two Spirit</td>
<td>0%</td>
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<tr>
<td>Woman</td>
<td>65%</td>
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<td>I am undecided and/or questioning</td>
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<td>Prefer not to say</td>
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### Age

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<th>Age Range</th>
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<td>Under 21 years old</td>
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<tr>
<td>21 to 34 years old</td>
<td>9%</td>
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<td>35 to 44 years old</td>
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<td>45 to 54 years old</td>
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<td>55 to 64 years old</td>
<td>19%</td>
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<td>65 to 74 years old</td>
<td>20%</td>
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<tr>
<td>75 years or older</td>
<td>9%</td>
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<tr>
<td>Prefer not to say</td>
<td>4%</td>
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</table>

### Household Income

<table>
<thead>
<tr>
<th>Income Range</th>
<th>%</th>
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<tbody>
<tr>
<td>Less than $10,000</td>
<td>1%</td>
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<td>6%</td>
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<td>18%</td>
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<tr>
<td>$150,000 or more</td>
<td>16%</td>
</tr>
<tr>
<td>Prefer not to answer</td>
<td>18%</td>
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</tbody>
</table>

### Have or Live with a Disability

<table>
<thead>
<tr>
<th>Disability Status</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>17%</td>
</tr>
<tr>
<td>No</td>
<td>73%</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Children/Grandchildren in HH

<table>
<thead>
<tr>
<th>Status</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>25%</td>
</tr>
<tr>
<td>No</td>
<td>71%</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>4%</td>
</tr>
<tr>
<td>Don’t know/not sure</td>
<td>0%</td>
</tr>
</tbody>
</table>
RESEARCH STRENGTHS AND LIMITATIONS

The main strength of the research lies with the multiple avenues for qualitative participation in combination with the quantitative research. Triangulation of the findings from the diverse profiles who had active stakes in the research activities assists with maintaining trustworthiness of the findings.

The following limitations/delimitations are applied to the research:

1. The research uses self-reporting as a method of data collection. Participants and researchers may have biased perceptions of experiences and situations.

2. Since this is an arts and cultural planning process, the primary participant pool were those connected to the arts and creative sectors therefore limiting the general population involvement – except for the Statistically Valid Public Opinion Survey.

3. The open community survey was mainly distributed online, and online surveys are completed only by persons who have access to the internet and by those who are sufficiently biased to be interested in the subject.

4. The qualitative community engagement was conducted with individuals and groups who hosted meetings and invited constituents and community members to participate, and who were therefore interested in the subject.
Limitations applied to the arts grantmaking research and analysis are:

1. The data used in the analysis was volunteered by the participating organizations and therefore may not be the same data set categories across all organizations.

2. The pool of organizations that provided the data is not exhaustive of grantmakers in the tri-county area and should be considered representative, not comprehensive.

3. There is no certification or standardized data collection process to signify whether a nonprofit organization is run by people who are “minority” or “women” or “BIPOC”.