

Northwest Connecticut Arts Council
CULTURAL ASSESSMENT REPORT
2013-2014

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Northwest Connecticut Arts Council
CULTURAL ASSESSMENT REPORT - DRAFT
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INTRODUCTION

After 10 years serving the area, the Northwest Connecticut Arts Council invited people from all sectors of the region and surround towns to “Tell US Like It Is” regarding the current state of the cultural environment in the region. This was done so that the Arts Council might better understand the needs of the cultural community, the views of the general public in all sectors. The survey gathered information that will help shape the role that the Northwest Connecticut Arts Council will play in insuring the health and future of the creative forces that make up our region.

The Northwest Connecticut Arts Council was founded by the Community Foundation of Northwest Connecticut and the Northwest Connecticut Chamber of Commerce in 2003 for the following purpose:

*The mission of the Northwest Connecticut Arts Council is to **promote** the arts and cultural resources of Northwestern Connecticut as integral contributors to the quality of life in the region, to **assist** all artists and cultural organizations in their efforts to thrive, and to **inform** the general public about, and **give access** to the arts and culture of the region.*

The Arts Council conducted its first Cultural Assessment Survey in 2004 in order to ensure that its services and activities were directed to real needs within the community. The results of those findings proved to be vital in guiding the development and the resulting impact of the Arts Council in the years that followed.

OVERVIEW

The 2013 Cultural Assessment Survey was primarily directed at the 25 towns that are served by the Arts Council. These towns included Barkhamsted, Bethlehem, Burlington, Colebrook, Cornwall, Falls Village/Canaan, Goshen, Hartland, Harwinton, Kent, Litchfield, Morris, New Hartford, New Milford, Norfolk, North Canaan, Plymouth, Salisbury/Lakeville, Roxbury, Sharon, Thomaston, Torrington, Warren, Washington, and Winsted/Winchester. We welcomed part-time residents (weekenders) and people from surrounding towns to participate in the survey as well, with their views of the cultural environment of this region.

According to the 2010 census, the population of the 25 municipalities directly served by the Arts Council totals approximately 163,000.

The northwestern corner of Connecticut is known for its rolling hills and New England charm. Often called the Litchfield Hills, the region hosts part of the Appalachian Trail which crosses through Litchfield County's forested hills and over the Housatonic River, famous for some of the best trout fishing in the East, and many different varieties of wildlife. The region's towns are primarily rural in nature, with each town holding great pride in its local history.

Participation in the Cultural Assessment Survey was directed at three main sectors of the community:

1. Artists/Artisans/History Professionals (visual, performing, literary, film and fine crafts)
2. Cultural Organizations (performing groups, museums, galleries, art associations/leagues, theaters, historical societies, organizations offering arts instruction, libraries, non-cultural venues offering cultural programming)
3. General Public (residents, business people, news media workers, public officials, educators)

A committee was established to help guide and promote the assessment project. Surveys were developed for each of the three sectors of the community and their sub-sectors. The Survey was done entirely online, and was promoted via newspapers, the radio, email, social media, and through various institutions that are associated with the Arts Council. We had hoped to conduct focus groups, but could not fit this into the schedule; however we may do so following the release of this publication.

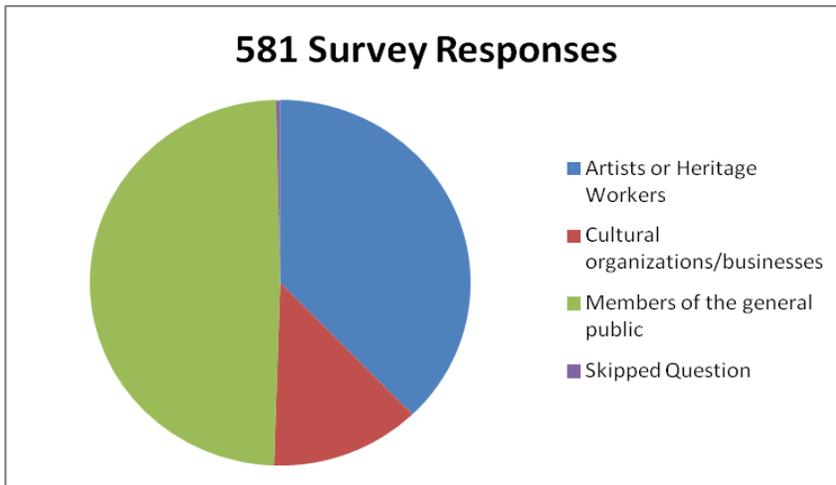
The following report includes the demographics and responses to the Survey, key findings, key issues and recommendations. Also included is an inventory of the cultural organizations/businesses in the region of which we know to currently exist.

RESPONSES

There were 581 responses to the survey. All results were tabulated and analyzed, and are the basis for this report.

Of the 581 responses, 579 completed the full survey. Of these:

- 38.7% were artists or heritage workers
- 12.6% represented cultural organizations/businesses
- 48.7% were members of the general public



GEOGRAPHIC REPRESENTATION

512 people (88% of the total sample) answer the residency questions:

- Of these, 90% resided either full or part-time (weekenders) within the 25 municipalities served by the Arts Council.

Of the 460 fulltime residents of the 25-town area:

- 93% considered NW CT their primary residence.
- 7% considered NW CT a secondary residence.

The remaining 10% was made up of people whose primary residence was in a CT town outside of the 25-town service area of the Arts Council or in nearby towns in the bordering states of MA and NY.(10% or 52 people):

Conclusion: Of the 512 people responding:

- 83.5% had a primary residence within the 25-town service area served by the Arts Council
- 7% were residents of more distant locales but had weekend residences in NW CT
- 10% had a primary residence in other CT municipalities or in nearby towns along the border of Massachusetts or New York

The following are the responses by town:

Torrington	7.38%
Litchfield	7.20%
Sharon	6.86%
Kent	5.49%
Salisbury/Lakeville	5.49%
New Milford	4.97%
Cornwall	4.46%
Falls Village (Canaan)	4.46%
Winchester/Winsted	3.77%
Washington	3.60%
Norfolk	3.26%
Goshen	3.09%
Harwinton	3.09%
New Hartford	2.40%
Thomaston	2.23%
Warren	2.23%
Morris	1.54%
Roxbury	1.54%
Barkhamsted	1.37%
North Canaan	1.03%
Bethlehem	0.86%
Burlington	0.86%
Plymouth	0.86%
Colebrook	0.69%
Hartland	0.17%
None of the above municipalities	9.04%
Skipped Question	12.18%

OVERALL DEMOGRAPHICS (All Sectors)

Eighty percent of responders provided their age range. The majority of these people – 64.5% - were age 56 or older, 30% were between the ages of 36 and 55. Only 5.5% were age 35 or younger.

Sixty-three percent (63%) of responders were female and 37% were male.

A vast majority (95%) of responders had gone to college, with 40 % holding a Bachelor’s or Associate’s Degree and 44% holding a Masters or Doctoral degree.

Income levels for the 421 responders who replied to this question were:

24% ---- \$25,000-50,000	18.5% -- \$100,000 – 250,000
23% ---- \$50,000-75,000	12.4% -- less than \$25,000
18% ---- \$75,000-100,000	5% ----- over \$250,000

Not surprisingly, due to the ethnic make-up of the region, most responders described their ethnic origin as Caucasian/White. Interestingly, some respondents felt this question was unnecessary and were, in fact, offended by it. In answer to this contingent, the Arts Council values a community of diverse voices and hopes to recognize those voices that are in the ethnic minority within our community, along with the majority.

LEARNING ABOUT and ATTENDING/PARTICIPATING IN CULTURAL EVENTS

When all survey participants were asked what the top 3 towns/cities were where they usually experienced entertainment or cultural programming, more than half respondents selected Torrington, New York City, Norfolk, the Hartford area, Massachusetts (Berkshires), Kent and Litchfield.

Answer Options	Corrected Response Percent	Corrected Response County
Torrington	42.3%	245
New York City	37.8%	219
Norfolk	21.6%	125
Hartford area	20.6%	119
Massachusetts	17.8%	103
Kent	14.7%	85
Litchfield	14.7%	85
Washington	10.0%	58
New Milford	8.8%	51
New Haven area	8.3%	48
New York State (other than NYC)	8.3%	48
Waterbury area	8.1%	47
Sharon	7.8%	45
Lakeville	7.3%	42
Thomaston	6.0%	35
Salisbury	5.5%	32
Winchester/Winsted	5.0%	29
Danbury area	4.7%	27
Falls Village	4.1%	24
Goshen	4.0%	23
Cornwall	2.1%	12
Roxbury	1.7%	10
Harwinton	1.2%	7
Morris	1.2%	7
Barkhamsted	1.0%	6
Bethlehem	0.9%	5
Warren	0.9%	5
Other (please specify)	0.9%	5
New Hartford	0.7%	4
North Canaan	0.7%	4
Colebrook	0.3%	2
Burlington	0.2%	1
Hartland	0.2%	1
Plymouth	0.0%	0

Ninety-two percent (92%) of 579 respondents had attended an art exhibit at least one time per year, with 25% of all respondents attending art exhibits seven or more times a year. Art exhibits were followed by Concerts, Films, and Festivals/Fairs in level of attendance. Film was the most frequently attended type of event, with 33% of respondents attending seven or more times a year. Open Mic nights were the least attended event type by respondents.

How often have you attended/participated in any of the following in the last year? (rate each selection)

Answer Options	Never Attended	1 - 2 times/year	3 - 6 times/year	7 or more times/year	# Attended at least once/year	% Attended at least once/year	7 or more times/year
Art exhibits (Gallery or Museum)	45	195	191	148	534	92.23%	25.56%
Concerts (not open-mics)	60	239	192	88	519	89.64%	15.20%
Films	61	146	176	196	518	89.46%	33.85%
Festivals/fairs	66	304	172	37	513	88.60%	6.39%
Plays, musicals, staged readings	94	230	160	95	485	83.77%	16.41%
Nature/Wildlife activities	131	259	120	69	448	77.37%	11.92%
Lectures	143	263	139	34	436	75.30%	5.87%
History/Heritage programs	202	268	86	23	377	65.11%	3.97%
Literary events (book signings, poetry readings, writers groups, etc.)	225	222	81	51	354	61.14%	8.81%
Dance performances	247	271	53	8	332	57.34%	1.38%
Instruction in the arts	316	169	53	41	263	45.42%	7.08%
Folklore/Ethnic events	326	219	26	8	253	43.70%	1.38%
Open Mic evenings	471	69	21	18	108	18.65%	3.11%

The top three barriers to attending or participating in cultural programs were driving distances, cost, and lack of free time. In Fifty-eight percent (58%) felt that they lacked information about events. Additionally, 41.6% said that family obligations and childcare were barriers. Transportation or the cost of transportation was an issue for 20% of responders and 10% felt that they did not feel comfortable or welcome at these types of events. *Interestingly of the 41 people (7%) who said that a significant barrier to attending cultural events was that they preferred to spend their time in other ways almost 45% were artists or were involved with cultural organizations.*

There were some “other” responses that included issues with aging (difficult time driving at night, walking, hearing) and concerns about bad weather.

Which of the following are barriers to your attendance at/participation in cultural programs? (Select a barrier level for each item below.)

Answer Options	% Significant Barrier	% Occasional Barrier	% BARRIER (either significant or occasional)
Driving distance	20.0%	56.5%	76.5%
Lack of free time	30.7%	45.1%	75.8%
Cost of admission/participation	20.2%	50.4%	70.6%
Lack of information about events	11.2%	47.0%	58.2%
Prefer to spend free time in other ways	7.3%	40.8%	48.0%
Family obligations or childcare	11.6%	30.1%	41.6%
Lack of transportation or cost of transportation	6.2%	13.8%	20.0%
I don't feel comfortable or welcome at these types of events	2.1%	8.3%	10.4%

Most people (between 70 % and 80 %) learned about events from publications, word-of-mouth, emails from event organizers, and information received in the mail (ranking highest to lowest). A healthy portion of respondents (between 36% and 49%) were informed through the Arts Council's e-blasts, event websites, social media and the radio (ranking highest to lowest). The least used (19% - 23%) information sources, ranking highest to lowest, were the Arts Council's website, television and other websites

How do you learn about the cultural events you attend? (Select all that apply)

Answer Options	Response Percent	Response Count
Mailed announcements, flyers and/or postcards	80.1%	466
Email from Event organizer (ex. theater, gallery, school, artist, etc.)	78.6%	455
Word of mouth	75.0%	435
Newspaper or magazine	71.5%	415
Email from NW CT Arts Council	48.5%	281
Website of event organizer	40.8%	236
Social Media (Facebook, LinkedIn, Meetup, etc.)	37.3%	216
Radio	36.3%	210
Website of NW CT Arts Council	23.0%	133
Television	20.4%	118
Other website	19.3%	112
Other (please specify)	1.5%	8
I do not attend cultural events	0.7%	4
answered question		579
skipped question		2

SECTORS – ARTISTS

Two hundred and nineteen (219) responders identified themselves as artists, many practicing in multiple disciplines (as indicated by the percentages below, for which the total exceeds 100% because artists responding consider themselves artists in more than one category).

Of the 219 artists responding, 199, or 91%, categorized themselves as professional artists (spending 50% or more of their time, or earning 50% or more of their living through their work as an artist).

ARTISTS		
Visual Artists (painter, mixed media, illustrator, sculptor, photographer)	71.20%	156
Artisan/Crafts (ceramics, glass, jewelry, wood, textiles, fiber, metal, etc.)	24.70%	55
Media Arts (film, audio, video)	9.10%	20
Design Arts (graphics, architect, product design, etc.)	16.00%	36
Music	16.40%	37
Dance	3.20%	7
Theater	11.40%	27
Literary Arts	12.30%	28
Other (circus arts, culinary arts, multi-media performer)	4.60%	4

SECTORS – HERITAGE WORKERS

Seven people identified themselves as Heritage workers. Of those 7, one was a non-professional (board member) and 5 were professionals (working in this field more than 50% of your time or earning more than 50% of your income), and one skipped this question. Three did more than one task described below.

HERITAGE WORKERS		
Researcher/Writer	50.00%	3
Curator	66.70%	4
Guide	16.70%	1
Restorer	0.00%	0
Consultant	33.30%	2
Administrator or Board Member	50.00%	3
ANSWERED		7

ARTISTS & HERITAGE WORKERS

Word of mouth, their own websites, and Facebook were the marketing tools used by most artists and heritage workers. Their own e-mailings, newspaper and magazine publicity, posters and flyers, mailings and the listings on the NW CT Arts Council’s website were in the next most used tier. Some are using other social media platforms such as LinkedIn and Twitter. Very few pay for advertising in print or broadcast.

**Which of the following marketing tools do you CURRENTLY use to reaching your audience?
(Check all that apply)**

Answer Options	Response Percent	Response Count
Word of Mouth	71.2%	146
Your Own Website	70.0%	145
Facebook	54.9%	112
Your Own Mass E-mailings	44.6%	91
Free Newspaper publicity	41.0%	84
Your Own posters & print materials placed locally, etc.	28.9%	59
Your Own mailings via postal service	28.4%	58
Event Listings on NW CT Arts Council website	27.5%	56
Listings on other websites	21.1%	43
LinkedIn	17.2%	35
Free Radio publicity	16.2%	33
Cultural Directory Listing on NW CT Arts Council website	15.2%	31
Twitter	12.3%	25
Paid Advertisements in print	7.4%	15
Free TV publicity	5.9%	12
None of the above	5.9%	12
Regional Expos & Chamber events	4.8%	10
Paid Radio Advertisements	2.9%	6
Galleries	2.4%	5
Paid Television Ads	1.0%	2

Most identify the market for their work as local or regional, with 37% also considering their market to be state-wide and/or national.

When asked whether, over the past two years, market demand for their work had grown, 39% said yes, 42% said no and 19% weren’t sure.

Needs:

Aside from increased sales or other work earnings, artists felt that that **networking in their field** was either ranked highest as the most pressing need or a somewhat pressing need. Ranked #2 as a pressing or somewhat pressing need was “**staying informed about the cultural community.**” **Grant opportunities and assistance in applying for grants** ranked #3 as a pressing need.

Knowledge about promotion & marketing was ranked 4th as a pressing need, but was ranked higher, 3rd, as a somewhat pressing need. Other high ranking needs were:

- Access to exhibition or performance space
- Access to seminars & workshops in business skills
- Access to mentors in the field, along with Peer feedback on their work
- Networking in other fields

SECTORS – CULTURAL ORGANIZATIONS/BUSINESSES

There were 70 representatives from Cultural Organizations and Businesses that answered the survey. A segment of these businesses fell into more than one category below.

What type of cultural business/organization do you represent? (Check all that apply)	Response Percent	Response Count
Performing Arts Organization (creating/producing or presenting performances)	40.0%	28
Arts Education/Instruction Organization	34.3%	24
Art Gallery	30.0%	21
History or heritage site, or historical society/museum	15.7%	11
Lecture Series presenter	14.3%	10
Art Association/League/Club	12.9%	9
Library	12.9%	9
Literature related business or association (writers group, literary journal, book store, publisher, etc.)	10.0%	7
Non-culture centered organization that presents cultural programs (School, Rec Commission, Main Street Organization, Agricultural Fair, Place of Worship, Community Center, Assisted Living Center, Inn, Vineyard, Restaurant, Retail Shop, etc.)	10.0%	7
Municipal/Town-centered Arts Commission	7.1%	5
Service to field	7.1%	5
Festival	5.7%	4
Nature/Wildlife Organization	5.7%	4
Retail (non literary, non-gallery)	2.9%	2
Film & Broadcasting (Cinema, Production House, Technical Facility, Broadcasting Stn.)	1.4%	1

When asked to rate the effectiveness of various marketing tools in reaching their cultural organization’s audience, most agreed that word of mouth, their own mass emailings, their website, free newspaper publicity, locally placed posters/flyers, their mailings, facebook, and free radio publicity, were either very effective or somewhat effective – in that order of scoring.

Very few placed paid radio or television ads, or used television for free publicity. Very few used LinkedIn or Twitter or took advantage of regional expos for marketing their cultural business.

More than 77% of the cultural businesses felt that their market was primarily local and/or regional, with less than a third of the responding cultural businesses stating that their market was state-wide and fewer still (18.6%) with a national market presence and 11.4% with an international market.

Almost 39% of these cultural businesses saw that market demand for their organization’s offerings had grown some, and 8.6% saw it grow a lot over the past two years. Almost 25% felt that the demand for their businesses’ offerings had stayed the same and another 25% felt that it had declined some, with 4.3% saying it had declined a lot over that last two years. These businesses were somewhat or very confident that their organization would sustain or improve its position in the market over the next three years.

Needs:

Aside from increased revenues, Cultural Organizations/Businesses responded as follows regarding their most pressing needs:

- 54% - Grant Opportunities (*overlap with somewhat pressing needs*)
- 36% - Assistance in applying for grants
- 35% - Volunteers
- 30% - Staying informed about the cultural community
- 26% - Networking in Your field
- 26% - Knowledge about promotion & marketing

The grid below highlights those responses that came from 50% of more of the 70 responders (green) and 25-49% of the responders (yellow).

Answer Options	Very pressing
* Grant opportunities	38
* Assistance in applying for grants	25
* Volunteers	24
* Staying informed about the cultural community	21
* Networking in your field	18
* Knowledge about promotion & marketing	18
Access to latest technology	17
Board Development/Recruitment	13
Facilities Improvements	13
Finding skilled staff or workers	12
Access to Mentors in the field	9
Access to Seminars & Workshops	8
Networking in other fields	8
In-depth staff training	8
Health insurance options	8
Access to free or affordable legal guidance	7
Access to equipment, materials, or supplies	6
Affordable work space	6
Access to space to host/run programs	3
Access to credit/loans	2

They listed as somewhat pressing needs the following:

- 63% - Networking in Your field
- 56% - Knowledge about promotion & marketing
- 54% - Staying informed about the cultural community
- 54% - Access to Seminars & Workshops
- 50% - Networking in Other fields
- 44% - Board Development
- 41% - Access to Mentors I the field
- 40% - Volunteers
- 40% - Access to latest technology
- 39% - Access to equipment, materials or supplies
- 375 – Assistance in applying for grants
- 34% - Grant opportunities
- 30% - Finding skilled staff or workers
- 30% - in-depth staff training

The grid below highlights those responses that came from 50% of more of the 70 responders (green) and 25-49% of the responders (yellow).

Answer Options		Somewhat pressing
*	Networking in your field	44
*	Knowledge about promotion & marketing	39
*	Staying informed about the cultural community	38
	Access to Seminars & Workshops	38
	Networking in other fields	35
	Board Development/Recruitment	31
	Access to Mentors in the field	29
*	Volunteers	28
	Access to latest technology	28
	Access to equipment, materials, or supplies	27
*	Assistance in applying for grants	26
*	Grant opportunities	24
	Finding skilled staff or workers	21
	In-depth staff training	21
	Facilities Improvements	17
	Access to space to host/run programs	15
	Health insurance options	12
	Access to free or affordable legal guidance	10
	Access to credit/loans	8
	Affordable work space	7

SECTORS – GENERAL PUBLIC – Overview of All Sectors

There were 281 representatives from the General Public who answered the survey. When asked what best described their occupations, the majority, 28.5 %, responded as being retired, and a close second at 22.8% are Business Employees.

Answer Options	Response Percent	Response Count
Retired	28.5%	80
Business Employee (clerical, technician, assistant, etc.)	22.8%	64
Business owner or CEO (commercial & nonprofit)	19.6%	55
Educator	8.5%	24
Professional Practice Partner (lawyer, doctor, etc.)	8.2%	23
Public Official (Mayor, Selectman, Legislator, etc.)	6.8%	19
Unemployed	2.8%	8
Media Representative (Newspaper, Magazine, Radio, Television)	1.8%	5
Student	1.1%	3
	<i>answered question</i>	281

SECTORS: GENERAL PUBLIC – Educators

When asked their opinion as to whether quality arts education is equally accessible to students throughout the region, most education professionals did not know (45.5%), 31.8% felt that this was not the case, and only 22.7% felt that it was equally accessible.

All 22 Education Sector representatives confirmed that their school or school district augmented the students' educational experiences with outside cultural opportunities such as field trips, having guest performers come to the school for a presentation, or having an artist or historian conduct workshops or demonstrations. Out of the 22 responses, three (3) schools never took field trips and three (3) schools never had artists or historians visit to do workshops or demonstrations. Only the hosting of guest performers was the augmentation unanimously used by all 22 responders' schools.

When asked what barriers prevented their school from having any or limited outside cultural programs the majority said that there was not enough money for such programs or transportation. The next levels of concern were lack of time in the school day and lack of manpower to organize these activities.

A small percentage stated that they were not aware of cultural programs for students.

It was also noted that a small percentage felt that cultural programs were not a priority or relevant to augment the educational experiences of the students.

It is important to note that 22.7% responded that there were no barriers to including these activities.

SECTORS: GENERAL PUBLIC – Business Sector (Owners/CEOs; Professional Practices)

Just over half of the business representatives who participated in the survey held the view that the region's cultural environment had no impact on their business at all. Interestingly, 93% of them agreed that "financial support of the arts and culture was a good investment" and only 18.3% of business representatives do not have a practice of supporting the region's culture in any way.

This sector expressed some interest in the Arts Council taking a role in helping to revitalize communities, in offering their employees discounted tickets, and providing networking and sponsorship opportunities for their businesses.

SECTORS: GENERAL PUBLIC – Public Officials

The presence of **arts and cultural programming and institutions in our communities is perceived as a positive development by 100% of the 19 government officials or representatives** who responded to the survey. The absence of such a presence was seen as a negative: The "lack of arts [is] hurting [the] community. I think ... more arts, better economy" according to one respondent.

Fourteen of the nineteen officials (73.7 %) believed that arts and culture attracted visitors and made the communities more attractive to future residents, businesses and tourists. Opportunities for collaborations on local festivals or public art projects between municipalities and arts and culture providers existed for 42 percent of the respondents. Almost 37% of the public officials recognized that the arts and cultural environment is a "significant aspect of our community."

One third of the officials reported that they have links to cultural and arts information on their town websites. One third stated that their municipality provided budget support to local arts and cultural events and entities. One third said they provided no specific support for these endeavors.

When asked how the Arts Council might assist, 72 % of the respondents would value a cultural events listing created by the Arts Council for the town's webpage. Information about how the arts help revitalize municipalities would be of interest, as expressed by 55.6 % of the public officials. There was interest in an online directory of cultural products and services as well as a clearinghouse to prevent local fund-raising events from overlapping. One respondent said "I think this organization (NCAC) is currently of value and working well in our community."

SECTORS: GENERAL PUBLIC – Media

Only five media representatives answered the survey and only 3 completed the media specific questions. From this limited segment we learned that staffing levels at their offices created the greatest challenge in covering the news in the cultural community. We also learned that 2 out of the 3 responders sometimes used the Arts Council's e-blasts or website as a source for stories and press releases and other media outlets were used as sources for stories by all three responders.

RESPONSES REGARDING NORTHWEST CONNECTICUT ARTS COUNCIL'S ROLE

Cultural Community Sector responders only

When asked how the Arts Council met their needs, 55% of the members of the cultural community who responded felt that the Council had either a Good or Excellent rating. Almost 22% were not able to judge, as they were not involved with the Council, 21.5% ranked the Council's performance as either Average or Fair, feeling that the Council do more, and 1.7% felt the Council did not meet their needs.

Rate how the NW CT Arts Council meets your needs as a member of the cultural community.		
Answer Options	Response Percent	Response Count
Good - supports my needs	36.8%	89
Can't judge - I am not currently involved with the Arts Council	21.9%	53
Excellent - meets my needs	18.2%	44
Average - I'd like to see it do more for me	17.8%	43
Fair - programs and services could be improved	3.7%	9
Poor - does not meet my needs and could do a better job	1.7%	4
<i>answered question</i>		242

All Survey Responders (all sectors)

When asked how responders currently hear from the Arts Council, most people (56%) said that it was via the weekly or bi-weekly emailings, and almost 40% said that they saw the monthly print calendar of events. Almost 21% do not currently hear from the Arts Council, and 4% were unaware of the Arts Council's existence before the survey. Almost 11% knew about the Arts Council through Facebook.

When asked which programs and services responders (from the cultural community) used at the Arts Council, most (almost 58%) received the CultureBEAT e-blasts, and (51%) had either attended or participated in an Arts Council event. Just over 48% had submitted event listings to the Council's website. Twenty-one percent (21%) were not currently involved with the Council.

Ranking of Arts Council programs and services reflecting use by ALL responders:

Received e-blasts from NW CT Arts Council	57.9%	140
Membership	53.7%	130
Attended a NW CT Arts Council event, such as CultureMIX, Open Your Eyes Studio Tour or party, wine tasting, Garden Party, Chairish the Arts, A Bear Affair, Locally Grown History tour, etc.)	51%	124
Submitted events, opportunities, or instruction listing to artsnwct.org	48.3%	117
Submitted a Cultural Directory listing to artsnwct.org	28.1%	68
Attended a NW CT Arts Council hosted Workshop or Round table discussion	26.9%	65
Not involved with NW CT Arts Council currently	21.1%	51
Being a Donor	16.9%	41
Personal Meetings/Guidance	10.7%	26
Peer Advisor Network (PAN)	7.4%	18
Other (please specify)	5.0%	11

When asked what the 8 top priorities for the Arts Council should be, responders ranked them.

1. **Promote the region’s cultural offerings**
2. **Be the central source for the region’s cultural information**
3. **Provide support services to artists and cultural businesses**
4. **Advocacy**
5. creating programs that highlight the region’s arts and culture assets
6. providing grants
7. **Host networking events**
8. coordinate the sharing of resources and services

Of the these choices, the Council is actively doing #1, #2, #3, #4, #7, and to a limited extent, #5, *creating programs that highlight the region’s arts and culture assets* through the annual Open Your Eyes Studio Tours, past events like Locally Grown History and Chairish the Arts.

For #6, *providing grants*, the Council has begun to explore this with its other regional cultural service organizations and the state, regarding limited decentralization of smaller state arts grants. The Council does not have the financial resources currently to award funds, nor has there been a demand for it to establish and administer a region-wide community arts fund. ,The Council currently administers a small scholarship fund for the Torrington UNICO Foundation.

The Arts Council has started to expande on #3: *provide support services to artists and cultural businesses*. In addition to the Peer Advisor Network that makes avaiable short-term, affordable consulting, the Council has met an increased demand for Fiscal Sponsorship services, pre-application grant review, and the facilitation of Round Table conversations on specific topics. We hav also begun to offer *coordinating collective marketing opportunities*.

The Arts Council has not fully explored #8, *coordinate the sharing of resources and services*.

Additional priorites, following the top eight, can be viewed below. The Council has started *coordinating collective marketing efforts*, is exploring the value and viability of *public art in the region*, and has begun work on *improving its website*.

What should the TOP priorities be for the NW CT Arts Council? (Select up to 8)		
Answer Options	Response Percent	Response Count
Promote the region’s cultural offerings	76.5%	182
Be the central source for the region’s cultural information	60.5%	144
Provide support services to artists and cultural businesses	53.8%	128
Advocacy	45.4%	108
Create programs that highlight the region’s arts and culture assets	40.3%	96
Provide grants to artists	37.4%	89
Host networking events	37.0%	88
Coordinate the sharing of resources and services	35.7%	85
Coordinate collective marketing efforts	34.9%	83
Assist in the development of affordable artist studio spaces in existing unused buildings	28.2%	67

Operate a central facility that offers exhibit, performance and meeting spaces	27.3%	65
Facilitate innovation and collaboration	27.3%	65
Create a regional public art program	23.9%	57
Gather and analyze cultural industry data for the region	20.2%	48
Present a regular showcase for performers in our region	19.7%	47
Make the Council's website more user friendly	17.6%	42
Present a regular showcase/expo for cultural education programming in our region	12.6%	30
Other (please describe & include rating)	7.6%	18
answered question		238

One hundred and fifteen people responded to the optional question: **If you ran the Northwest Connecticut Arts Council what would you do to support culture in our region?** Of those, nineteen commented that the Arts Council was on the right track. There were many ideas shared that focused on

- Promotional services (the most frequent answer)
- Coordinating collaborative events
- Providing or coordinating space for studios, exhibits, performances, or as a central cultural center
- Workshops to help artists with business skills (promotion, finances, grants, etc.)
- Support for artist via funding or career development
- Networking
- Improving the Council's website

Of particular note was a comment that said they would *“increase [the] sense of community among artists and art-enthusiasts.”*

When asked **“What comes to mind when you read “Northwest Connecticut Arts Council”**, many people's answers reflected accurately what the Arts Council does, with comments referring to the many events and activities that are in our region which are promoted through the Council, such as *“Lost to see and do in the area!”* Other common answers saw the Council as a central cultural information source and commented on the helpful staff. There were a notable number of answers that stated that the Council's name seemed *“stodgy”*, *“elitist,”* *“upscale”*, and saw it as *“for the wealthy, not accessible or welcoming to every citizen”*, *“a stiff group of elders”*, and felt that the name was dated and not reflective of its mission and function. Some suggested alternative names to address this.

KEY FINDINGS

1. **The Field:**

Approximately 200 cultural organizations have been identified, and additional organizations new to the Council are discovered regularly. As discovered in the original survey, this sector is very active in our region, providing various cultural programming in a wide variety of venues. Our rural region utilizes both traditional cultural venues as well as non-traditional venues such as places of worship, schools, town halls, assisted living centers, inns, vineyards, restaurants and retail shops)

There were many more professional artists, artisans and heritage workers who responded than amateurs in this area, so the viewpoints shared are largely from those who truly depend on a healthy economy and environment supportive of arts and heritage fields.

2. **The Market:** The members of the Cultural Community (both individuals and representatives of cultural businesses) primarily use free promotional outlets to market their work. They also described their market is local and regional and, for the most part, felt positive about the prospects for their business.

3. **Education:** Based on the responses from the Educational Sector of the survey, the arts and heritage resources are still not being fully utilized by all schools in our area. Responders identified a variety of barriers that prevented more utilization of arts in their schools: funds, manpower and time, among them, but also a lack of consistent views regarding the value of these resources.

4. **Business:** There is a disconnect between how the business sector views the value of culture in their community and the way they see how that value directly and indirectly affects their business.

5. **Public Officials:** It was unanimous among those in public service who responded that the arts and cultural programming and institutions were recognized as assets for communities for many reasons.

6. **News Media Representatives:** We received very few responses from this sector, but it was clear that the news media is experiencing stresses related to their internal resources and how that affects their ability to report about cultural in the region. This is largely due to the impact of technology on the traditional avenues for delivery of the new for this sector.

7. **General Public:** We received twice as many total responses to this survey than we did when it was conducted in 2004. All survey respondents helped us to draw the following conclusions or affirmed the following understanding:

a) Where people go to experience culture:

The largest municipality in our region, Torrington, remains the most frequented for cultural programming and entertainment by responders. This is most likely due to the region's largest professional performance venue, the Warner Theatre. The city also is home to many other venues with cultural offerings including the Warner's Center for Arts Education, the Nutmeg Conservatory for the Arts, Joyful Noise and their choral education program, Artwell Gallery & Community Center's exhibits and workshops/classes, University of Connecticut at Torrington/Litchfield County Writers Project, Torrington Historical Society, the Torrington Library and several new enterprises: Connecticut Academy for the Arts (CAFTA), the Morrison Artists Collective, Desultory Theatre Club, Five Points Gallery, the Singer Songwriter Network, Studio 59 concerts, and The Arts Desire.

Next most frequented is the town of Norfolk, the largest market draw for culture being credited to Infinity Music Hall. In addition, the town draws audiences to Norfolk Chamber Music Festival, the Norfolk Library, Norfolk Artists and Friends, the Artisans Guild, and the Norfolk Historical Society.

Kent and Litchfield were the next most frequented CT towns in our region, and each has very active libraries and historical societies, the Kent Singers, as well as several art galleries (Morrison Gallery, Ober Gallery, Good Gallery, PS Gallery, the Artists Path gallery, Bantam Fine Arts, Ella's Limited, the Kent Art Association, and a few pop-up galleries such as The Factory, Cargocollective, and Livwill Art), several private schools and churches that offer concert series. The galleries and the Art Association are known to draw a significant number of attendees several times a year.

New York City, the Hartford area, and Massachusetts were also ranked high on the list of where people usually attended cultural events.

Every municipality, save Plymouth, had some level of response regarding this question.

b) Cultural Offerings:

There are a vast number of varied cultural offerings in our region, as observed by survey responders and from data collected regularly through the Arts Council.

More responders attended film than any other cultural offering. In our region, we have five cinema houses (Torrington, 2 in Winsted, Bantam, and New Milford), as well as other venues that regularly present films, such as The Warner, CAFTA, all our libraries. In addition, people in our region frequent movie houses in nearby New York and Massachusetts. Film is a popular, accessible and affordable form of entertainment and culture, one that is introduced to children at a very early age. In our region and neighboring NY and MA, there are three venues that present high definition format screenings of The Metropolitan Opera broadcasts, as well as screenings of international theatre and dance productions.

The type of cultural offering that responders attended most frequently was art exhibits. An impressive number (92%) of respondents attended an art exhibit at least one time a year, with 25% of all respondents attending art exhibits seven or more times a year. This is likely accounted for because 1) there are many galleries, libraries, historical societies, art associations, and alternative venues that present art exhibits regularly; 2) these events often show the work of local artists who garner community support and interest; 3) these events are free and offer an opportunity to connect as a community; 4) opening receptions are usually in the early evening so attendees may take in an exhibit as part of an evening, augmenting it with dinner or a performance; 5) many exhibits are part of fundraising efforts for local causes.

Next in line of what responders attended frequently were films, concerts, and festivals/fairs – all with equal ranking in the survey.

c) Information about cultural events:

The most common ways that responders learned about cultural events were through the mail, email, word-of-mouth, and newspapers/regional magazines, which surprisingly is fairly traditional. The use of social media, although certainly growing as compared with past surveys, was among the second tier of choices, together with emails from the NW CT Arts Council, websites of the event organizer, and radio. We sense a slow shift in this area, by observing that a handful of successful smaller cultural ventures are reaching their audience almost solely through social media and email.

d) Barriers to Attendance:

One of the top barriers to attending cultural programs was driving distances. Our rural region is large and sprawling, sometimes taking more than 45 minutes to travel from one end of the region to the other. There is only one major highway (Route 8 going north-south along the eastern part of our region), and there is no public transportation system. According to the demographics of the respondents, a large portion of attendees of cultural programming in our region are above the age of 55. During the winter months, older members of the cultural program audience tend to travel south to warmer residences, drive less frequently at night to programs, and/or drive less frequently due to winter road conditions.

Lack of free time and cost were other barriers. We surmise that respondents' lack of time is due to work hours or time devoted to child or family care. Cost is certainly a very real barrier in a recovering economy, although many cultural offerings are either free or very low cost.

Another barrier that is of note is the lack of awareness of what is going on in the cultural community, or the perceived lack of available information about cultural offerings. Clearly there is more to do throughout the entire region to address this.

KEY ISSUES

The Key Issues identified that respondents felt needed to be addressed are:

- **Promotion of the region's cultural resources, offerings, and events** (via marketing and regional events)
- **Coordination and nurturing of collaborative efforts** (events, marketing, operational services, opportunities)
- **Implementation of support services to artists and cultural businesses** (networking, workshops/seminars, advocacy, guidance/consulting)
- **Increase of access to funding**

In order for northwest Connecticut to improve the environment and the level of success for the region's cultural community overall, that community needs to share a vision of what an environment that supports success would look like and then work toward that in various ways. From the responses to this survey, the Arts Council has interpreted the responses, and proposes that the environment would:

- 1) have a growing number of **people who value the impact of arts and heritage** within our community and its impact on the various sectors of the region's population
- 2) have a growing number of **people who have a pronounced awareness of and participation in the various cultural offerings** throughout the region
- 3) have a growing number of **individuals and representatives from all sectors of the public invest in the cultural community** as customers, funders, volunteers and more
- 4) have **a community that attracts new residents, businesses and** visitors for reasons that include the strength of the cultural community's contribution to the region
- 5) have **a cultural community that believes in and invests in itself** through positive interaction on many levels

KEY RECOMMENDATIONS

To improve the environment for a successful cultural sector in our region, the recommendations to address the Key Issues identified through this survey are as follows:

1. Promotion: Position the cultural businesses, artists, and the various cultural events and programs whereby more residents and visitors, and even the cultural community itself, are engaged and participating more frequently, more broadly, and more regularly.

- **Greater awareness within the cultural community about its own assets, efforts, and activities.** *This is valuable* in order to increase the attention that these entities receive from the public. Greater awareness will build the combined effort for attention: reinforce each other's efforts through cross promotion, avoid duplication, encourage collaboration, etc. **How** do we increase awareness in this sector: networking, round table conversations, encouraging utilization of the Arts Council as a central source of information and a resource for gathering together on neutral ground?

- **Build on successful regional promotional vehicles for the region’s cultural events and activities and resources/assets, and discover/develop new effective vehicles for promotion** to be used by the Arts Council and shared with/introduced to our cultural constituents and other regional partners in various sectors, particularly the media, tourism, business sectors and municipalities. **How** – Evaluate the currently used vehicles promotional value. Collaboratively use those successful vehicles i.e. share use of, cross promotion, and avoiding duplication will build upon the currently used valuable promotional vehicles. Broaden the use by the Arts Council, various regional organizations, and the region’s cultural sector of new vehicles for promotion, such as social media, and other methods that emerge.

NOTE: Although the Arts Council seeks to provide a central source of information regarding Events and Cultural Resources, opportunities and activities for the region, other attempts to provide such things as events calendars, artist directories, etc. have emerged regularly within the region over the years. Although other organizations and town-centered websites use the Arts Council’s calendar, the Council needs to reach out to offer this tool for their use. Also, the Arts Council must embrace the fact that efforts to “recreate the wheel” will likely continue and should examine how to react to these duplications of services.

2. **Coordinate and nurture collaborative efforts** in order to broaden the reach and build greater awareness of recognition of the impact that arts and heritage have throughout all sectors of our population.

- **Partnerships:** Done in the right way, collaborative efforts can increase the number of stakeholders involved in the success of a venture. It can also address the commonly experienced lack of manpower for events, projects, shared services, and activities. **How** can the Arts Council nurture collaborative efforts: provide guidance and templates for successful partnerships, model this by being a partner in some instances, and introduce potential partners to one another?
- **Marketing:** Co-operative marketing can both conserve financial resources and provide a larger presence in the media. **How** - the Arts Council has begun, and can expand, co-op advertising in print and radio media, and can explore how this can be done on other marketing platforms as well (magazines, online ads, social media ads). We can also work more closely with the tourism bureau, jointly, to see what can be achieved collaboratively through their promotional efforts. Additional ways to market the region’s cultural assets efficiently and cost-effectively need to be explored through Council hosted Round Table discussions as well as through other avenues.
- **Events:** Collaborative events that feature multiple artists, multiple cultural organizations, and/or multiple cultural venues can potentially bring greater attention to a venture and to the region overall. It can also generate broader buy-in, ownership and pride throughout the community. **How** - It is important that collaborative events be well planned, that the partnerships be authentic (fully engaged partners), marketed effectively, appeal to a broad audience and feel inclusive. The Arts Council has observed that having a central, coordinating entity for such efforts positively impacts the chance for success. The Arts

Council can be available to help guide the initial set up of collaborative events, or provide a Peer Advisor Network consultant to help for such efforts.

3. Implement support services to artists and cultural businesses in order to build the capacity of individual arts and cultural businesses/organizations to succeed.

- **Networking** avenues allow those working in the field to periodically connect to one another and gather so that they are informed about area-wide matters as well as what colleagues in the field are dealing with, and then relate this information to what they are doing. These networking opportunities can be specific to the discipline or field, or be cross sector – all of which can potentially benefit those involved. **How** – The Arts Council will continue to offer, and hopefully increase, the annual CultureMIX events which are open to those involved in the cultural community at any level. The Round Table conversations, which are usually interest- or discipline-specific, were started again in 2013, and the Council has several scheduled for 2014, with the intention of continuing them as those in the field wish. These Round Tables offer an opportunity for those with common interests throughout the region to share information and brainstorm about common issues, with the neutral party in the form of the Arts Council facilitating. The Council can also encourage more cross sector networking, by informing the field about such opportunities.
- **Workshops/Seminars** – For both individuals and organization representatives in the arts and heritage fields, workshops and seminars help increase their capacity to be successful in their cultural businesses. **How** - The Arts Council, in addition to other resources in the region and the state, provide these. The Arts Council specifically offers workshops and seminars in response to needs expressed by their constituents and needs that have been observed by Council staff and board. We also pass along other opportunities for webinars, workshops and other learning opportunities to our constituents via our weekly e-blasts and our website. The challenge comes with hosting these sessions with limited funding and manpower resources. This can be addressed through collaboration and fundraising.
- **Guidance and Consulting** – Often individuals and/or cultural businesses find the need for expertise in an area foreign to them or for a fresh perspective for a challenge they face, and outside guidance by someone with knowledge and training in the field or the specific challenge can meet those needs. Addressing such issues can be the key to more fully developing a venture or enabling it to more fully realize its potential. **How** – there are various resources within our region and the state that can be drawn upon for this, including SCORE, the Women’s Enterprise Initiative, and others. The Arts Council provides guidance in response to requests from constituents, and when instances call for more in-depth work for an organization, Connecticut’s Peer Advisor Network program (short-term, affordable consulting) is offered through the Council’s office. The Council can do more by making constituents more aware of the resources available to them.
- **Advocacy** – It is vital that constituents understand their role in advocating for their organizations and for the health and success of their field. They need to know that

advocacy can make a difference in funding, in their business environment, the economy, and more. **How** – The Arts Council is currently an active partner with the CT Arts Alliance, and stays informed of various issues via the CT Association for Nonprofits, Americans for the Arts, the Northwest CT Chamber of Commerce and other sources. The Council should continue to share this information with its constituents via the e-blasts, but should explore doing more to educate about advocacy, either via workshops or Round Tables.

4. **Increase access to funding** – in our rural region where, comparatively, there are fewer large corporations that have the ability to contribute significantly and consistently to nonprofits, the need for funds remains very competitive. The limited funding sources curtail the development of certain organizations.

- **Government Funding:** On the state-level, the Arts Council and its constituents can advocate strategically for increased funding for culture overall, and for more funding opportunities to be directed to our region. **How** – The Council may want to explore ways of unifying the advocacy voice within the region, via “how to advocate” sessions, presentations explaining the ins and outs of our state’s budgeting and appropriations process, and through Round Tables.
- **Building the Case for Funding:** Often, constituents are not aware of how to obtain funding or how to present a convincing proposal. Each time they successfully approach businesses and foundations for support, they strengthen the fabric of philanthropy throughout the region. **How** - The Arts Council can continue to explore various ways to gather data (attendance, socioeconomic, economic impact, etc.) that supports the case for funding culture in our region. The Council can also help make accessible the types of workshops and seminars that will strengthen the ability of constituents to write strong grants and build their own cases for support.
- **Opportunities:** Although our region has fewer large corporate donors than more urban areas, there are some non-local sources and alternative funding methods, such as crowd-sourcing. **How** - The Arts Council currently shares information it receives about funding opportunities via e-blasts and social media posts. Opportunities for traditional and nontraditional funding could be more actively researched. There may also be better forums to more effectively share this information and/or the ways to unearth this information. This effort may be something that can be realized through volunteer help. The encouragement of more collaborative projects may also open up additional grant opportunities to constituents. The Council could also further explore the possibility of being involved in re-granting on behalf of the State or other funders.

**INVENTORY OF CULTURAL ORGANIZATIONS AND BUSINESSES OFFERING
CULTURAL PROGRAMS IN THE NORTHWEST CONNECTICUT ARTS COUNCIL
25-TOWN SERVICE AREA**

BETHLEHEM

550 Gallery
Bellamy-Ferriday House & Garden
Bethlehem Public Library
Clay & Wattles Theater Company at
the Gary - the Olivia Theater
Masque Theatre
Old Bethlehem Historical Society

BARKHAMSTED

The North End Store
Barkhamsted Historical Society
Greenwood Glassblowing Gallery & Studio
(Riverton)
Riverton Theatre (Riverton)

BURLINGTON

Art Life Culture
Burlington Historical Society
Burlington Public Library

COLEBROOK

Colebrook Historical Society

CORNWALL

Cornwall Conservation Trust
Cornwall Historical Society
Cornwall Library
Cornwall Players
Global Village Media - Civic Life Project
Grumbling Gryphons
The Wish House & Souterrain Gallery

FALLS VILLAGE

The Art Garage
D M Hunt Library
Falls Village - Canaan Historical Society
Falls Village Children's Theater
Music Mountain
The Next Festival of Emerging Artists

GOSHEN

Goshen Historical Society
Goshen Players
Goshen Public Library
Litchfield Performing Arts/Litchfield Jazz Fest
Miranda Vineyards
Sunset Meadow Vineyards

HARWINTON

Harwinton Public Library
T. A. Hungerford Memorial Library and Museum
Thrive Studio & Matica Arts
McArdle Schools of Irish Dance

KENT

Connecticut Antique Machinery Museum
Good Gallery
Heron American Craft Gallery
Kent Art Association
Kent Historical Society
Kent Memorial Library
Kent Singers
Morrison Gallery
Ober Gallery
Saint Andrews Episcopal Church Concerts

LITCHFIELD

The Artists' Path (Bantam)
Bantam Cinema (Bantam)
Bantam Fine Arts
Ella's Limited
Litchfield Community Center
Litchfield Historical Society
Livwill Art
Oliver Wolcott Library
P.S. Gallery
Saint Michael's Parish
White Memorial Conservation Center
Wisdom House Retreat & Conference Center
Litchfield Artisans Guild
Litchfield County Choral Union
Rhythmic Integration Center/Terra Coda Percussion
The Factory

MORRIS

Morris Historical Society
 Morris Public Library
 The Gallery

NEW HARTFORD

Gallery 44
 Licia & Mason Beekley Community Library
 New Hartford Historical Society
 New Hartford Art League
 Passiflora Cafe, Tearoom & Herb Shoppe

NEW MILFORD

29 Church Design Gallery & Store
 Bank Street Cinema
 Bank Street Coffee House
 Connecticut Muse
 EMIA/Diversity of Dance
 FineLine Theatre Arts
 Gallery 25, New Milford
 Gregory James Gallery
 Hunt Hill Farm Trust/Silo Gallery
 Merryall Center for the Arts
 Merwinsville Hotel Restoration, Inc.
 New Milford Commission on The Arts
 New Milford Film Commission
 New Milford Historical Society
 New Milford Public Library
 TheatreWorks New Milford
 Village Center for the Arts

NORFOLK

Artisans Guild
 Battell Arts Foundation
 Norfolk Artists & Friends
 Norfolk Historical Society
 Norfolk Library
 Norfolk Chamber Music Festival
 Infinity Hall

NORTH CANAAN

Canaan History Center
 Douglas Public Library
 Friends of Beckley Furnace
 Funkware Pottery
 Geer Woods, Inc.

PLYMOUTH

The Lock Museum of America (Terryville)
 Nutmeg Artists
 Plymouth Land Trust
 Plymouth Library
 Terryville Library (Terryville)

ROXBURY

Minor Memorial Library
 Roxbury Historical Commission
 Roxbury Museum
 Shepaug Friends of Music

SALISBURY/LAKEVILLE

Aglet Theatre (Taconic)
 American Music Shoppe
 Argazzi Art Gallery (Lakeville)
 Congregational Church of Salisbury
 Crescendo, Inc. (Lime Rock)
 Housatonic Camera Club
 Housatonic Musical Theatre Society
 Joie de Livres
 Kinderhook Group Gallery
 Noble Horizons
 Northwest Music Association
 Nunwell Glass (Lime Rock)
 Project Troubador (Taconic)
 Salisbury Association
 Scoville Memorial Library
 The Artisans Group
 The Arts Fund for Region One (Lakeville)
 The Hotchkiss School/Tremaine Gallery (Lakeville)
 The Salisbury Forum
 The White Gallery (Lakeville)
 Trinity Episcopal Church (Lime Rock)
 Twelve Moons Coffee House
 Upper Housatonic Valley Nat'l Heritage Area

SHARON

Darren Winston Bookseller
 Hotchkiss Library of Sharon
 Sharon Audubon
 Sharon Historical Society
 TriArts at the Sharon Playhouse
 Bodhi Tree Gallery
 Sharon Land Trust
 Town Hall Gallery

THOMASTON

Fine Arts Connection of Thomaston
 Landmark Community Theatre/Thomaston
 Opera House
 Rail Road Museum of New England
 Thomaston Ladies Choral Club
 Thomaston Library
 Mindscape Industries
 Thomaston Historical Society

TORRINGTON

Arts Culture Torrington (city commission)
 Artwell Gallery
 Beyer Music
 Catapult Entertainment
 Connecticut Yankee Chorale
 CT Academy for the Arts
 Five Points Gallery
 In Sheep's Clothing
 Jerry Carillo Ensemble
 Joyful Noise
 Karen Rossi Studios
 KidsPlay Children's Museum
 Litchfield County Writers Project
 Noelke Gallery
 Nutmeg Conservatory
 Performance Hub USA
 Singer Songwriter Network
 Studio 59
 The Arts Desire
 The Desultory Theatre Club
 Torrington Historical Society
 Torrington Library
 Torrington Musicians Association
 Torrington Symphony Orchestra
 Trinity Arts Series
 UConn Torrington
 Warner Theatre

WARREN

Warren Historical Society
 Warren Public Library

WASHINGTON

After School Arts Program (Washington Depot)
 Gunn Memorial Library & Museum
 Hickory Stick Bookstore (Washington Depot)
 Institute for American Indian Studies
 KRM Arts (Washington Depot)
 MOMIX, Inc.
 New Preston Congregational Church (New Preston)
 Pilobolus Dance Theatre (Washington Depot)
 The Smithy (New Preston)
 Saint John's Episcopal Church
 SingOut! CT (New Preston)
 Washington Friends of Music
 Washington Art Association

WINSTED

American Mural Project
 Artists at Whiting Mills
 Avery Concerts
 Beardsley & Memorial Library
 Laurel City Singers - Winsted Church
 Northwest Connecticut Community College
 Winchester Historical Society

SURROUNDING TOWNS**CANTON**

Canton Artists' Guild
 The Underground Gallery

SHERMAN

Berkshire Big Band
 JCC in Sherman
 Sherman Chamber Ensemble
 The Sherman Players

WATERBURY

Mattatuck Museum
 Palace Theatre
 The Time Expo Museum
 Waterbury Symphony Orchestra
 Waterbury Chorale

WATERTOWN

Blue Horse Arts

WOODBURY

CT Summer Opera Foundation

MILLERTON, NY

Green River Gallery
 The 14th Colony Artists
 The Movie House

WASSAIC, NY

The Wassaic Project

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