



AUSTIN: CREATIVE SECTOR NEEDS ASSESSMENT

INTERIM REPORT

March 31, 2015

Scope and Objectives of Work

The scope of this work is to produce a Needs Assessment Study for both nonprofit arts and culture organizations and individual creatives for the Cultural Arts Division (CAD).

The objectives are to a) gather input from Austin's nonprofit arts and culture organizations and individual creatives to identify their support structure needs, b) identify any service gaps between the support structure services needed and those provided by arts service organizations Austin (and other regional or national) service providers, c) analyze data and prepare a report of the findings and a set of recommendations for implementing support and capacity building services and structures to be delivered by the City, primarily through CAD.

This Needs Assessment was designed by CAD to fit into their overall strategic planning, which now includes the ArtPlace America grants *Drawing the Lines* and *thinkEAST Living Charrette*, the NEA Our Town grant *Creative Action Chestnut Neighborhood Activation Project*, and the NEA ArtWorks grant *Cultural Asset Mapping*. All of these projects are to be leveraged together with a City-wide Creative Placemaking Conversation during the 18 months of these grants.

Project Reporting

In accordance with the workplan for the project, this Interim Report includes a recap of the process to date along with the topline survey results. The topline results show the raw data that has been obtained through the online surveys; the reports do not include any analysis. A thorough exploration of the survey results will be included in the Support Services Gap Analysis, to be delivered by the end of April, 2015.

This Interim Report covers the following tasks from the agreed workplan:

- Task 1: Strategy Process
- Task 2: Survey Development
 - The TopLine Survey Research Results

Task 1: The Strategy Process

September 2014

The contract began in September, 2014. The project got underway with the following activities:

- reading background materials on CAD programs and services
- putting together the Steering Committee to oversee the process

WolfBrown (WB) submitted materials for the Steering Committee – roles and responsibilities, timeline, composition, and a draft email invitation for CAD to recruit committee members.

We determined that the initial site visit to Austin would be conducted by Christine Harris October 16 and 17, 2014. The purpose of the meeting was to get to know CAD, visit with the arts and culture community, agree on a workplan and Steering Committee structure, and begin discussion on the survey process.

October 2014

WB contacted staff members at other cultural agencies who have conducted similar surveys in the field. On October 8, John Carnwath and Janet Siebert spoke with Barbara Koenen in Chicago regarding the approach to the Creative Chicago survey. On October 10, Christine Harris, John Carnwath, and Janet Siebert spoke with Jill McGuire and Rebecca Paynes of the St. Louis Regional Arts Commission. Both conversations yielded valuable insights that helped us plan the content, timing, and outreach, as well as set expectations for our survey. St. Louis shared with CAD their collateral materials – flyers and bookmarks.

Christine was in Austin on October 16 and 17 for the first site visit. During this visit, Christine reviewed the workplan scope and its relationship with CAD's other projects with Janet and Megan Crigger (CAD manager); visited several creative sector businesses; discussed the composition of the Steering Committee and the process for recruitment; reviewed the management structure of CAD and the Economic Development Division; discussed an outreach plan for the survey process (Christine submitted a draft plan prior to the visit), and determined the plan for the November visit with John Carnwath that would include the first Steering Committee meeting.

Immediately following the initial site visit the following tasks were accomplished:

- To further familiarize itself with CAD's previous survey initiatives, WB reviewed the Artist Space Needs Survey and the Take It To the Next Level program results;
- WB wrote a project description for the CAD newsletter;
- To prepare for the formation of the Steering Committee, WB wrote up an overview of the roles and responsibilities, the project timeline, and a draft email for inviting members to the Steering Committee for CAD to distribute;¹
- Together with Lani Golstab, Janet and WB discussed plans for outreach, including the development of a separate webpage on the CAD website, setting up regular

¹ Please see Steering Committee materials in Appendix A.

communications about the survey project, utilizing social media to spread the word, considering how to reach communities of color, and the need for paper survey distribution. WB submitted suggested copy for the web page and CAD newsletter.²

November 2014

After much discussion, we determined the name of the study to be *Building Creative Capacity: Assessing the Service Needs of Austin's Creative Community*.

The Steering Committee Site Visit with John and Christine took place on November 11 and 12. The Steering Committee meeting was held at lunchtime on November 12. Megan Crigger stepped in to chair the session since the Steering Committee did not have a formal chairperson.

Other activities during the Nov 11/12 site visit included finalizing the agenda for the Steering Committee meeting, reviewing the Outreach Plan, and visiting with Megan Crigger.

On November 12, the Music and Entertainment Division of the City of Austin launched its music census survey. This is a partner division to CAD within the City's Economic Development Division.

December 2014

On December 8, Megan Crigger announced her resignation from CAD, effective in mid-December, to take a job in Kansas City. No one took over as Chair of the Steering Committee.

The Assistant Manager for the Economic Development Division was appointed to serve as the interim head of CAD.

February 2015

John submitted a blog post for the CAD's Connecting the Dots newsletter. It was published on February 26, 2015.

Task 2: Survey Development

October 2014

John developed the survey instrument design over the month of October. It was determined that the survey composition would include:

- demographic information
- creative practice background for individuals
- investment in staff support for organizations

² Please see Initial Draft and Final Outreach Plans in Appendix B.

- current understanding of services available and use of those services
- understanding service needs for a) material supports, b) training and professional development, and c) community networking
- providing options for determining interest in future service needs

Two separate surveys were developed, one for nonprofit organizations and one for individual creatives. Both surveys covered similar subject matter, but the questions were tailored to the situations of these two groups of respondents.

November 2014

At the Steering Committee meeting November 12, WB reviewed the entire assessment process and asked the members for their help in 1) inviting curated sample representatives, 2) reviewing the survey details to date, and 3) active outreach.

John, Christine and Janet worked on survey development throughout November.

On November 18, CAD sent John a set of suggested changes to the survey instruments he had prepared. Survey refinements continued until November 23. On November 23, Janet sent the survey protocol to three Steering Committee members for review and comment.

December 2014

We discussed the feedback from the Steering Committee members who had reviewed the survey in early December and modified accordingly.

The original workplan included a test phase in December, during which the survey would be administered to a “curated sample” of approximately 100-150 individuals. Since the curated sample could not be recruited in time for this test, a more limited pilot test was planned.

On December 3 WB sent Janet language for the pilot survey. On December 9 Janet sent the pilot survey to the Steering Committee and 20 additional test respondents. The pilot survey was closed December 18.

In mid-December we discussed CAD’s idea for a public press launch. It was determined that this would not be an effective approach and no public event was planned. We also changed the launch date from January 7 to January 14.

John added a dashboard component to the survey to allow respondents to see preliminary results for a few select questions immediately upon completing the survey. He reviewed the results of the pilot results by December 20 and made additional refinements to the survey.

John finalized survey and dashboard. Christine sent a draft email invitation for the curated sample to CAD.

January 2015

By January 7 Lani had set up a CAD webpage for the survey and finalized the outreach plan. John provided a version of the survey protocol that was formatted for hardcopy distribution to CAD.

Janet reached out to Steering Committee on January 2 to give them an update on the survey process, particularly regarding the new timeline for the launch and finish, and to finalize the curated sample group. We ended up with approximately 80 names for the curated sample of nonprofit organizations and individual creatives.

While we had initially imagined that we would ask respondents in the curated sample to give their names in the survey to facilitate follow up, on January 8 we determined that the lack of anonymity might compromise their ability to express themselves critically in the survey. We therefore decided to track the responses to the curated sample separately, but to refrain from asking for the respondents' names. During this period, we also finalized the paper survey.

We drafted an email for Janet to send to nonprofit organizations who had agreed to help distribute and raise awareness about the survey. WB also provided Janet with email copy to follow up with the Steering Committee about submitting recommendations for the curated sample.

Lani and Janet edited the final webpage copy.

The press release was distributed Wednesday, January 14 and the survey links went live on January 14.

After the launch, we made a few edits in the survey.

1. we removed the requirement that respondents reply "yes" to the question whether they are actively involved in the production of creative work. This change was made so that arts administrators would also be able to respond to the survey for individuals. (John also briefly added arts administrators to the list of occupations, but this option was removed following consultation with Janet and Christine)
2. the Division of Music and Entertainment was added to the list of service providers.

By the end of January the survey effort had yielded the following responses:

Public – individuals: 111

Public – organizations: 15

Curated individual: 8

Curated organizations: 4

February 2015

In early February we determined that we needed to stimulate more responses. To that end, we:

- revised the messaging on the website and the survey 'welcome page' to emphasize the benefits of participating;
- reviewed the possibility of adding an incentive, such as free or discounted classes from CAD and/or other service providers (ultimately, we didn't find an effective approach to this);

- considered re-ordering some of the questions to get the most important ones upfront but determined in the end that this would be too disruptive to the integrity of the survey response process;
- decided to add encouraging phrases throughout the survey to prompt continued response;
- generated additional social media and new flyers to be distributed at selected events.

By February 20, John had made all agreed survey changes. At the end of February, an additional survey was created that would allow residents of Blanco and Burnet Counties (and potentially others who are were not technically eligible to respond to the survey) to voice their opinions.

We also investigated a report that the mobile version of the survey was not working correctly, but this issue seems to have been isolated to certain devices.

Janet sent out various emails to the Steering Committee to seek their help in stimulating more survey response.

March 2015

CAD continued to push social media, distribute flyers and monitor results.

While the closing date for the survey was formally March 14, responses that arrived before Monday morning, March 17, were included in the sample.

The final complete survey numbers are:

Individuals: 512
 Organizations: 59
 Curated Ind: 12
 Curated Orgs: 5

In addition, John will review the partially complete surveys to include what can be utilized.

Task 2: Topline Survey Research Results

DESCRIPTION OF SURVEY SAMPLE

Two online surveys were launched in order to assess the creative community’s experience with the support services that are already available as well as the support needs that are currently unmet. One survey was to be completed by representatives of arts, culture, and heritage organizations (including nonprofits, state and municipal institutions, organizations that are affiliated with universities, etc.); the other was intended for individual creatives.

Participants were recruited through public announcements, emails, and social media (please refer to the outreach plan in the appendix for details). Two screening questions at the beginning of the survey were used to assess the respondents’ eligibility to complete the survey. For individuals the requirements were that the respondent was over 18 and lived within the Austin-Round Rock MSA. To complete the survey for organizations, respondents had to be qualified

representatives of their organization and the organizations had to be located within the Austin-Round Rock MSA.

Initially, we planned to gather data from two distinct samples for each survey: the public sample that was open to all, and a smaller “curated sample” that was to consist of individuals who were handpicked by the Steering Committee members as representatives of the creative community. While the curated sample was to be relatively small (100-150 respondents), it would be possible to ensure that all major constituencies within Austin’s creative community were adequately represented. Comparisons between the curated and public samples could then indicate to what extent the public sample (over which the researchers had little control) seemed representative of the creative community as a whole.

In the end, the responses from the curated group were combined with the public sample, because the response rate for the curated sample was deemed insufficient for useful comparisons. Since there is no definitive data on the size and composition of the creative community in Austin, the representativeness of the data must be established by comparing the sample to other surveys of Austin’s artists and the creatives (in particular those conducted by CAD), the demographics of the general population, and the experience of those who work in the creative sector. CAD staff and the Steering Committee will play an important role in assessing the data, and the public may also comment on this at the open session of the Steering Committee.

A sample of this sort can provide an adequate basis for conclusions about some sub-groups of the population, even if it is deemed to be insufficiently representative of the entire creative community as a whole. For instance, the sample may support conclusions about the experiences and needs of visual and performing artists, even if it does not adequately reflect the opinions of those working in the culinary arts.

The following provides an overview of the sample that was collected through each of the survey instruments.

Individuals

A total of 978 eligible respondents started the survey for individuals (answered at least one question). We received 528 complete responses. An additional 190 responses provide usable data for at least one section of the survey.

Creative Occupations (Q.4)

- All 24 available occupational categories are represented in the sample. 20 of the categories are represented by 5 or more respondents. Several of the categories that are not well represented may usefully be combined under larger headings (e.g. several of the design categories might be merged).
- Fine/visual artists are the most strongly represented occupational group with 220 respondents (30.7% of the sample). Writers/authors make up the second largest group with 63 respondents (8.8%), followed by craft artists (8.2%), graphic designers (7.1%), directors/producers (6.1%), musicians (5.2%), actors (4%), and media/communication workers (4%).

Creative Disciplines (Q.7)

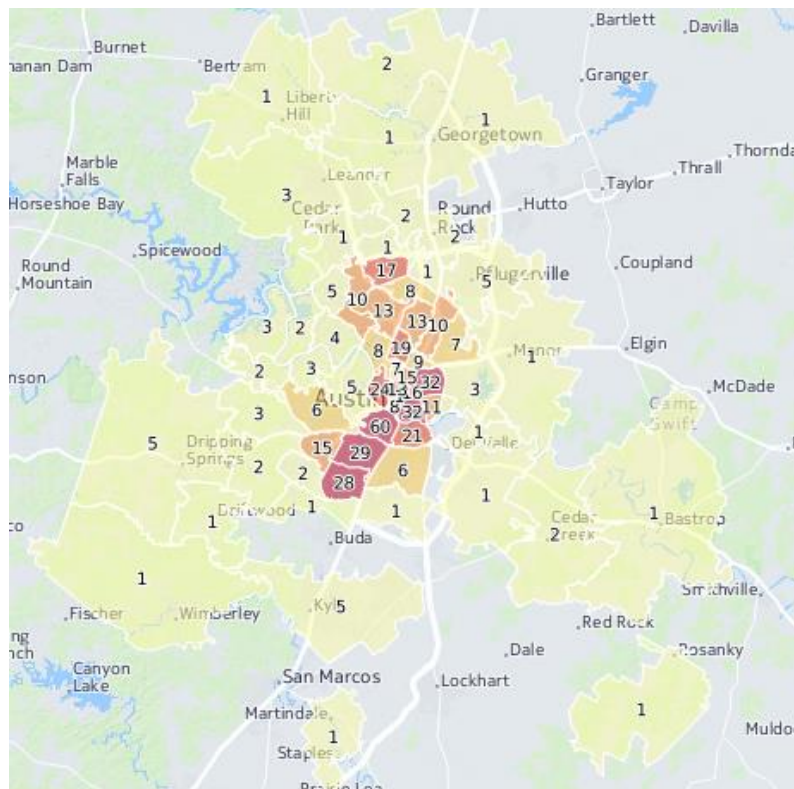
- All 19 discipline categories are represented in the sample. 16 of them are represented by 10 or more respondents. The 3 disciplines that received fewer than 10 responses are: comedy, culinary arts, and heritage.
- The visual arts are the most strongly represented discipline with 213 responses (30% of the sample). They are followed by film/video/media arts (10.4), design/graphic arts (8.3%), music (5.8%), and theater (5.2%).

Race/Ethnicity (Q.55 and Q.56)

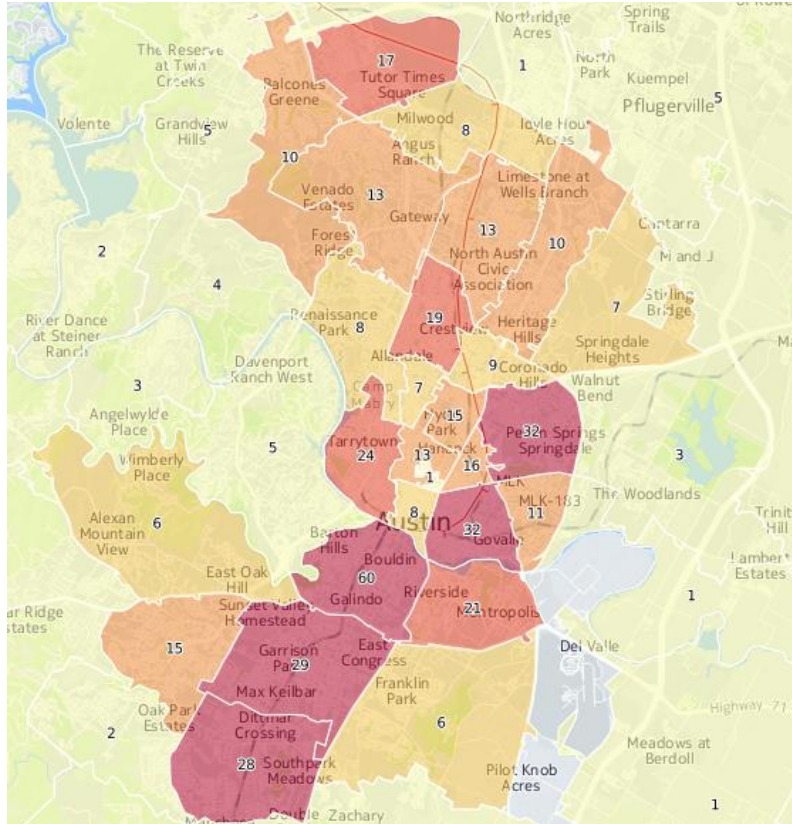
- 78.1% of respondents identify as white, 3.3% as Asian, 2.7% as African American, 2.3% as Native American, and 5% as “other”. 13.3% of respondents chose not to state their race.
- 8.9% of respondents identify as being Hispanic, 79.2% as non-Hispanic, and 11.8% chose not to state their ethnicity.

Geographic Distribution (Q. 53 and Q54)

- Map of home ZIP codes in region:



- Map of home ZIP codes, detail:



Age (Q.45) and Career Stage (Q.10 and Q. 47)

- Respondents are roughly equally distributed across the age spectrum from 25 to 65, with 21.6% falling in the 25-34 range, 25% in the 35-44 range, 20.8% in the 45-54 range, and 20.8% in the 55-64 range. Only 3.2% of respondents were younger than 25 and 1.6% over 65.
- 31.7% of the respondents consider themselves early career artists/creatives, 44.3 mid-career, and 18.3 consider themselves late-career artists/creatives.
- The length of time that respondents have spent pursuing their creative careers reflects the wide distribution across career stages. While roughly one third of the respondents have been pursuing their careers for 5 or less years, about 43% have been active for 6 to 20 years, and 23% have been practicing their creative work for more than 20 years.

Selected highlights from the survey of individuals

While a thorough analysis of the survey data is beyond the scope of this interim report, the following points in the topline results seem noteworthy and suggest areas that might be explored in more detail in the later analysis.

- Over 47% pursue their creative work as the sole proprietor or as co-owner of a business.
- 57% were aware of CAD, with 24% participating in CAD programs/services.
- Over 65% have not engaged with any national service organizations.

- Over the past three years, 88% have NOT participated in any programs or events to develop their business, marketing or entrepreneurial skills.
- On a scale from 1 to 5, the significance of CAD's services for the development of the respondents' primary practices received an average score of 3.6.
- Asked whether they agree with the statement that "Austin is a great place for artists to live and work", respondents' average response was 3.5 (on a scale from 1 to 5); asked whether Austin nurtures and supports its artists and creatives, the average response was 3.3.
- The highest rated resource needs over the next three years were 1) access to networks/community of peers, and 2) financial support.
- In terms of topics that respondents need to learn more about in order to advance their creative practice, the top three priorities were 1) getting publicity and critical recognition, 2) artistic/creative development and 3) web presence and social media.
- The number one barrier to getting the support they need for their creative practice is "not knowing what is available or where to find out/I don't find out about opportunities until after they happen".
- The highest ranked new program idea was a searchable website for creatives that lists upcoming events, classes, grants, online discussions and other opportunities.
- 64% have lived in Austin over 10 years.
- Almost 60% earn half of their income or less from their primary creative practice.
-

Organizations

A total of 103 eligible respondents started the survey for organizations. We received a total of 67 complete responses from organizations. An additional 19 responses provide usable data for at least one section of the survey.

Type of Organization

- 16.3% of the responding organizations were theatres, 8.1% were art galleries, 7% were dance companies, and 8.1% were "other performing arts organizations."
- 25% of respondents selected "other" as the best description of their organization, with a wide range of write-in responses, including a circus arts studio, a quilting guild, and a video game company.
- There was no representation from architects, college or professional arts schools, craft supply companies, culinary arts schools, historical sites, literary organizations, or photographic service providers.

Annual Budget

- Over a third of the responding organizations have annual budgets below \$50,000. 25% fall into budget categories in the \$50,000 to \$200,000 range, 21% fall between \$200,000 and \$1 million, and 10.5% have budgets between \$1 million and \$5 million. 6 responding organizations (7%) have budgets over 5 million.

Age of Organization

- Over a third of the responding organizations have been in existence for less than 5 years. Roughly 20% of the organizations are in the 6-10, 11-20, and 21-40 age ranges. About 4% of the responding organizations have been active for over 40 years.

Selected highlights from the survey of organizations

While a thorough analysis of the survey data is beyond the scope of this interim report, the following points in the topline results seem noteworthy and suggest areas that might be explored in more detail in the later analysis.

- 67.4% of the surveys were completed by the executive leaders of the organizations.
- 37% have no budget for training and professional development; however, over 58% expect their budgets to increase over the next three years.
- Over 60% have participated in CAD's programs over the past three years, making CAD the most frequently used service provider. The Texas Commission on the Arts had the second highest rate of participation at 41%.
- Over 50% have not participated in any national service organizations. For those who did use national services, the National Endowment for the Arts was the most commonly used resource.
- Most of the respondents were either neutral or unsatisfied with the range and availability of capacity-building opportunities available locally, statewide, and nationally.
- On a scale of 1-5, the significance of services offered by CAD to develop the administrative capacity of organizations was on average given a 3.9.
- Asked, whether they agree with the statement "In Austin, arts and cultural organizations have ready access to programs, information resources and opportunities that build their organizations' administrative capacity and support long-term financial stability" respondents' average response was 3.0 on a scale of 1-5.
- The activities most used by staff for self-development were websites, structured peer exchange, and informal gathering/networking opportunities.
- Regarding their satisfaction with resource and information sharing between cultural organizations, the respondents' average rating was 2.7 on a scale of 1-5.
- Asked, whether they agree with the statement "Austin is a great place for artists and creatives to live and work" respondents' average response was 3.5 on a scale of 1-5. The average response for the statement "I feel nurtured and supported by the community of artists, creatives and cultural administrators" was 3.3. Finally, in response to the statement "In general, the arts and culture sector is well supported in Austin", the average response was 2.7.
- The highest ranked projected needs over the next three years were 1) financial and 2) access to suitable work/rehearsal/performance space,. Training and development for executive staff and access to networks/peers were tied for third.
- Fundraising/donor cultivation ranked highest among the desired topics for educational opportunities.
- The top ranked barriers to taking advantage of available staff development/training opportunities were 1) staff doesn't have time, 2) can't afford it, and 3) don't know what is available/find out about opportunities too late
- The highest ranked program idea was 'a website for professionals in the arts and culture sector, searchable by artistic discipline'.

The full Topline Reports for Individuals and Organizations are submitted as separate documents.

APPENDIX A – Steering Committee

Steering Committee Invitation

FROM: Steering Cte Chair

Dear (personalized salutation)

On behalf of the City of Austin’s Cultural Arts Division, I am inviting you to join the Steering Committee for the ***Creative Sector Support Study***. This study has been commissioned to assess Austin’s support structures for nonprofit arts organizations and individuals working in the creative sector (both nonprofit and commercial). The CAD study leader is Janet Seibert, Civic Arts Program Consultant, and the outside consultants are WolfBrown (www.wolfbrown.com).

Wednesday, November 12, 2014
11:45 am – 1:30 pm (light lunch included)
Cultural Arts Division Offices Conference Room

The Study

This assessment will include a) gathering input from Austin's nonprofit arts and culture organizations and individual creatives to identify their support structure uses and needs; b) identifying any service gaps between support structure services needed and those provided by the City of Austin and various service organizations; and c) analyzing data and preparing a report of the findings and a set of recommendations for implementing support and capacity building services and structures.

The study will examine the following support structures: 1) material support such as health benefits, grants/awards, access to space, equipment and materials; 2) training and professional development; and 3) community networking. CAD will coordinate this survey with other recent and current information solicitations in the field, such as the music survey and recent artists' space survey.

The objective of this study is to generate insights that can reliably inform CAD's strategic planning and further strengthen Austin's creative community. The success of the study in this regard will hinge critically on widespread participation among arts organizations and creative individuals.

Steering Committee Role

The Steering Committee is designed to represent the stakeholders in this study and will:

- Approve study strategy
- Determine measures of success for the study

- Advise on outreach plan
- Think and advise strategically for study implementation
- Ensure we have access to all of the relevant stakeholders
- Participate in the pilot survey
- Nominate respondents for a curated “control group”
- Be the eyes and ears of the stakeholders

Timing of Responsibilities

The Steering Committee will take limited time but will have powerful impact.

November 12	Steering Committee Meeting 11:45 am – 1:30 pm CAD Offices
November 18	WolfBrown will send Steering Committee draft of survey for Steering Committee review
December 1- 15	Steering Committee will take the pilot survey along with its chosen ‘curated sample’
December	Steering Committee members will distribute information on the survey through their organizations and networks
January 7	Survey LIVE: Steering Committee members will forward survey link to networks and associates.
Mid-March	Review survey report
Mid-April	Review interim support structure gap analysis report
April 28	Open Session Steering Committee, for feedback on gap analysis and prioritizing next steps
Mid-May	Review draft final report
End June	Presentation by WolfBrown to Steering Committee, City

Thank you very much for considering this invitation. Your participation would be highly valued and help ensure that the results of this study contribute to the strength and sustainability of the creative sector.

If you have any questions, please contact Janet Seibert at_____.

Creative Sector Needs Assessment Study

Composition and Role of Steering Committee

Composition of Committee – no more than 25:

- arts and culture organizational stakeholders
- creative business association heads, e.g. AIGA, AIA
- individual artist association representatives
- key city decision makers
- leaders in city development and promotion; economic, visitors bureau
- university and any other leading creative education institutions
- philanthropy, corporate leaders, Chamber, public schools
- need chair or co-chairs

Role of Committee:

- determine outcomes for what will make this a successful assessment
- approve project strategy, curated survey group, survey, outreach plan
- review interim reports
- think strategically
- ask questions; bring ideas to the table
- provide access to people we may need to talk to
- represent the public face of this project to the community and be proactive in support
- help oversee the process with relevant City and other stakeholders
- liaison with City project manager, Janet Seibert

Building Creative Capacity: Assessing the Service Needs of Austin's Creative Community

Outreach Activity for the Steering Committee

Your assistance is very important in spreading the word about this study to help ensure that all eligible creatives and nonprofit arts organizations have access to and take the needs assessment survey.

We would like to enlist your help in spreading the word about the survey through your various networks when the survey is available to the public in January. We will provide you with email templates that you can adapt and send to your contacts in early January. Feel free to distribute wherever you think appropriate.

In addition to drawing on your list of contacts, we would like to know of any organizations, associations, businesses, etc. that you think should hear about this study and might assist in distributing information about the study to their mailing lists. We will put them on our list of

distribution partners and if we need your help in enlisting their support, we will call on you to contact them.

Please email the following information to Janet at Janet.Seibert@austintexas.gov. We would appreciate receiving this information by December 1.

- Your name
- Your email address and phone number
- Your organization
- Mailing address of your organization
- List of organizations that might assist us in distribution of this survey. Please include:
 - Name of organization
 - Contact (title, phone number, email address)
 - Address of organization

Thank you very much for your support of and contribution to this study. We are pleased to be working with you.

APPENDIX B – Final Outreach Plan

Creative Sector Needs Assessment OUTREACH PLAN

December 12, 2014

Purpose

The purpose of the outreach plan is to determine the methodology for collating information on nonprofit arts organizations and individual creatives, and for the distribution of the creative needs survey.

Recommended Plan

We recommend that Christine Harris and CAD discuss the details of a timeline and communications plan – a continuation of the conversation in October.

We need to agree survey deadline to print on survey and on communication materials. If we go 8 weeks and we launch January 7, then survey deadline would be March 6.

Recommended Timeline:

DEC 18 – Pilot Survey Closed

DEC 26 – any changes finalized on survey. Agree survey dashboard.

Between NOW and January 5:

*Use current name and develop CAD website subpage for the project. This will not only be a vehicle for collating and disseminating information about the survey, but can be a transparent communication about this CAD project, and how it links to other CAD projects.

*Communicate with all of the agencies listed in the survey to let them know it is happening, and to seek their assistance in distributing the survey. Offer to share the results with them before public announcement.

*Continue to collate email addresses of individuals and organizations to whom this survey should be sent directly. Tap the Steering Committee for every contact they can offer. Ensure that all CAD partners receive priority communication.

Draw up a list of organizations who should be approached as conduits for survey distribution – nonprofit alliances, arts service organizations, SXSW local names, AIGA, AIA, IDSA, gallery networks, crafting association. Ask them to distribute survey information on behalf of the City. Determine who has connections within CAD or Steering Committee to make contact.

*Prepare design of any bookmark/flyer that could be distributed around the creative community and to CAD partners. Determine a distribution outlet plan.

*Review any neighborhood associations or other City communication vehicles to be informed about the survey and hopefully to receive their help in dissemination.

Note: Does the verbiage we use need to reference how this and the music survey are synergistic, or make any reference at all?

JAN 5:

*Write the information necessary on the survey landing page to encourage participation.

*Ensure that printed copies of the survey are available and ready at selected distribution points that will be public on the website and in the flyer information.

JAN 7 – SURVEY LIVE!

*Announce the project and the survey research link with a City press release and through CAD media outlets. CAD to write all communication, WolfBrown to help draft anything necessary and review all communication before going public.

*Utilize the various social media outlets of CAD and their arts partners to communicate about the project and spread the word for the survey.

*Distribute postcards/bookmarks across the community.

JAN 12

*Review survey progress

*Social media ongoing

JAN 19

*Review survey progress

- modify outreach strategy as necessary

*Social media ongoing

JAN 26

*Review survey progress

*Social media ongoing

FEB 2

*Review survey progress

*Social media ongoing

FEB 9

*Review survey progress

- modify outreach strategy as necessary

FEB 20

*Communication blitz announcing final two weeks to deadline!

MARCH 6 – SURVEY DEADLINE (Later revised to March 14)