



NEW HAMPSHIRE STATE COUNCIL ON THE ARTS: SURVEY RESEARCH REPORT



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New Hampshire State Council on the Arts' Survey Research Report

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EXECUTIVE SUMMARY

Background:

Two customized online surveys were administered to (1) organizations and schools and (2) artists. Many respondents had some previous affiliation with the New Hampshire State Council on the Arts. The surveys were designed to inform the State Arts Agency about the needs and priorities of organizations and schools, as well as artists in the state, to gather constituent input into the strategic priorities of the State Arts Agency, and to assess the impact of the State Arts Agency's work on New Hampshire's organizations and artists. The surveys were part of the information-gathering phase of the State Arts Agency's strategic planning process and were complemented by three planning retreats with New Hampshire State Council on the Arts' staff and/or Councilors, 11 in-depth telephone interviews, and 9 focus groups meeting and one public forum. This report summarizes the results of the survey research.

Methodology:

Both surveys were administered between Jan. 23, 2013 and Feb. 16, 2013 through a combination of direct email invitations and web links posted on the State Arts Agency website. Artist surveys were sent to a segmented email list of artists maintained by the State Arts Agency, and organizational surveys were sent to a corresponding list of organizations and schools.

Overall number of responses:

502 individuals responded to the two online surveys, representing 292 artists and 210 organizational representatives. 486 individuals responded to the emailed surveys, and 16 responded to the web links, as summarized below.

SURVEY TYPE	# Responded
Emailed Survey to Artists	282
Link to Artist Survey Posted on Website	10
Emailed Survey to Organizational Representatives	204
Link to Organizational Survey Posted on Website	6
TOTAL	502

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Emailed survey response rates:

2,159 individuals were emailed the surveys, with 9 opt outs and 7 undeliverable addresses, for a total useable list of 2,143. The overall response rate to both emailed surveys was an excellent 23%, with a 100% completion rate.

EMAILED SURVEYS	# Sent	Useable Email Addresses	# Responded	% Response*
Emailed Survey to Artists	1073	1065	282	26%
Emailed Survey to Organizational Representatives	1086	1078	204	19%
TOTAL	2159	2143	486	23%

*Please note that response rates are only available for emailed surveys, since we cannot determine how many people viewed survey links posted on the State Arts Agency's website.

Structure of the survey report:

This survey research report is organized into seven main sections: executive summary, profile of respondents, status of the field, issues of importance, use and benefit of State Arts Agency programs and services, considerations for planning priorities, and some samples of narrative input. Both surveys are incorporated into this report, and in most instances, results are segmented by organizations and schools and artists. Where relevant, we have integrated the results of two earlier surveys prepared and administered by Kelly Barsdate of the National Assembly of State Arts Agencies on behalf of the New Hampshire State Council on the Arts in 2010 for comparative purposes.¹

Profile of respondents: Representatives from every county of New Hampshire participated in the combined surveys. Organizational and school respondents tended to represent well-established organizations (71% have been incorporated in New Hampshire for more than 11 years) and long-

¹ Two comparable surveys were administered in 2010 to artists and organizations on the State Arts Agency's email LISTSERV and through web links on the State Arts Agency's website. While we do not claim that the group of respondents to the 2010 surveys are identical to the 2013 respondents, their profiles are similar enough to provide some interesting comparisons. Some of the questions in the 2013 surveys were specifically designed to draw these comparisons.

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term residents predominate in the artist group (82% have resided in the state for 11 or more years).

Nearly 52% of the organizational and school respondents were affiliated with nonprofit arts and cultural organizations, though there was a high percentage of K-12 public and private schools (21%) and higher education institutions (8%). Artists were concentrated in the visual arts disciplines, including crafts, photography, and graphic design (91% of respondents worked in one of these disciplines, though they were invited to select as many disciplines as desired; performing artist were the next highest art form at 27.3%).

Status of the field:

Those responding to the organizational and schools survey primarily represented organizations on two ends of the budgetary spectrum: those with budgets of less than \$50,000 (23.8%) and those with budgets greater than \$1 million (22.3%). Perceptions of organizational health were generally upbeat, with 63% claiming “we are doing OK (in spite of some challenges)” and 11.5% claiming “we’re strong.” Still, 21.2% of respondents indicate “we’re struggling (facing many problems),” and 2.4% claim “we’re right on the edge of survival (can’t pay bills).” These perceptions are very consistent with the 2010 survey respondent group, though there is a slight increase in struggling organizations. Audience participation trends in arts organizations were generally mixed (28.8%) or stable (20.2%). An encouraging 17.8% noted that their audiences are growing.

The majority of artists who responded were self-employed professional artists (40.3%) or those who earn income “from a variety of sources, some of it from arts related work” (28.5%). Fully 49.5% of artist-respondents identify as teaching artists,² while 17% identify as artists who work in health care settings. Over 43.5% of responding artists earned less than \$10,000/year from their artwork and/or teaching art, with 23.9% earning between \$10,001-\$30,000 from their profession. This is an improvement over 2010 (by 7.2 and 4.5 percentage points, respectively). Those who identify as “self employed professional artists” were still concentrated in the lower two income brackets (64% earning between \$0-\$30,000/year), though 17.5% claimed their income was \$30,001-\$50,000, a full six percentage points higher than artists as a group.

Issues of importance:

The top three issues for organizations are **strengthening arts education programming**, **strengthening arts programming** and **developing a strong board**. 2010 comparisons were only available for the organizations group and show that “securing funding” has slipped lower in the order of priorities.

² Teaching artists are defined in the survey as “an artist who does residencies in schools or teaches in other settings.”

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Artists are most concerned about **increasing their artistic skills and knowledge, gaining greater recognition on a local, state or national level, and securing arts-related equipment and materials.**

Use and benefit of State Arts Agency programs and services:

The majority of respondents to both surveys have applied for funding from the State Arts Agency (53.6% organizations and 53.8% artists), and the majority of these have been awarded funding (68.2% organizations and 54.75% artists).

For those awarded grants, organizational and school representatives cite achievement of mission, making programs affordable and accessible, and enhancing program quality as the top three funding benefits. Artists see achieving artistic goals, adding prestige to their work, and increasing their visibility as an artist as the top three benefits of grant funding from the State Arts Agency.

When asked to rank the benefit of other State Arts Agency programs and services they have participated in, both organizational and school representatives and artists offered remarkably similar rankings. Poetry Out Loud, Arts in Education Conference, and E-Communications (ArtStarts and E-Opps) ranked in the top five for both surveys.

Organizational representatives ranked e-communications first in their list of the top three programs and services.

When asked to offer suggestions about improving programs and services, some organizational and school representatives suggested revisions to the grant making process to make the application process more streamlined, greater support for arts education, and support for increased partnership opportunities.

Artists indicated they would value more professional development opportunities, increased funding for artists, and improvements to the artist rosters.

Finally, respondents were asked to share how they would prefer to receive information from the State Arts Agency, and again, the lists were nearly identical between the 2010 and 2013 surveys, with E-Communications (Art Starts, E-Opps), website, direct mail, and Facebook topping both lists.

Five year priorities: Both organizational and school representatives and artists were presented with the same list of potential priorities for the State Arts Agency over the next five years. Both groups identified the same top four priorities:

- “provide funding opportunities for arts programs/projects/activities to benefit NH citizens”
- “promote the value of arts to NH’s economy and quality of life”

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- “nurture creativity in young people through arts education”
- “provide leadership in shaping public policy for support of the arts”

Some organizational and school representatives offered additional suggestions that included the importance of focusing on what the State is in a position to do well, building more partnerships that can expand the State Arts Council’s reach and impact, and elevating the role the State Arts Council plays in building broad appreciation for the role arts have in the economy and quality of life in NH.

Overall observations: Based on the results of these surveys, organizations, schools and artists are continuing to struggle financially. Organizational and school representatives’ perceptions of fiscal health are largely unchanged since 2010, though there is a slight uptick in those claiming they are “struggling” (2.2% higher in 2013 vs. 2010). 43% of all individual artists who responded to the survey are earning less than \$10,000/year, with those who identify as self-employed professional artists doing only slightly better at 34.2%.

Clearly, the State Arts Agency’s programs and services are valued by this group of respondents. Organizations, schools and artists appreciate the benefits of grant funding and value similar services and programs offered by the State Arts Agency. The State Arts Agency’s role in organizing Poetry Out Loud, the Arts in Education conference, and professional development workshops, as well as its role as an information provider (through Art Starts and E-Opps), are all viewed as beneficial. Increased partnership development, higher visibility for the State Arts Agency, and streamlining of the grants process, were common themes in suggested improvements.

Perhaps the most surprising result of this survey research is the high correlation between organizations and schools and artists in their top recommended priorities for the State Arts Agency in the next five years. When provided with an identical list of 18 priorities, both groups ranked “provide funding opportunities for arts programs/projects/activities to benefit NH citizens,” “promote the value of arts to NH’s economy and quality of life,” “nurture creativity in young people through arts education,” and “provide leadership in shaping public policy for support of the arts” as the highest priorities, *in the exact same order*.

Acknowledgements: Surveys were designed and administered by Maren Brown, in consultation with New Hampshire State Council on the Arts’ Acting Director, Lynn Martin Graton, and Chief Grants Officer, Cassandra Mason. We also wish to acknowledge the contributions of other staff members: Arts in Education and Arts in Health Care Coordinator, Catherine O’Brian, Special Project Assistant, Julianne Morse (Part time), Assistant to the Chief Grants Officer, Elaine Loft (Part time), and Department of Cultural Resource Registrar, Carey Johnson. We are grateful to Kelly Barsdate of the National Assembly of State Arts Agencies, who designed and administered the 2010 surveys that were used for comparative purposes.



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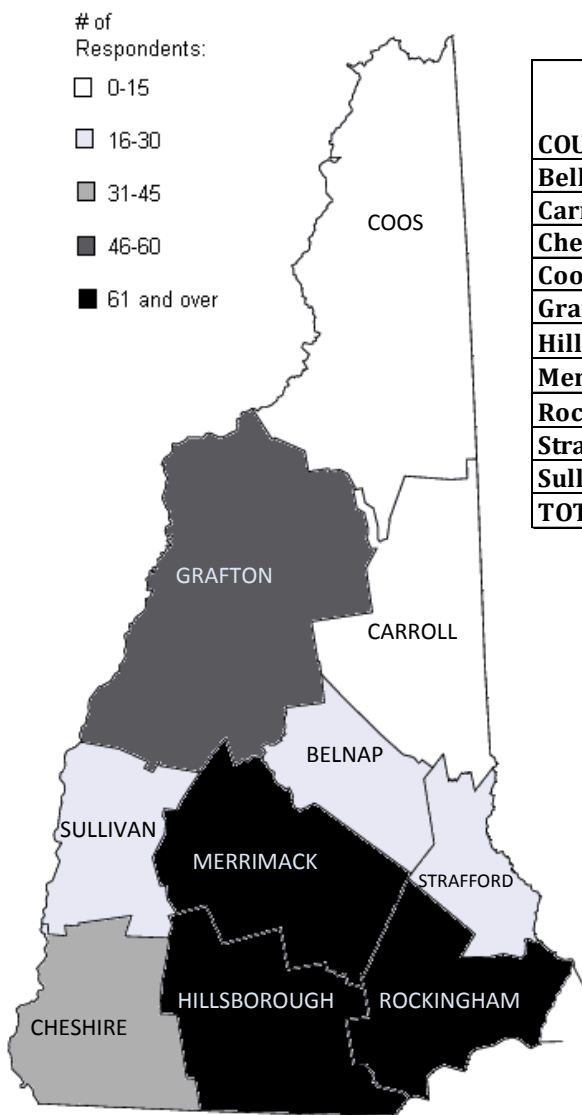
We especially wish to publicly acknowledge and thank all those who took the time to provide their input into the New Hampshire State Council on the Arts' strategic plan by completing a survey.

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PROFILE OF RESPONDENTS

A series of questions was asked in each survey to determine the characteristics of respondents, including the county in which organizations and schools and artists are located, years of incorporation / years of residence in the state, organizational affiliation and artistic discipline.

County of residence: Respondents from both surveys represented all counties of New Hampshire, as depicted below. 2010 survey results are shown for comparison (in columns shaded grey). Only those located in New Hampshire are shown.

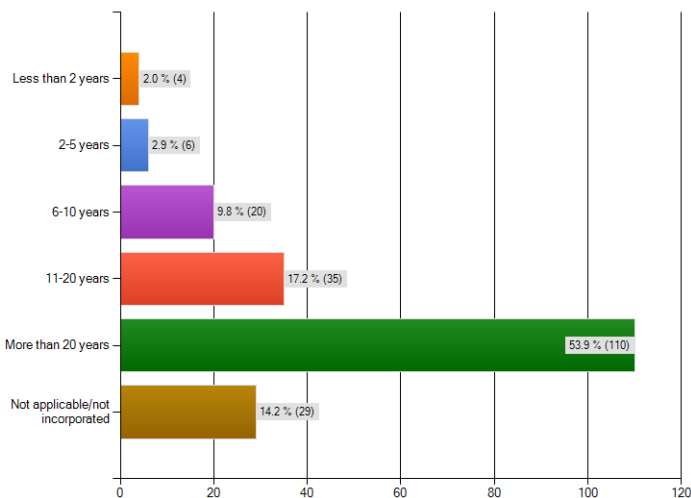


COUNTY	2013 Artists	2010 Artists	2013 Organizations	2010 Organizations	2013 TOTAL	2010 TOTAL
Belknap	11	13	8	6	19	19
Carroll	7	5	8	6	15	11
Cheshire	19	29	25	23	44	52
Coos	4	5	4	3	8	8
Grafton	22	20	29	15	51	35
Hillsborough	64	72	51	26	115	98
Merrimack	46	43	32	18	78	61
Rockingham	57	63	31	20	88	83
Strafford	26	32	9	12	35	44
Sullivan	8	5	8	3	16	8
TOTAL	264	287	205	132	469	419

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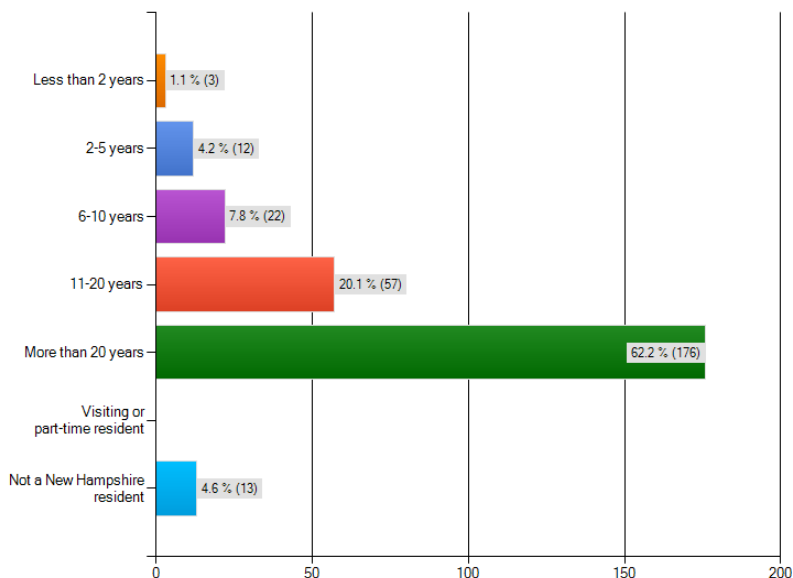
Years of incorporation in the state: Organizational and school representatives were asked how long their organization has been incorporated in the state of New Hampshire; the majority of responses were from established organizations, with over 71% of responding organizations in existence for more than 11 years.

How long has your organization been incorporated in New Hampshire?



Years of residence in New Hampshire for artists: Artists were asked how long they have resided in the state; the majority indicated they were long-time residents of New Hampshire, with over 82% of respondents indicating they had lived in the state for more than 11 years.

How long have you lived in New Hampshire? (please select one)



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Organizational affiliation: Those who responded to the organizational and school survey were predominantly affiliated with nonprofit arts and cultural organizations (51.7%), public and private K-12 schools (21%), and higher education institutions (8.3%). 2010 survey results were not comparable.

What category best describes your organization/school? Please choose one from below:		
Answer Options	2013 Response #	2013 Response %
Nonprofit arts/cultural organization	106	51.7%
K-12 public/private school	43	21.0%
College or higher education institution	17	8.3%
Humanities or history organization/facility	14	6.8%
State, county or municipal department	11	5.4%
Nonprofit community service or civic organization/facility	10	4.9%
Health or human service organization/facility	2	1.0%
Business or corporation	2	1.0%
Media or broadcast group	0	0.0%
Early learning/pre-K school	0	0.0%

Artistic discipline: Visual artists predominate in the artist survey group, including self-identified craftspeople, photographers, and graphic designers. Note that artists were permitted to select as many artistic disciplines as desired in this question. 2010 results are presented, where relevant, to reveal differences in the composition of respondents (see column shaded in grey). Far more respondents self-identified as visual artists in the 2013 survey.

What is your artistic discipline? (please select any that apply)				
Answer Options	2013 Response #	2013 Response %	2010* Response %	Response % DIFF 2013 vs. 2010
Visual Arts	139	50.0%	29.4%	20.60%
Crafts	51	18.3%	5.1%	13.20%
Literature	44	15.8%	15%	0.80%
Folk/Traditional Arts	43	15.5%	4.1%	11.40%
Music	42	15.1%	3.4%	11.70%
Photography	36	12.9%	5.5%	7.40%

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What is your artistic discipline? (please select any that apply)				
Answer Options	2013 Response #	2013 Response %	2010* Response %	Response % DIFF 2013 vs. 2010
Multidisciplinary	30	10.8%	31.1%	-20.30%
Interdisciplinary	29	10.4%	1%	9.40%
Graphic Design	28	10.1%	NA	NA
Media/Digital Arts	25	9.0%	0.70%	8.30%
Dance	15	5.4%	0.30%	5.10%
Theatre (non-musical)	14	5.0%	1.4%	3.60%
Opera/Musical Theatre	5	1.8%	0.30%	1.50%

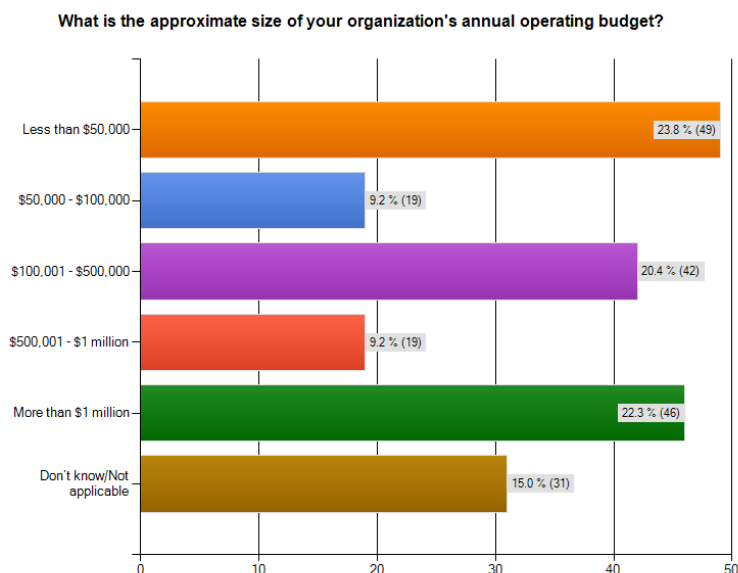
*Note that additional categories were offered in the 2010 survey vs. the 2013 artist survey. These categories included classical oil portraiture, comics, documentary film making, mosaics, non-fiction writing, design arts, scriptwriting, playwriting and video producing, and sculpture, all of which received one response each in 2010.

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STATUS OF THE FIELD

Artists and organizational representatives were asked a series of questions designed to help the State Arts Agency to broadly understand the state of the field. The status of organizations and schools are presented first, following by artists.

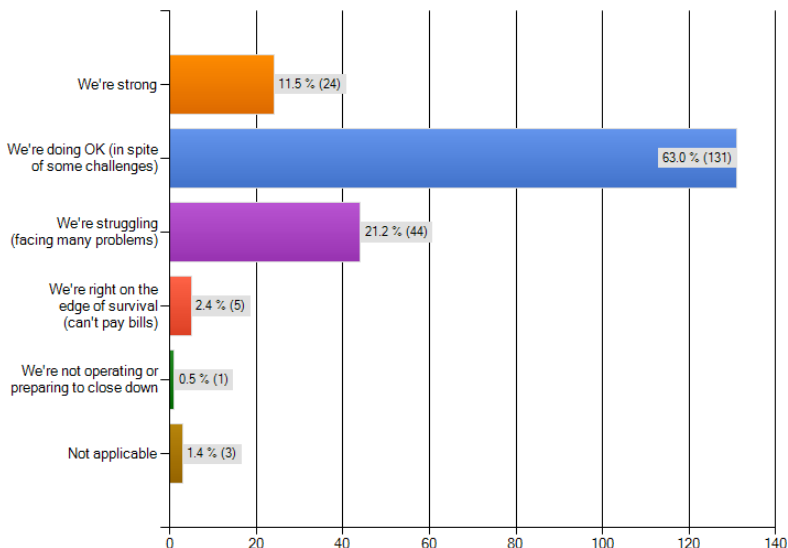
Size of organizational operating budget: Organizational and school representatives were asked to indicate the size of their organization's operating budget. Organizations were clustered into three areas: less than \$50,000 (23.8% of the organizations responding), more than \$1 million (22.3% of respondents), and between \$100,001-\$500,000 (20.4%). The remaining 18.4% fell in between these areas, as illustrated below.



Perceptions of fiscal health for organizations: When asked to describe the financial health of their organization, 74.5% of organizational respondents indicated they were “doing ok” or “strong,” with the remaining respondents describing their organization as struggling, surviving, or preparing to close down. 2010 survey results show nearly identical numbers, with 13% indicating “we’re strong,” 63% claiming “we’re OK (in spite of some challenges),” 19% indicating “we’re struggling (facing many problems),” 4% indicating “we’re right on the edge of survival (can’t pay bills),” and 1% indicating “we’re not operating or preparing to close down.”

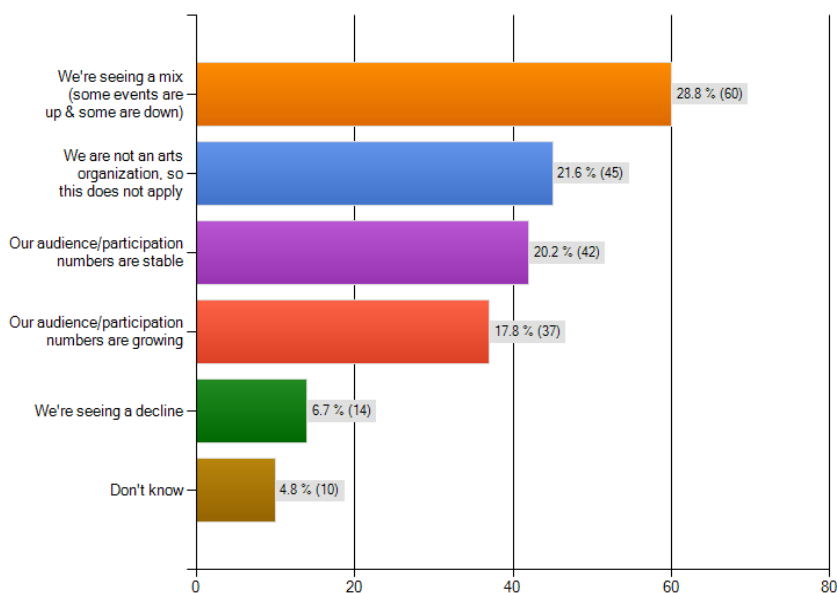
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How would you describe the financial strength of your organization/school in 2012 (or your most recent fiscal year)? Please choose one statement below that best describes your situation:



Audience participation levels in arts organizations: Representatives of arts organizations and schools were asked to describe their observations of recent audience participation trends. Most are seeing a mixed picture of participation (28.8%), stability in audiences (20.2%), and even growing audiences (17.8%). Few organizations are seeing declines (6.7%).

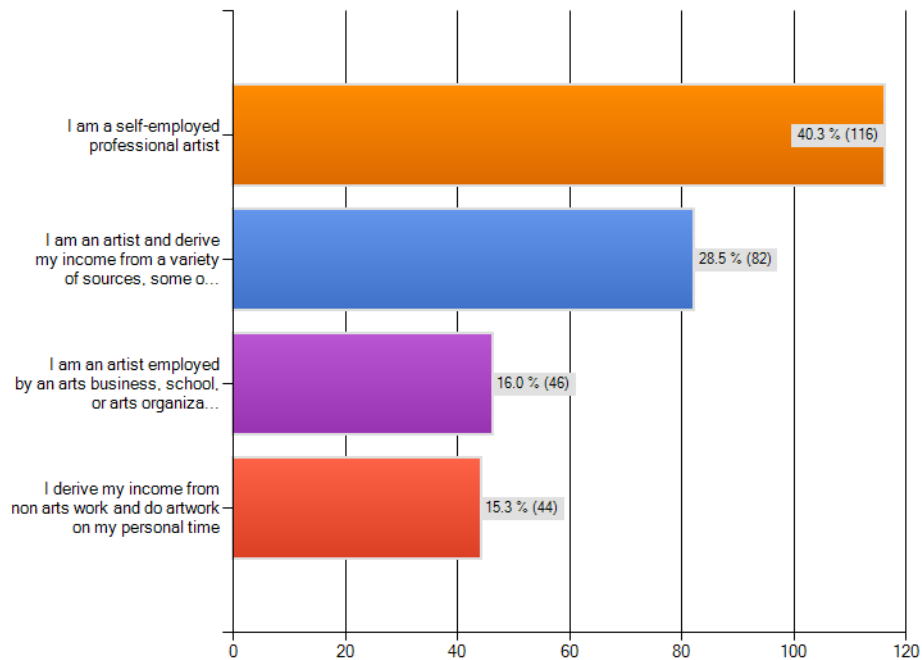
How would you describe the arts audience/participation trends you observed in 2012 (or your most recent fiscal year)? Please choose one statement below that best describes your situation:



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Current working status of artists: Over 40% of respondents indicated that they are self-employed professional artists (40.3%), with the second largest group of respondents earning the bulk of their income “from a variety of sources, some of it from arts related work” (28.5%). Fewer artists indicated that they are “employed by an arts business, school, or arts organization” (16%) or that they “derive my income from non arts work and do artwork on my personal time” (15.3%).

What is your current working status? (please select one)



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Employment as teaching artists and in health care settings: Artists were asked whether they work as either teaching artists and/or as artists in health care settings, and a significant number indicated that they are employed in these environments. Of those who responded affirmatively to working in health care settings, 16 individuals indicated that they work in a hospital or health clinic, 13 in nursing homes, and 6 in “other” organizations, such as community centers, mental health organizations, and community arts programs (where they assist teenagers, peer support groups, and Alzheimer’s patients).

Survey Question	# YES	% YES
Are you a teaching artist (an artist who does residencies in schools or teaches in other settings)?	143	49.5%
Do you work as an artist in health care settings (hospitals, nursing homes, rehab centers, etc.)?	48	17%

Annual income from art: 43.5% of artists responding to this question indicated that they earn less than \$10,000/year. Compared to 2010 (column shaded in grey), there are fewer artists at lower income brackets (\$0-\$30,000/year), and more artists earning between \$50,001 - \$70,001. When we examine only those who indicate that they are “self-employed professional artists” (column shaded in green to the far right), we see that while 64% of these artists are clustered in the two lower income ranges (\$0-\$30,000/year), there is a higher number of artists in the \$30,001 - \$50,000 range than the artist group as a whole.

What is your estimated annual income from your artwork and/or teaching art? (Your best guess is fine.)					
Answer Options	2013 Response #	2013 Response %	2010 Response %	Response % DIFF 2013 vs. 2010	2013 Self-Employed Professional Artists Only
Less than \$10,000	124	43.5%	50.7%	-7.20%	34.2%
\$10,001 - \$30,000	68	23.9%	28.4%	-4.50%	29.8%
\$30,001 - \$50,000	32	11.2%	10.3%	0.90%	17.5%
\$50,001 - \$70,001	26	9.1%	3.8%	5.30%	7.9%
More than \$70,000	9	3.2%	3.1%	0.10%	3.5%

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ISSUES OF IMPORTANCE

Given a four-point scale of 1=not at all important to 4=very important, organizational representatives and schools and artists were asked to rank issues of greatest importance to them.

Issues of importance to organizations: Organizational and school representatives ranked strengthening their arts education and arts programming at the top of their list of most important issues, followed by the development of a strong board, repair/renovation of facilities, and securing funding. Less important were: engaging in planning and evaluation, technology upgrades, and volunteer recruitment. When comparing this to the 2010 “most important issues” survey results (column shaded in grey), we see that securing funding has shifted lower on the list, as has public visibility, community involvement, managing budgets, and partnerships.

Looking ahead, what issues or challenges will be important to your organization/school during the next five years?		
<i>1= not at all important to 4=very important</i>	2013 Rankings	2010 Rankings
Strengthening arts education programming	3.78	3.28
Strengthening arts programming	3.74	3.29
Developing a strong board	3.72	3.30
Repairing/renovating our facility	3.71	2.49
Securing funding	3.56	3.75
Strengthening heritage & history based programming	3.52	NA
Acquiring space	3.51	2.18
Achieving public visibility	3.51	3.55
Time constraints that limit ability to program/engage in arts	3.41	NA
Reaching underserved audiences/communities	3.38	NA
Addressing staffing issues	3.37	2.74
Adapting to changing audiences /demographics	3.36	3.16
Increasing community involvement	3.34	3.56
Managing the budget	3.33	3.42
Developing partnerships & collaborations	3.31	3.40
Managing operations	3.29	3.30
Managing or recruiting volunteers	3.06	2.99
Upgrading technology	2.93	NA
Engaging in planning or evaluation	2.88	NA

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Issues of importance to artists: Artists ranked increasing artistic skills and knowledge, gaining greater recognition on a local, state or national level, and securing arts-related equipment and materials as their top three issues. Access to low-cost health insurance also ranked high in importance, particularly for “self-employed professional artists,” who ranked this third in overall importance.

In a separate question, artists were asked to indicate whether they had health insurance, and 81% of respondents indicated that they did. Text analysis revealed additional interest in advocacy (8 artists) and marketing (5 artists). 2010 survey results were not comparable.

What issues are important to you as an artist?	
Please rate each of the items below: <i>1= not at all important to 4=very important</i>	
	2013 Rankings
Increase artistic skills & knowledge	3.39
Gain local, state, or national recognition as an artist	2.99
Secure equipment, materials or supplies needed to progress in artistic development	2.90
Access to low cost health insurance	2.89
Network with other artists	2.88
Opportunities to engage with/perform in communities	2.83
Secure funding for research, new works or innovation	2.81
Access to performance, exhibition or sales space	2.81
Increase skills in business & marketing	2.75
Increase skills in using current technology	2.72
Acquire current technology for marketing, promotion, networking	2.59
Access to studio or rehearsal space	2.24
Access to low cost legal advice	2.21
Employment at an arts-related business or organization	2.17
Access to affordable housing	2.11
Assistance with disaster planning	1.71

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USE AND BENEFIT OF STATE ARTS AGENCY PROGRAMS AND SERVICES

Respondents were asked a series of questions to ascertain their level of use and awareness of State Arts Agency programs and services, as well as any recommendations they may have for improving these programs. The surveys also inquired about how they would like the State Arts Agency to communicate with them about programs and services.

Applications for funding: In response to the question about whether organizations and schools and artists had applied for grant funds from the State Arts Agency, the majority of respondents had, in fact, applied for funding. Of these, 68.2% of the organizational representatives and 54.75% of artists had *received* funding from the State Arts Agency. 2010 results (shaded in grey) are shown for comparison.

Respondent Group	APPLIED FOR STATE ARTS AGENCY FUNDING?			RECEIVED FUNDING FROM THE STATE ARTS AGENCY?	
	2013	2013	2013	2013	2010
	% YES	% NO	% NOT SURE	% YES	% YES
Artists	53.8%	44.8%	1.4%	54.75%	31%
Organizational Representatives	53.6%	27.1%	19.3%	68.2%	59%

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Impact of funding: Organizational and school representatives and artists who received grants from the State Arts Agency were asked to identify the benefits of the funding on a four point scale, with 1=not at all beneficial to 4=very beneficial.

Benefits to organizations and schools:

IF YES, did receiving grant funds from the State Arts Council benefit your organization/school in any of the following areas?	
<i>1= not at all beneficial to 4=very beneficial</i>	2013 Rankings
Helped us achieve our mission	3.30
Helped us make programs more affordable & accessible	3.22
Enhanced the quality of our programs and services	3.22
Helped us try something new or innovative	3.06
Increased the visibility of our work	2.98
Brought increased status to our organization	2.94
Helped us to think through and plan our programs carefully	2.93
Helped us attract or leverage additional funds	2.88
Helped us attract collaborators or partners	2.70
Helped to strengthen our business practices	2.34
Helped us to develop a strategic plan	2.33
Improved evaluation or data collection	2.14

Benefits to artists:

IF YES, did receiving grant funds from the State Arts Council benefit you in any of the following ways?	
<i>1= not at all beneficial to 4=very beneficial</i>	2013 Rankings
Helped me achieve my artistic goals	3.39
Added prestige to my work	3.34
Increased my visibility as an artist	3.25
Helped me to think through and plan my project carefully	3.23
Helped me try something new or innovative	3.17
Enhanced the quality of my work	3.17
Helped me strengthen my business practices	2.60
Helped me make my work more affordable & accessible to the public	2.58
Helped me attract or leverage additional funds	2.51
Helped me attract collaborators or partners	2.36
Improved evaluation or data collection	2.31

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Perceived benefit and participation levels in other State Arts Agency programs and services: Organizational and school representatives and artists were offered similar lists of State Arts Agency programs and services and asked to rank the benefit of those they utilized. Items highlighted in yellow were ranked the top five on each list.

Did you participate in or take advantage of any of the following State Arts Council services or programs? If yes, how beneficial were they?		
<i>1= not at all beneficial to 4=very beneficial</i>	Artists Ranking	Organizations Ranking
Professional Development Workshops	2.96	2.61
Poetry Out Loud	2.96	2.76
Arts in Education Conference	2.93	2.74
E-Communications (ArtStarts & E-Opps)	2.92	2.83
Traditional Arts Exhibits/Conferences	2.92	2.43
Percent for Art Commission* (only asked of artists)	2.81	NA
Technical Assistance: Consultation/Referrals/Review of Draft Applications	2.74	2.63
Artist Rosters	2.70	2.71
Arts Culture & The Law Day	2.56	2.27
Arts Learning Network Website	2.55	2.38
NH Folklife Website	2.52	2.14
NH Creative Communities Network	2.36	2.52
Arts & Economic Prosperity Survey IV	2.35	2.64
Measuring Up: NH Arts Data Project	2.31	2.62
Commissioners Culture and Heritage Tourism Roundtables	2.23	2.50

*only artists were asked to rank this service, since it was only applicable to them.

Suggestions to the State Arts Council: Respondents to both surveys were asked what the State Arts Agency could do to improve its programs and services.³ 79 artists and 50 organizational representatives responded to this question. Full narrative results were provided to the State Arts Agency for use in formulating its strategic plan.

³ Artists were asked: "What could the State Arts Council do to improve our programs or services to individual artists in NH?" Organizations were asked: "What could the State Arts Council do to improve our programs or services to organizations/schools in NH?"

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Organizations

50 organizational representatives responded to this question.

1. **Revise grant making procedures** (18 responses). Organizational representatives offered the greatest number of recommendations in the area of grant making, including, instituting online grant application and final reporting, adjusting grant awards amounts (comments were ranged widely on approach: ranging from urging the State Arts Council to offer fewer, larger grants to urging the State Arts Council to offer more grants that are smaller in size), and a desire for the State Arts Council to continue funding the Cultural Facilities grants, among other ideas.
2. **Continue to provide leadership in arts education** (11 responses). Many comments centered on the State Arts Agency playing an important role in advocating for arts education in the state, as well as supporting arts education in parts of the state where there is less access.
3. **Collaborate and foster partnerships in support of arts in state** (5 responses). Organizational representatives felt the State Arts Agency could play a key role in fostering partnerships in the state and could benefit by engaging in partnerships with historic sites, schools, Chambers of Commerce, Lions Club, and other social organizations.
4. **Increase the visibility of the State Arts Agency and advocate for the arts** (4 responses). Similar to artists who responded to this question, some organizational representatives felt the State Arts Agency could do more to increase its visibility and its value to the public as well as advocate for the arts across the state.
 - *"Continue to publicize and celebrate arts projects in new/interesting ways. People don't always realize, even in their own communities, how much the arts add to community and civic life."*

Artists

79 artists responded to this question.

1. **Increase investment and funding opportunities for artistic and professional development for artists.** (32 responses). There is a strong interest in the State Arts Agency's professional development and artist grant programs. Professional development programs mentioned by artists were strongly concentrated in entrepreneurial workshops for artists.
2. **Revisit criteria and broaden visibility of artist rosters** (12 responses). Artists recommended several changes to the artist rosters, ranging from changing the criteria for the artist rosters to advertising roster artists more extensively throughout the state.
3. **Increase the visibility of the State Arts Agency's programs and services** (11 responses). Artists offered a range of ideas to enhance the visibility of the State Arts Agency's programs and services, including offering a workshop designed to promote artist offerings.
4. **Modify the grant making process** (7 responses). Some artists felt the grant making process could be simplified, changing the grant criteria, and providing more advance notice of grant opportunities.

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5. **Offer exhibition and performance opportunities brokered by the State Arts Agency** (6 responses). Some artists suggested the State Arts Agency provide more exhibition venues and create a New Hampshire marketplace for artists.
- *"I think that you are and have been doing pretty darn well already. The only thing that I don't think has occurred in the past, but I'd like to see, is some sort of ongoing venue, sponsored by the council, that gives all roster members an opportunity to exhibit their work, officially sanctioned by the council, to the public. In other words, I've already benefited often from jobs that have been funded by the council, but I'm talking about a public venue that features only roster members, perhaps a particular gallery space for artists, or a weekly concert by performers, etc. and just keeps rotating through the membership."*

Preferred modes of communication: Both organizational and school representatives and artists agreed that they prefer to receive information from the State Arts Agency in the form of email communications, website, direct mail, Facebook, and posters/flyers. Items highlighted in yellow were ranked the top five on each list.

How do you prefer to receive information from the State Arts Council? (check all that apply)		
	Artists %	Organizations %
E-Communications (Art Starts, E-Opps)	94.4%	91.0%
Website	45.6%	51.5%
Direct mail	23.3%	23.0%
Facebook	22.6%	17.0%
Posters/flyers	7.3%	6.5%
Radio	7.3%	4.0%
Newspaper listings	6.3%	6.0%
Television	5.6%	1.0%
Blog	3.5%	2.0%
Twitter	3.1%	2.5%
You Tube	2.4%	3.0%
Google +	2.4%	1.5%

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CONSIDERATIONS FOR PLANNING PRIORITIES

When asked to respond to a list of possible priorities for the State Arts Agency over the next five years, there was a strong correlation between organizational and school representatives and artists. Items highlighted in yellow were ranked the top five on each list.

What do you see as the priorities for the State Arts Council to address in the next five years?		
<i>1= not at all important to 4=very important</i>	Artists Ranking	Organizations Ranking
Provide funding opportunities for arts programs/projects/activities to benefit NH citizens	3.56	3.65
Promote the value of arts to NH's economy and quality of life	3.64	3.51
Nurture creativity in young people through arts education	3.52	3.51
Provide leadership in shaping public policy for support of the arts	3.56	3.42
Provide arts education resources for NH's teachers, teaching artists and students	3.36	3.29
Facilitate new collaborations & partnerships to support the arts	3.37	3.20
Provide funding opportunities for artists to engage communities	3.28	3.15
Collaborate with other state agencies to promote cultural tourism	3.13	3.10
Provide networking & professional development opportunities for NH's organizations	3.14	2.94
Document & preserve NH's traditional crafts, music, dance and folkways	3.02	2.89
Improve NH's arts venues and facilities	3.17	2.86
Provide leadership in greater access to the arts for people with disabilities	2.95	2.77
Promote the arts as a tool to address social challenges	2.85	2.72
Conserve and maintain publicly-owned art works	2.98	2.70
Provide an online open directory for all artists	3.17	2.70
Maintain online juried listings of artists skilled in community engagement	2.91	2.69
Provide professional & business development opportunities for teaching artists	2.99	2.64
Support the arts as a tool for healing	2.91	2.62

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Suggestions to the State Arts Council in the development of its next five-year plan:

Organizational representatives were asked the open-ended narrative question, "Do you have any other suggestions or advice as we create our strategic plan?" 26 people responded to this question. A summary of responses is offered below. Full narrative results were provided to the State Arts Agency for use in formulating its strategic plan.

- Innovate and prioritize** (5 responses). Respondents urged the State Arts Agency to make thoughtful and innovative choices in directing its limited resources.
 - "Be fearless and willing to embrace the future and innovation. Perhaps imagine if there were no NHSCA and we were starting from scratch. What then would we propose to build for NH?"*
 - "Try not to do too many things; what you decide to do, do in depth. Spreading your resources too wide won't be a help in the long term."*
 - "Encourage new voices and new artists to participate."*
- Partner with others** (3 responses). Partnerships were cited as an opportunity for the State Arts Agency.
 - "Use your position to leverage other resources, rather than trying to do it all yourselves."*
- Stimulate support for the arts** (3 responses). Enhancing the "Art Matters" portal of the State Arts Council website and building greater visibility for the arts was seen as an important component of the five year plan for the State Arts Agency by a few respondents.
 - "a lot of people don't understand why art matters - that was clear from last year's legislative session! A campaign to let NH residents know why art matters would be helpful."*
 - Continue to publicize and celebrate arts projects in new/interesting ways. People don't always realize, even in their own communities, how much the arts add to community and civic life. It's not always about being an artist. Generally, helping the general public see how arts and culture is part of everyone's life.*
- Other suggestions** (15 responses). Other advice included a suggested advisory board comprised of educators, capacity building for organizations, and additional operating support.
 - "Additional operating support, particularly for administrative salaries, would be a huge impact on organizational strength and community building. Particularly in underserved communities, talent is very difficult to find, and if it is found it is typically unpaid or drastically underpaid. There is a high level of talent required to run these organizations, but it much more difficult to fund than exceptional performers."*

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SAMPLES OF NARRATIVE INPUT

A final open-ended narrative question was posed in the survey: "Are there any final comments you would like to offer?" 75 artists and 38 organizational representatives responded to this question, expanding on topics they found significant. A summary of responses, segmented by artists and organizational representatives, is offered below. Full narrative results were provided to the State Arts Agency for use in formulating its strategic plan.

Organizations:

38 organizational representatives responded to this question.

1. **Expressions of appreciation for the New Hampshire State Council on the Arts topped the list for organizational responses to this question** (26 responses).
 - *"Without the state council we never would have been able to offer the high level of talent and innovation we currently have. Much of our positive reputation was built through the outstanding quality of programs we were only able to offer in the first 4 years because of NHSCA funding. Now we are a well respected organization in our community because they know we present a high standard of performance and education."*
 - *"The grants from the NHSCA have been so helpful to bring arts programs to our small town. We wouldn't have had any of them without the funding we have been awarded over the years."*
2. **Multiple suggestions were made to enhance the visibility of the State Arts Agency's programs and services, to seek out reliable funding streams for the State Arts Agency, and to establish thoughtful priorities for the State Arts Agency's work** (12 responses).
 - *"It seems like there is an impressive roster of programs already. All of the things mentioned above are important, it's just a matter of finding out which ones the Arts Council needs to spearhead and manage vs. the ones it can just support (and have other relevant organizations do)."*

Artists:

75 artists responded to this question.

1. **Many people expressed appreciation for the work of the New Hampshire State Council on the Arts** (45 responses).
 - *"The NH State Arts Council has been a huge part of my life as a studio and teaching artist. I have done numerous residencies, several % for Art installations, received grants and participated in the AIE conference and professional development sessions. The staff is dedicated and hard working and could use a boost with more employees. I hope the energy and life of the arts council will remain strong."*
 - *"The staff's eagerness and capacity to offer advice and support is something I do not take for granted. I also benefit in more ways I can describe from the opportunities they offer to be among peers. Being an artist is a very lonely job!"*

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- *I regard my fifteen years on the NH State Council on the Arts one of the most important legacies of my life. It is impossible to put into words the satisfaction of being a part of an agency that has touched so many thousands of people of all ages and in all walks of life in such meaningful ways. All this has been accomplished in times which seem to be forever inundated with economic crisis and the legislature is invariably hesitant to spend much of anything on the arts. The Council has done so very much with so little resources. I encourage everyone to support it and, if able, to serve on it.*
3. **Additional comments were made about grantmaking, economic conditions for artists and other topics** (18 responses).

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