

2013-2017 Strategic Planning Timeline

September 2011

Initial meeting with staff/planning committee to review basic scope (by September 9)
Initial meetings with outside Facilitators (Dreeszen and Brown) to finalize scope of work (September 9)
½ hour phone conference with full board to share plan overview (by September 19)
Cultural Data Project Outreach and Training (September 12-16)
Vermont Interactive Television Strategic Planning Public Outreach Sessions (September 27 and 29) in 13 locations statewide—Staff, Board, Facilitator

October 2011

Statewide Survey conducted, analyzed (10/1-10/25) – Facilitator
Grant-makers in the Arts Conference (10/9-12)—Staff
Legislative Outreach, round I (10/13-14)—Staff
NASAA Conference (10/18-21)—Staff, Chair
Board Retreat (10/26-27)—Board, Staff, Facilitator

November/December 2011

Discipline Specific and Partner Outreach, (TBD)—Staff
Legislative Outreach, round II (11/7-10)—Staff
Planning Committee Initial Review (by December 15)—with Staff, Facilitator input

February 2012

Plan First Draft Review (Mid-winter Board Meeting)
Meetings with Collaborators, esp. Tourism, Office of Creative Economy, and Parks, and Recreation
Rewrites/second draft

April 2012

Final Review (Spring Board Retreat)—early April
Circulation of Plan for Public Comment—mid/late April

May/June 2012

Final Rewrites, Final Review, Approval of Plan, Distribution (Annual Meeting)

**VERMONT ARTS COUNCIL
STRATEGIC PLANNING FORUM**

*FINAL REPORT
October 17, 2011*



**MAREN BROWN
ASSOCIATES**

**Maren Brown,
Maren Brown Associates, LLC**
98 Lake Street
Florence, MA 01062
(413) 313-4097
maren@marenbrown.com



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EXECUTIVE SUMMARY

The following report summarizes the results of two constituent forums conducted by arts consultant, Maren Brown, to inform the strategic plan of the Vermont Arts Council. Two interactive forums were held on Tuesday, September 27, 2011 from 3:30-5:30pm and on Thursday, September 29, 2011 from 9-11am. Forty-four Vermont citizens participated in the two forums. The forums enabled the Vermont Arts Council to collect feedback from its constituents throughout the state using interactive technology that allowed the forum leader to take questions from participants from nine sites situated throughout the state of Vermont: Bennington, Brattleboro, Lyndonville, Middlebury, Montpelier, Newport, Rutland, White River Junction and Burlington.

Six lead discussants were selected by the Council to help answer questions, stimulate conversation and focus the discussion. In Montpelier on September 27th were Mark Waskow, Vermont art enthusiast, independent curator and Founder and Director of the Waskomium; Chris Thompson, Burlington City Arts and Paul Gambill, Montpelier Chamber Orchestra and Champlain Philharmonic. In Brattleboro on September 29th were Danny Lichtenfeld, Brattleboro Museum and Arts Center; Serenity Smith Forchion, New England Center for Circus Arts and Representative Mollie Burke, arts educator and state representative..

Participants were asked to respond to three questions projected on a screen at each site that explored the current state of the arts sector in Vermont, adaptations being made by the cultural community, and recommendations about the future role of the Arts Council in supporting the arts community.

HIGHLIGHTS

THE CURRENT STATE OF THE ARTS SECTOR IN VERMONT:

Not surprisingly, the economy and the recent events from Hurricane Irene have negatively impacted the arts sector in Vermont. Participants also voiced a feeling of isolation, and a sense of hope in the way the arts community has come together across the state to support hurricane victims. Two other points that represented significant barriers to the arts economy included inadequate public transportation and insufficient high speed internet access across the state.

ADAPTATIONS BEING MADE BY THE CULTURAL COMMUNITY:

Adaptations primarily centered on building participation through new media (social media, internet marketing), creative financing sources (in-kind goods and bartering) and expanding markets beyond state lines.

THE ROLE OF THE ARTS COUNCIL IN RESPONDING TO THE ARTS SECTOR'S NEEDS:

Two strong themes emerged in the forums for the Vermont Arts Council's future role in the state: to help constituents to build and maintain partnerships within their local communities; and to develop a cultural tourism marketing and branding strategy with the Vermont Dept. of Tourism/Marketing that attracts more buyers, audiences, and arts participants to the state.

ACKNOWLEDGEMENTS

Vermont Arts Council staff organized and promoted the forums. Alex Aldrich introduced each forum. Marie Bernier took detailed notes from which this report is derived. Forty-four Vermont



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Arts Council constituents participated in the discussions. Vermont Interactive Television (VIT) provided the staffing, technology and studio settings for each forum. Lead consultant Dr. Craig Dreeszen offered input into the design of the forum questions and helped to edit this report. The forums are part of a comprehensive constituent assessment in partnership with Dreeszen & Associates.

FORUM RESULTS

In order to solicit constituent input into its new strategic plan, the Vermont Arts Council hosted two public forums led by arts consultant, Maren Brown on Tuesday, September 27, 2011 from 3:30-5:30pm and on Thursday, September 29, 2011 from 9-11am. The forums enabled the Vermont Arts Council to collect feedback from its constituents throughout the state using interactive technology that allowed the forum leader to take questions from participants from nine Vermont sites situated throughout the state: Bennington, Brattleboro, Lyndonville, Middlebury, Montpelier, Newport, Rutland, White River Junction and Burlington.

Lead discussants were selected by the Arts Council to help answer questions, stimulate conversation and focus the discussion. Tuesday's lead discussants were Mark Waskow, Vermont art enthusiast, independent curator and Founder and Director of the Waskomium; Chris Thompson, Burlington City Arts and Paul Gambill, Montpelier Chamber Orchestra and Champlain Philharmonic. Thursday's lead discussants were Danny Lichtenfeld, Brattleboro Museum and Arts Center; Serenity Smith Forchion, New England Center for Circus Arts and Representative Mollie Burke, arts educator and state representative. Forty-four Vermont Arts Council constituents attended the forums

Participants were asked to respond to the following three questions that explored the current state of the arts sector in Vermont, adaptations that artists and arts administrators are making to respond to changes in the external environment, and suggestions as to the role of the Arts Council in supporting the arts community.

Participants were asked to respond to the following three questions:

1. What is it like to be operating as an artist, arts educator, arts advocate, or nonprofit cultural organization in Vermont at this time?
2. How are you adapting to the changes in the external environment, such as changes in technology, environmental issues, globalization and the economy?
3. *In previous public forums, comments from participants like yourself shaped the direction of the council. For instance, in 2001, participants wanted the council to improve the climate for the arts in their communities. In 2007, people wanted to better understand how to help themselves. As a consequence, the Council responded with programs and services, such as statewide arts projects (like Palettes of Vermont) and funding from other sources which resulted in initiatives like the Breaking into Business workshops.*

Like the shift to helping people help themselves in 2007, what do these times call for the Vermont Arts Council to do?



What follows is a summary of the key themes and responses that emerged from the forums, followed by detailed notes from each forum discussion.

SUMMARY OF KEY THEMES AND RESPONSES

THE CURRENT STATE OF THE ARTS SECTOR IN VERMONT:

- **The economy has negatively impacted artists and cultural institutions in Vermont:** cultural institution representatives pointed to steep declines in funding from grant sources and “donor fatigue,” and artists indicated significant declines in sales which make it challenging for them to piece together a living.
- **There is a sense of isolation across the state** being felt by both artists and arts administrators and a desire for more cooperation and communication.
- **Arts educators are finding it challenging to tie art into the everyday curriculum,** and are struggling with fierce competition for arts education funding.
- **Artists are inspired by the way they have come together to support victims of the hurricane, but hope for more local support** to purchase their work and hire them for art projects and programs.
- **Audiences for some cultural institutions are dwindling and the changing media environment has created challenges for cultural institution leaders** who are trying to adapt and engage audiences. One institution described the challenge of having to make use of new media (social media, online technologies) and print media simultaneously so that they could effectively communicate with audiences, which created a burden on their limited staff and financial resources.
- **There is an underlying current of hostility towards the public sector** that makes it difficult to enact policy to support the arts and culture.
- **The lack of public transportation** in the state has hindered arts participation.
- **Maintaining a sense of local community** is a greater challenge.

ADAPTATIONS BEING MADE BY THE CULTURAL COMMUNITY:

- **Performing arts organizations are adapting to changes in the expectations of audiences by focusing equally on performance, community, engagement and participation.**
- **Limitations in high speed internet technology are making it very difficult for artists to operate in Vermont.** Artists have to seek out shared spaces to access these services.
- **Vermont cultural institutions and artists are making greater use of internet marketing** (social media, websites, etc.) strategies to reach participants.
- **People are making use of bartering and in-kind service support** to close the funding gaps they are experiencing.
- **Artists are developing the flexibility to accept jobs out of state** to make ends meet.

THE ROLE OF THE ARTS COUNCIL IN RESPONDING TO THE ARTS SECTOR'S NEEDS:

- **Participants expressed a strong interest in partnership development and assistance** at both forums: several ideas were proffered from having the Council convene networking meetings (idea swaps for arts educators, artist town meetings, best practices meetings segregated by discipline or region, etc.), assisting with shared services cooperatives (such as Common Good Vermont), facilitating cooperation and collaboration between arts groups and artists and coordinating inter-state collaborations. It was also suggested that the Arts Council use technology to facilitate greater interaction statewide.



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- **Participants would like the Arts Council to take a leadership role in promoting cultural tourism across the state and creating a branding campaign for Vermont arts and culture.** Several related comments emerged from this, including:
 - Facilitate new opportunities for patrons interested in purchasing art and attending events.
 - Develop a long-term PR campaign for arts in the state
 - Bring together tourism department, crafts council and other key arts organizations to build a cultural tourism effort.
 - Leverage other funding sources in the area of cultural heritage and tourism, particularly funding from the tourism department, to support these efforts.
 - Map cultural resources across the state.
 - Define the brand in order to successfully market the state as an artistic destination.
 - Maintain the unique character of each community within this statewide branding effort.
 - Offer an interactive mapping system, like an artist touring map, to help patrons to find artist studios and cultural institutions.
 - Promote arts and arts education in schools.
 - Help artists with advertising funds.
- **Offer continued professional development and information resources for artists and cultural organizations**
 - Arts administrators would like training on how to effectively collaborate with one another.
 - Artists would like more advanced/continued Breaking into Business workshops.
 - Help organizations to develop new, sustainable, business plans.
 - Offer a centralized source for funding and other resources online
 - Develop best practice resources.
 - Provide more training on social media.
- **The cultural data project is viewed as a helpful benchmarking tool to measure organizational health and progress.** The Council can continue to expand its adoption across the state.
- **The Arts Council can serve as a leader to articulate the values underpinning the work of the arts community.** Building a community that feels good about itself, is inclusive and provides more enhanced opportunities for arts participation are viewed by one participant as the most important values.

CONSULTANT OBSERVATIONS

Two themes strongly emerged from the forums that I believe can significantly inform the strategic planning process:

1. **Marketing the state's cultural assets:** Several participants expressed a desire for the Council to take a leadership role in marketing the state as a cultural and heritage tourism destination. Several ideas were offered about how the Council might undertake this work (as described on page 6 of this report), but it is my observation that there was a strong desire for the Council to take a very ambitious approach to this rebranding effort, not simply to create a series of brochures that promote cultural tourism in the state. I believe the Council has an opportunity to build on the "Vermont made" perception of quality that has been promulgated by the state's agricultural sector (as well as the Vermont Wood Products Marketing Council). This rebranding effort could, conceivably, be built in partnership with the agricultural sector (maple syrup,



artisan cheese, local food movement, etc.), which likely shares a common audience segment with the arts.

- Partnerships and collaborations:** The financial turmoil of the last several years has deeply impacted the nation and the state. Hurricane Irene has further impacted artists and cultural institutions across the state. At the forums, several participants asked the Council to help them to forge stronger connections both within and outside of the cultural community. They also wanted the Council to leverage its own partnerships to increase resources for the cultural sector. I believe the Council has a unique role to play in both *leading* statewide partnership efforts (which it already has done quite well, in my personal experience, by linking the state's small business resources to artist business development, as one example) and in serving as a *convenor* to help build statewide networks around focused issues, such as tourism and arts education, or around the needs of specific segments of the cultural community, such as artists.

Additional observations:

Infrastructure needs: While not raised frequently in the forums, I would like to highlight two comments about Vermont's infrastructure that have significant implications for the arts sector as a whole: inadequate public transportation and lack of high speed internet access. The Council could further investigate the impact of these infrastructure needs on their constituents, and determine how much they are inhibiting cultural tourism and economic growth for the sector. Should the Council find these issues to be significant deterrents to sector growth, the Council could join together with others to address these issues as a united front.

Strong artist engagement: Finally, I was impressed by the number of artists who attended the forums. In my experience, this was atypical of public forum attendance, and points to the Council's work in cultivating this constituency and perhaps to the abundance of engaged artists in the state who view the Council's role as significant to them. While it is difficult to draw definitive conclusions from such a small sample, it was clear that the artists who attended the forums were active and willing to participate with the Council in growing the state's arts sector.

Participants at the forums were generally positive and productive in their comments, and obviously felt a sense of connection with the Council and its historical efforts. The Council clearly has cultivated a strong level of support within the cultural community for which it can be proud.

TUESDAY, SEPTEMBER 27, 2011 FORUM NOTES

(Note: The forum notes for September 27th and 29th were recorded and prepared by Marie Bernier of the Vermont Arts Council.)

Question 1: What is it like to be operating as an artist, arts educator, arts advocate, or nonprofit cultural organization in Vermont at this time?

Lead Discussant Response: As the lead discussant for question one, **Mark Waskow, Vermont art enthusiast, independent curator and Founder and Director of the Waskomium**, feels the economy has had a negative effect on the arts in Vermont. In his personal experience he has had to cut back on collecting art because of the economy and also feels there are challenges in fundraising. He does feel, however, folks are optimistic in Vermont. This is a supply and demand world and art is no different.



Artists:

- This has been the worst year, ever, for selling art. (Shellie Duboff in Bennington)
- Artists struggle with isolation. Organizations are closing. Art seems more and more like a luxury and it is difficult to advocate for the importance of art when people are struggling to survive and that translates into difficulty in sales and/or fundraising. (Kathy Parsonnet in White River Junction)

Arts Educators:

- Revenue from grants sources is decreasing. There is a lot of competition for a small pool of grants. Arts Educators seem to be going after the same pool of small grants. Somehow arts educators need to come together to support each other – some sort of common thread. Perhaps the Arts Council could create idea swaps for arts educators. People need resources of coming together, such as looking at Common Good Vermont, as a model to form a non-profit collective. (Sarah Vogelsang-Card in Burlington)

What are schools experiencing at this time?

- It is a challenge to tie art into the everyday curriculum. (Beth Meachem in Bennington)

What impact has Hurricane Irene had on artists/organization in Vermont?

- Artists are still creating art; however, the vehicle in which artists move art out into the public has been affected. And that is going to have a long term affect. (Beth Meachem)
- It is inspiring the way artists have come together to raise money and support for Vermont. There is a powerful message to tell the world. (Shyla Nelson, artist in Montpelier)

Question 2: How are you adapting to the changes in the external environment, such as changes in technology, environmental issues, globalization and the economy?

Lead Discussant Response: As the lead discussant for question two, **Paul Gambill, Montpelier Chamber Orchestra and Champlain Philharmonic**, feels the cultural values have shifted resulting in dwindling audience numbers, combined with changing media/tech/entertainment option increase the need for and importance of community engagement. It is important for arts organization to adapt to the changes in Vermont. An arts group can have a significant change on individuals and children. We have to find new ways to connect to audience with an “on-demand” mindset. Performing arts organizations have to focus equally on performance, community, engagement and participation.

Artists

- Adapting can be challenging as a rural Vermonter because of the issues with internet connectivity and access to high speed internet. A community can be more robust when they do not need to overcome connectivity issues. (Andy Reichsman, in Brattleboro.)
- There needs to be sensitivity to complex communities in Vermont. (Betty Fry, artist in Guilford.)
- Maintaining a sense of local community is something people are trying to adapt to. (Shyla Nelson, artist in Montpelier)



Question 3: Like the shift to helping people help themselves in 2007, what do these times call for the Vermont Arts Council to do?

Lead Discussant Response: As the lead discussant for question three, **Chris Thompson from Burlington City Arts**, feels that Vermont is not marketed currently as a serious art-buying destination, even though our per capita stats of artists are fairly high. Not a strong enough market for selling contemporary works. Vermont is recognized as a tourist destination. It would be great if we could capitalize on the success of past campaigns to include marketing Vermont as arts destination.

Artists

- Environment for selling art needs to evolve. Perhaps the Arts Council could facilitate new opportunities for the buying public. (Judy Kniffen in Bennington)
- We need a long term PR campaign focusing on Vermont as an arts destination. (Andy Reichsman in Brattleboro)
- The marketing of the arts in Vermont needs to be more directly focused. (Mark Waskow in Montpelier)
- The Arts Council could do more to facilitate cooperation and collaboration between arts groups. (Peter Arthur in Montpelier)
- The Arts Council should bring together the tourism department, the crafts council and other key arts organization to focus direction. (Sam Leary in Newport.)
- How are we to define cultural engagement in the 21st century? (Naima, a cultural worker, in Brattleboro)
- We need to leverage other funding sources in the area of cultural heritage and tourism. (Naima, a cultural worker, in Brattleboro)
- A "mapping of resources" would be useful. Cataloging resources between artists and arts organizations. (Naima, a cultural worker, in Brattleboro)

Arts Administrators

- The arts council need to provide artists and arts organization with the tools, support the knowledge on how to focus collaboration with one another. The Arts Council needs to help create synergy within communities, for both arts groups and non-arts groups. (Chris Thompson in Montpelier)
- We need to reach out to younger audiences and diverse populations in Vermont more. They are no longer our future they are our present. (Naima, a cultural worker in Brattleboro)
- The arts community in Vermont needs to come together and define the brand in order to successfully market the state as an artist destination.
- Each pocket of creativity in Vermont is unique; we shouldn't homogenize that. (Beth Meachem in Brattleboro)
- The Breaking into Business workshop needs to be taken to new levels. Artists are skilled workers and we cannot be at the forefront of effecting change if we do not include artists. More effort into perfecting the workforce of artists. Train ourselves to have global skills. (Beth Meachem in Brattleboro)
- An interactive mapping system would be a helpful tool- like an artist touring map. (Tara Gita in Montpelier)
- Promoting the arts and arts education in schools and high schools is important. (Judy Klima in Burlington)
- Some parts of the state feel isolated and it's difficult for them to connect with what's happening around and draw in an audience. (Jim McKimm in Newport)



What about allocating more resources away from granting and more into marketing?

- The Arts Council can be advocating to the tourism department, who is already advertising this state. This individual also talked about the freedom and unity movie. (Andy Reichsman, filmmaker in Brattleboro)

THURSDAY, SEPTEMBER 29, 2011 FORUM NOTES

Question 1: What is it like to be operating as an artist, arts educator, arts advocate, or nonprofit cultural organization in Vermont at this time?

Lead Discussant Response:

As the lead discussant of question one, **Representative Mollie Burke, artist and legislator**, feels fortunate to live in a state with such a wide variety of artists. She "hustles" to get teaching artist jobs, grants and residences. This limits the time she has to spend in the studio. Artist used to be considered workers, someone to contribute to the economy. She now feels like she needs to defend being an artist. Need more investment in the arts.

Artists

- Needing money is a continuous struggle. (Barbara Nelson, arts educator and jewelry maker in Middlebury)
- Help with reaching people in term of advertising is needed. (Barbara Nelson, arts educator and jewelry maker in Middlebury)

Arts Administrators

- It is harder to be a sustainable organization in the current climate. With the wealth of arts organizations they are experiencing donor fatigue. (White River Junction, Sheila Moran, board of Revels North)
- Partnerships are very important, it helps to be sustainable. (Brent Bjorkman, Middlebury)

Question 2: How are you adapting to the changes in the external environment, such as changes in technology, environmental issues, globalization and the economy?

Lead Discussant Response: As the lead discussant of question two, **Serenity Smith Forchion, from New England Center for Circus Arts**, feels the main challenge is getting the word out to students. Internet and word of mouth has been the best. You cannot downplay in the importance of investing in a website. Being social media savvy is important. Transportation in the state of Vermont is an issue - state of Vermont needs to address this.

Artists

- He has adapted throughout his career by becoming more flexible by accepting jobs in more locations. Sometimes a local community forgets to honor their own artists. (Dan Snow, builder in Brattleboro)

Arts Administrators

- In-kind service, bartering and collaboration are all helpful tools. The scale of Vermont allows for collaboration. (Robert McBride in Brattleboro)



- Social media is important, and a great way to reach younger audiences, but they are struggling to advertise with new and old formats. They are finding ways to bridge the technology divide. (Chelsea, Flynn in Burlington)
- Partnerships and relationships are important and effective. (Jim Lockridge in Burlington)

Question 3: Like the shift to helping people help themselves in 2007, what do these times call for the Vermont Arts Council to do?

Lead Discussant Response: As the lead discussant for question three, **Danny Litchenfeld, from Brattleboro Museum and Arts Center**, said insufficient resources in the public sector and antipathy towards government in general are issues being felt by the arts community in Vermont. The Arts Council can help be a voice against this current antipathy. The arts council can help us be more than the sum of our parts by helping coordinate efforts. Organizations seen to struggle with the same solvable problems and the arts council can help facilitate a “rising tide” of best practices. More needs to be done to help organizations to capitalize on outside audiences.

Artists

- The Arts Council could help foster a sense of cultural awareness. (Kathy Archer)
- “The arts community needs to recognize itself as a community.” Using technology can help create community. The Arts Council could do more to help facilitate between groups. (Sheila Moran)
- People are attracted to the beauty of Vermont and art is part of that. The arts council could help facilitate cultural exchanges of a way to help build audiences. (Ing Lea, Chinese artist in Middlebury.)
- Learn from other states and other countries that have had success. (Serenity)
- The Arts Council can help share information, both through hard data and anecdotal stories.
- We can help facilitate organization feel more comfortable using social media to help bridge the technological divide.
- The Arts Council should not get too lost in marketing. (Robert McBride)

Arts Administrators

- The Arts Council could help organizations create new, more sustainable, business plans. (White River Junction, Sheila Moran, board of Revels North)
- The Arts Council could help organizations connect to other organizations. (Chelsea, Flynn)
- The CDP is a major tool that can help benchmark organization health and progress. The arts council needs to share more once CDP rolls out more. (Brent Bjorkman)
- The Arts Council could take more of a leadership role in nurturing partnerships. (Carol Driscoll, Rutland, arts administrator.)
- After building community support for a project, it is hard to gather tangible resources. The arts council should create a central place of resources online. The arts council staff already has the knowledge, but it needs to be more accessible. (Jared Holmes in Montpelier. Arts admin.)
- There are ways to help build grassroots community. One suggestion was to hold artist town meetings. (Robert McBride)
- Networking opportunities are important in order to build resources. (Jim Lockridge)
- The arts council needs to be specific about the values that are underpinning our work. Building a community that feels good about itself, being inclusive, and enhancing participation, are the most important values. (Jim Lockridge)
- There is a need for more collaboration. Possibly with other surrounding states of our region. (Kate Anderson, Brattleboro, board chair of Brattleboro Town Arts Council.)

Vermont Arts Council October 27, 2011 Board Retreat Notes

(Prepared by Craig Dreeszen)

Oct 27 Board Retreat Agenda

- Big picture thinking
- Consensus so far
- Unresolved issues
- Next steps in planning
- Board discussion of its role to help implement the plan

Key-point summary from Oct 27 Board Retreat flip chart notes (Marie took Oct 26 notes)

Big picture thinking If the Council were destroyed by flood, would we rebuild it? What would we restore? What would we change?

The mission is still relevant. Consider inverting “preserve and advance.”

Use a verb like “discover.” Art is everywhere. We just have to uncover it.

Appreciate what we’ve done well: We support, celebrate, and support teaching, learning, and creation of art in all its forms to advance civilization.

Let's not wordsmith the mission. What matters is our actions. We have 47 years of action. Actions speak louder than words.

I disagree that this is just about words. It's important for the board to be clear about our mission so we may communicate to our constituents and invest our resources wisely. We need to check our rudder to see if we’re heading in the right direction.

The arts still need recognition. Especially with opposition from the far right, we need more allies.

If we’re to rebuild support for the arts, our plans must tap the kind of passion our artists demonstrate.

We must be prepared to counter arguments against public sector investments in the arts. We may also get pressure from the left to the extent they see us supporting elite institutions.

The Council supports all the arts. We are the voice of Vermont arts.

Why do we get public support? Because we do good work or to hush us?

With less money, legislators must make hard choices. We compete with housing and heating. What are our impacts? We must communicate these. They invest in results.

Broaden our sense of advocacy to include our allies, not just the legislators, but partners as well.

Department of Education is no longer in the arts education business. They have no arts specialists. The VAAE is struggling. Is advocacy for arts education within the schools a fight we cannot win now? Where should we stand? MCC decided to focus on out of school arts education. Should we? What is the Council's role now?

We must take a stand. Arts are essential. Arts are everywhere. Arts education is essential.

What if we decided to focus on pre-K to 12 arts education to build the next generation who is enriched and empowered through the arts? There would be push back.

But, most of our youth leave Vermont.

It's OK to educate the nation's next generation.

Should we focus on school time or out of school time? We may have more leverage out of school. That's where our cultural organizations work primarily.

Remember to connect the dots between arts education and the creative economy. That's where our artists and creative workers are concerned.

Should we replace the DOE as Vermont's arts education leader? Who's to lead if we don't?

No, we shouldn't supplant DOE. We should supplement. We can't let them off the hook. Must sustain advocacy even if we shift direct support to out-of-school time arts ed. We can't let DOE abdicate.

If increased communications is to be a priority, then increased Council capacity for communications is required. This requires resources.

We need to be attentive to branding: branding Vermont and branding the arts Council. We need to be a leader. We need a brand such as "creating the future."

We must demonstrate link between arts education and the creative economy. At our gala November 4 with 200 people in attendance, we have an opportunity to describe our new initiative. Just leave a nugget. We can't describe the whole new initiative with short notice. We can hint.

We need to look ahead to the Vermont of the future. Vermont has a strong sense of place that includes a concern for artists and for aesthetics. Think about Vermont of the future: Vermont artists, Vermont communities, Vermont small businesses, and the Vermont creative sector.

As we think about the future we need to also express the value of the arts now.

As Vermont rebuilds from the hurricanes we need to rebuild with creativity. The Council can be a partner in that.

We need to link with tech centers. We need to help Vermont youth build jobs. As we think about the future we can't ignore the present. Our artists need our help marketing now so if we spend all of our resources on arts education, we might not be able to help them.

General Vermont surveys consistently find that 85 to 90% of Vermonters value arts education. Arts education should be our priorities. Most would pay more taxes for this.

Peoples' misperceptions of what art is can get in the way of communication.

Creativity transcends the sectors. For example the Pine Street developments in Burlington.

We need to be concerned where the arts intersect with public purpose.

Our focus should be to sustain the future of arts support and Vermont.

We could be called the Vermont Association of Creativity and keep the VAC acronym.

The state has demonstrated its commitment to the creative sector with its office of culture and innovation that combines film and new media. We have a good relations with that office.

Consensus so far

- We agree the mission is still relevant.
- Arts education for pre-K to 12 should be our focus. We should advocate for arts education in the schools and focus our investments in out of school time arts learning.
- We must link arts education with the creative economy. Artists are key to arts education and the creative economy.
- We need to brand Vermont arts and Vermont artists.
- We need to brand and make more visible the arts Council.
- Artists and cultural organizations require professional development. Artists need work need marketing.
- The council needs a clear communications strategy and capacity to implement it.
- We need to facilitate networking that is partnerships at the local and regional level.
- In most areas we need to work through partnerships. Like the downtown program.
- We've continue to value access and inclusion. This should be featured within the values section of our strategic plan.
- The arts Council is the voice for the arts and Vermont.
- The arts Council will help with rebuilding Vermont.
- We must articulate the value to be arts even those who are independent of Council programs and services. We serve informal arts and arts outside of our programs primarily through information, research, and communication. We need is to employ the smart use of social media networking.
- Statewide initiatives have been valuable. They speak primarily to our allies and potential allies not to our core constituents.

- There will be another opportunity to develop a new initiative along with our 50th anniversary. We should not do another initiative until then. The Council these to plan ahead for its 50th anniversary. We need a task force or committee to plan this. We might ask Vermonters to describe what they value about the arts as a way to develop a 50th anniversary initiative.
- We must take a stand. We must advocate. We must lead to make the case for arts support. Our artists and arts organizations called for help with marketing. We can do this through professional development and broader Vermont marketing through branding.
- There must also market the Council. Position the Council is arts leader. As advocate. Especially to our authorizers which are seen more broadly in Vermont than in many states and include our trustees, members, elected officials, and partners.
- We need work strategic is strategically with partners helping them understand that the arts can help them do what they do best. When we think of partners we're thinking of other state agencies and write organizations, but perhaps primarily state agencies.
- The council needs to be assertive in its fundraising. This is primarily when the council's role is unique and not in direct competition with their constituents. We fundraisers primarily through events and memberships. Our members do not join for membership benefits but to support our work. Members help broaden our base.
- The council's infrastructure work is largely done. We have built we have helped build the culture institutions that now serve the people of Vermont. This work is done. This frees us up to shift our strategies towards the next generation.

Unresolved questions

- Do we confirm K-12, out-of-school arts education as our priority? If so, how to mitigate negative impact on organizations and artists?
- Should we prepare to be more assertive in fundraising or find alternative structures, should public funding be cut drastically?
- What is the specific "Take a Stand" message, brand identity (Vermont arts and Arts Council)?
- Who are the Council's most strategic partners?
- How can we build Council capacity for robust communications?

The Current Council plan Vermont Arts Council mission: To advance and preserve the arts at the center of Vermont communities.

Review of the Vermont Arts Council current goals (CD added underscored headings)

GOAL 1 Arts Participation Increase opportunities for everyone in Vermont to experience and/or participate in the arts.

GOAL 2 Public Value Educate policy makers and the general public about the benefits of investing in Vermont communities through the arts.

GOAL 3 Council Capacity Expand and sustain the capacity of the Vermont Arts Council to serve its constituencies.

There are other versions of goals in the trustee packets. For example, goal two leads with “Demonstrating...” rather than “Educate” in their materials. Demonstrate is better. See below:

Goals - The Council is committed to the following goals:

- Increasing opportunities for everyone in Vermont to experience and/or participate in the arts.
- Demonstrating and promoting the positive (“public value”) benefits of investing in the arts.
- Expanding and sustaining the capacity of the Vermont Arts Council to serve its constituencies.

Suggestions to organize the plan

- Make goals more passionate, more poetic, more memorable.
- Add a rationale section to put these goals into context and to acknowledge and what we heard from our constituents.
- For each goal, develop an overall strategy about how we will focus our efforts for the life of the plan.
- Create specific objectives or outcomes for each goal
- Staff can develop more detailed activities or tasks (within the plan itself or as individual work plans).
- Align the outcomes with our budget. Once we apply the numbers, we may need to adjust the plan so we put our investments where our priorities are.
- Develop a one-page summary, a more comprehensive summary, and a full-detailed version for the board, staff, and NEA.

Next steps in planning

- November Craig and Marie write retreat notes
- December Alex writes first draft plan with advice from Craig and Maren
- January Planning committee and staff review draft
 - Revise and refine plan
- February Full board and staff review draft plan
- March Revise plan
 - Post summary for public comment
 - Revise again as needed
- April Board review at board retreat. Amend as necessary and approve if possible
- May Approve plan if not finished in April
- June Publish and disseminate plan in time for annual meeting



Vermont Arts Council Constituent 2011 Survey Report

Report by Craig Dreeszen, Dreeszen & Associates
October 21, 2011

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Executive Summary

Methods

The Vermont Arts Council surveyed opinions of its constituents to gather information for renewed strategic planning. The online survey was launched October 4 and closed October 18, 2011. The invitation went by email to 6,727 addresses on the Council's constituent list and was also promoted with links on the Vermont Arts Council web site, in the emailed newsletter, ArtMail, and through Facebook. Council staff sent two reminders. Responses from 374 individuals represent an approximate 5.6% rate of return. The margin of error is 4.9%. While results are not necessarily representative of all Vermonters, it is a good sampling of Council constituents that serve as a useful guide to policy and planning. This report summarizes findings in the executive summary and reports graphic results in the full report. An independent Appendix reproduces detailed quantitative data and all verbatim comments to open-ended questions.

Summary Findings

GENERAL QUESTIONS All respondents were invited to answer a set of general questions. Then, artists, cultural organization leaders, and educators (including teaching artists and parents) skipped to questions for each sector.

Survey respondents Over half of the survey respondents were artists (58%). This was by far, the greatest proportion. Next was staff of arts or cultural organizations (16%), educators (10%), arts-interested citizens (9%), board members of arts or cultural organizations (8%), and volunteers (2%).

Statewide distribution We heard from every County in Vermont, most frequently from Chittenden (20%), Washington (15%), Windham (11%), Windsor (10%), Bennington (8%) and Addison (7%).

Tropical storm damage Eight in ten respondents (80%) reported little or no damage from recent tropical storms. Fifteen percent reported some damage or impact, 4% reported significant damage or impact, and 1% reported severe damage or impact. Most reports of significant or severe damage came from Windham, Windsor, and Washington Counties. A few damage reports came from Chittenden and Bennington Counties.

Council emergency tools Few survey respondents (13%) had looked at or used the emergency preparedness and recovery tools that the Council has posted on its website. Over a quarter reporting damage (28% or five of eighteen individuals) had consulted the emergency tools.

Recession's impact Nearly half of respondents (47%) reported they were "experiencing hardship, but coping" as a consequence of the 2008-09 recession and slow economic recovery. Nearly a quarter (23%) reported they were "recovering and expect to be OK". Only 20% were "doing well" while 10% were "struggling with significant hardship."

Technology changes Most survey respondents were either "learning to adapt" (45%) to changes in technology and social media or had "embraced them as central tools" (43%). A small percentage (7%) were "planning to learn and adapt" while a few were "sticking with what's familiar" (5%).

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**ARTIST QUESTIONS** Two hundred and seventeen individuals identified themselves as professional artists (earning 50% or more of their income or working 50% or more of their time as artists) and answered the following questions.

**Artist markets** Just over half of the artists responding (56%) marketed their work locally and regionally. Nearly half (46%) marketed nationally and over a quarter (29%) marketed internationally.

**Changing market demand** Just over a quarter of artists (26%) reported that demand for their art work had declined slightly over the past two years. This was the most frequent response. Nearly as many (22%) reported market demand had grown slightly or had remained stable (21%). For 17%, demand had declined significantly and for 7% demand had grown significantly.

**Artist income** Just over a quarter of responding artists (26%) derived 20-45% of their income from the sale or presentation of their art. The same percentage (26%) reported that less than 20% of their 2010 annual income came from their art. Nearly one in twenty (19%) earned 100% of their income from their art while 12% earned 71-99% and 10% earned 55-70% from their art.

**Health insurance** Over eight in ten Vermont artists (82%) report they have health insurance.

**Professional development** Nearly two-thirds of artists (63%) indicate they usually have access to the professional development workshops or courses they need.

**Support networks** The majority of artists (55%) are satisfied they have adequate networks of support from artists or other people in the cultural sector. Another 12% are very satisfied while 26% are unsatisfied and 7% are very unsatisfied with their support networks.

**Artist needs** Most artists report increasing revenues (94%) and marketing (91%) as their very important and important needs. Networking is important for 91%, health insurance is an important need for 87%, and validation of work is important for 83%. Access to grant funding is important for 68%. Other important needs include: access to exhibition space and finding equipment, materials, or supplies. Finding affordable studio space was a problem for about half (49%).

**Response to September forum opinions** We asked artists to respond to three questions that arose in the September interactive TV forums.

- Just over half (55%) agreed, "The Council's primary focus should be on supporting artists in the early/transitional stages of their careers."
- Four in ten (40%) agreed, "The Council's primary focus should be on supporting artists nearing the end of their careers."
- About a third (32%) agreed, "Access to creative/rehearsal/studio space is a constant problem that I have to address."

**What would most help Vermont artists** Artist suggestions for what would most help them ranked in order they were most frequently mentioned. Please see the appendix for all comments.

- Marketing help (cited 27 times)
- Grants for artists (13)
- More venues for exhibition or performance or more exhibition opportunities (12)
- Networking opportunities (11)

- Help with artist business skill development (10)
- Vermont cultural tourism marketing (9)
- More public support for artists (9)
- Affordable studios (6)
- Help with computers, information technology, social media (5)
- Improved economy (4)
- Help connect teaching artists with schools (3)
- High speed Internet access (2)

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NONPROFIT CULTURAL ORGANIZATION LEADER QUESTIONS One hundred and thirty staff or board members of cultural organizations answered a set of questions on behalf of their nonprofits.

Cultural organizations' health Over half of organization leaders (51%) reported their nonprofit was coping ("We're coping – doing OK with some significant problems.") Over a quarter (27%) was strong ("We're strong – doing well, no problems we can't handle.") Another 19% were really struggling ("We're really struggling – laying off staff or can't pay bills.") One leader reported the organization was not operating ("We're essentially not operating – risk of closing down.")

Council grant system The majority of cultural leaders agree (60-66%) that the Council's online grants system is understandable, easy to use, accessible, and has clear instructions, criteria, and useful application questions. More people *agreed* than *strongly agreed* these attributes were true. No feature stood out as more exceptional or problematic than any other.

Cultural organization needs Operating and programming funds topped organizations' needs with 91% citing operating funds as important and 90% citing programming funds as their top need (very important or important). Help with marketing and audience development (80% very important or important), advocacy (80%), board development (79%), volunteer development (77%), and help with funds development (71%), were all important. Important for many, but of less overall concern were: help with planning, building accessibility, office equipment or technology, and other management help.

Nonprofit response to forum opinions We asked organization leaders to respond to four opinions raised in the September interactive TV forums. The majority did not agree with these assertions.

- Nearly half (47%) agreed, "Ticket purchasers are waiting to buy tickets to events much 'later in the game' than ever before."
- Over four in ten (42%) agreed, "The Council's primary goal should be to help mature organizations with major transitions; whether dealing with founders or undergoing significant growth or downsizing."
- Only about a quarter (24%) agreed, "Ticket purchasers are buying fewer season subscriptions to our events than ever before."
- Only 16% agreed, "The 6% sales tax on performances at organizations with annual budgets of \$100k or more has had a significant negative impact on our overall ticket sales since it went into effect last July." (Note: small and large-budget organization leaders offered opinions.)

Nonprofit challenges Funding is, by far, the greatest concern for cultural organization leaders (a top concern for 84%). This is consistent with the earlier question about nonprofit organization needs. Audience development, organizational development, public awareness, and facilities were nearly equivalent among the top three perceived challenges (for 46 to 38%). Arts education was seen as one of the top three challenges for only 28% of cultural leaders.

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**EDUCATOR AND PARENT QUESTIONS** One hundred and seventy four educators, teaching artists, or parents of K-12 students answered a set of questions of interest to educators.

**Educator roles** Nearly half of respondents (49%) were teaching artists. Nearly a quarter (24%) were parents of students. Another 21% were arts specialists; 14% were classroom teachers; 13% cultural organization educators, 4% school administrators, and one principal (1%).

**Student access to arts education** Educators gave arts education a mixed, mostly critical assessment. More than half (58%) believed that most arts classes with which they were familiar were taught by arts specialists. This was the most positive assessment. Nearly half (45%) believed that most students have access to cultural field trips or in-school performances. Nearly one in four (39%) thought classroom teachers incorporated arts into lessons, projects, or assignments. And just under a third (32%) said most students experience visiting artists or have access to after-school arts programs.

**Frequency of arts experience or instruction** Nearly a third (32%) reported that students experienced the arts in school once per week. Nearly a quarter (24%) indicated arts experiences or instruction occurred more than once per week. A few reported that arts instruction occurred daily and a few thought arts experiences were less than once a month.

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GENERAL OPINIONS AND SUGGESTIONS FOR THE VERMONT ARTS COUNCIL

Most valued about the Vermont Arts Council Comments from all respondents about what they most value about the Vermont Arts Council ranked in order most frequently mentioned. Please see the appendix for all comments.

- Information, resources, and advice (cited 58 times)
- Grants funding (48)
- Advocacy, public voice for the arts in Vermont (34)
- Support for artists (26)
- Council staff who are committed, accessible, competent (25)
- General support for the arts in Vermont (24)
- That the Council exists to support the arts, especially in this environment (19)
- Encourage connections, networking, and sense of arts community (18)
- Arts education support or advocacy (11)
- Arts organization support (11)
- Marketing and Vermont promotion (10)
- Statewide leadership (9)
- Emails and newsletter (8)
- Council seeks and values constituent input (7)
- Nothing or negative comment (6)
- Statewide arts initiatives (4)
- Professional development opportunities (4)
- Don't know or no opinion (4)

Changes or improvements suggested for the Council Comments from all respondents about what the Vermont Arts Council might change or improve ranked in the order each was most frequently mentioned. Please see the appendix for all comments.

- Can't think of anything, or don't know (cited 31 times)
- Support new or different artists or organizations (emerging, new media, writers, etc.) (19)
- Generate more grant funding (18)
- Balance Council presence and support in every region of the state (14)
- Support and promote arts education even more strongly (10)
- Encourage networking and collaboration (10)
- Simplify or improve grants system (12)
- Good job, thank you (8)
- Market Vermont arts even more (7)
- Continue to make advocacy a priority (6)
- Encourage arts organizational and professional development (5)
- Create or promote a statewide arts events calendar (3)
- Connect arts organizations with funders (4)
- Partner more with the Department of Tourism (4)
- Question or object to Council statewide initiatives (4)
- Fund general operating support (4)
- Support excellence (not everyone can be an artist) (3)
- Encourage group health insurance or single payer system (3)

Suggestions for Council planning Suggestions in this section most often re-stated answers to the previous two questions about what was most valued or what might be improved. Following are new suggestions cited more than once, ranked in the order they were most frequently mentioned. Please see the verbatim comments in the appendix for all suggestions.

- No suggestions or don't know (cited 31 times)
- Good luck (6)
- Council staff and board should be visible across state and at events (2)
- Partner with community arts organizations (2)
- Lower administrative costs to invest more in grants (2)
- Convene conferences (2)

Acknowledgements

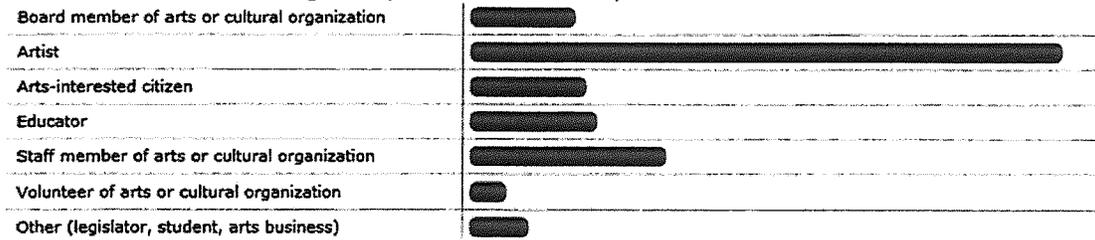
Vermont Arts Council staff and board members serving on the Planning Committee helped design, review, and distribute this survey. Maren Brown reviewed survey questions. Three hundred and seventy four Vermont artists, arts organization leaders, educators, parents, and other arts-interested citizens took the time to complete the survey.

Full Report of Survey Results

General Questions

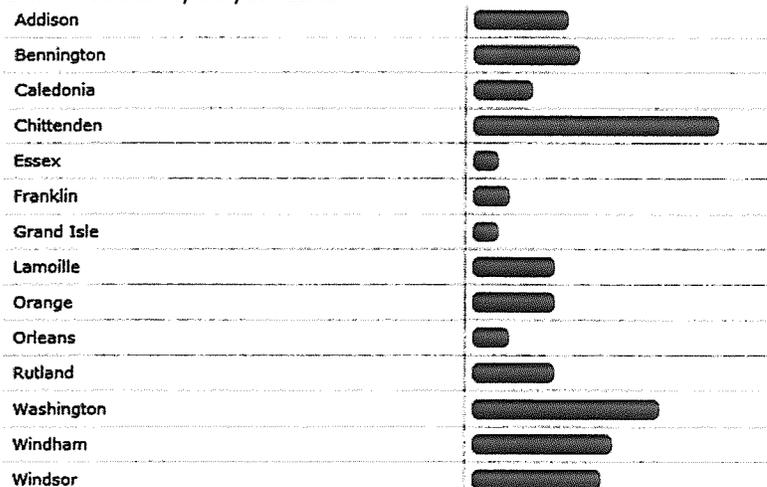
Survey respondents Over half of the survey respondents were artists (58%). This was by far, the greatest proportion. Next were staff of arts or cultural organizations (16%), educators (10%), arts-interested citizens (9%), board members of arts or cultural organizations (8%), and volunteers (2%).

1. Which one of the following descriptions best identifies you?



Statewide distribution We heard from every County in Vermont, most frequently from Chittenden (20%), Washington (15%), Windham (11%), Windsor (10%), Bennington (8%) and Addison (7%).

2. In what County do you reside?



Tropical storm damage Most (82%) respondents reported little or no damage from recent tropical storms. Fifteen percent reported some damage or impact, 4% reported significant damage or impact, and 1% reported severe damage or impact. Most reports of significant or severe damage came from Windham, Windsor, and Washington Counties. A few damage reports came from Chittenden and Bennington Counties.

3. How have you been affected by recent tropical storms (Irene or Lee)?



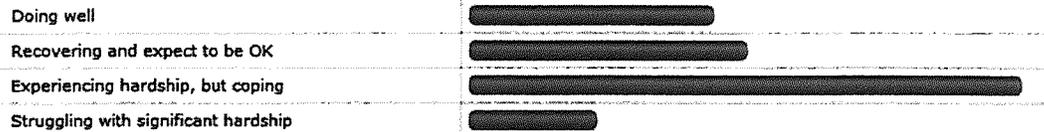
Council emergency tools Few survey respondents (13%) had looked at or used the emergency preparedness and recovery tools that the Council has posted on its website. Five of the eighteen reporting damage had consulted the emergency tools.

4. Have you looked at or used the emergency preparedness and recovery tools that the Vermont Arts Council has posted on its website?



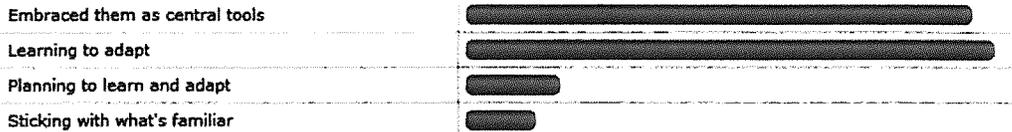
Recession's impact Nearly half of respondents (47%) reported they were “experiencing hardship, but coping” as a consequence of the 2008-09 recession and slow economic recovery. Nearly a quarter (23%) “recovering and expect to be OK”. Only 20% were “doing well” while 10% were “struggling with significant hardship.”

5. How have you been affected by the 2008-09 recession and the slow economic recovery?



Technology changes Most survey respondents were either “learning to adapt” (45%) to changes in technology and social media or had “embraced them as central tools” (43%). A small percentage (7%) were “planning to learn and adapt” while a few were “sticking with what’s familiar” (5%).

6. How have you been affected by changes in information technology and social media?



Artist Questions

7. Do you work as an artist 50% or more of your time, or earn 50% or more of your living from your art? If so, we have some additional questions for you.

Two hundred and seventeen individuals identified themselves as professional artists and answered the following questions.

Artist markets Just over half of the artists responding (56%) marketed their work locally and regionally. Nearly half (46%) marketed nationally and over a quarter (29%) marketed internationally.

8. Where is the market for your work as an artist? Please check all that apply.

Local	
Regional	
National	
International	

Changing market demand Just over a quarter of artists (26%) reported that demand for their art work had declined slightly over the past two years. This was the most frequent response. Nearly as many (22%) reported market demand had grown slightly or had remained stable (21%). For 17% demand had declined significantly and for 7% demand had grown significantly.

9. Over the past two years has market demand for your art work grown?

Grown significantly	
Grown slightly	
Remained stable	
Declined slightly	
Declined significantly	
Don't know/not applicable	

Artist income Just over a quarter of responding artists (26%) derived 20-45% of their income from the sale or presentation of their art. The same percentage (26%) reported that less than 20% of their 2010 annual income came from their art. Nearly one in twenty (19%) earned 100% of their income from their art while 12% earned 71-99% and 10% earned 55-70% from their art.

10. About how much of your annual income was derived in 2010 from sale or presentation of your art?

Less than 20%	
20-45%	
46-54%	
55-70%	
71-99%	
100%	

Health insurance Over eight in ten Vermont artists (82%) report they have health insurance.

11. Do you have health insurance?

Yes	
No	

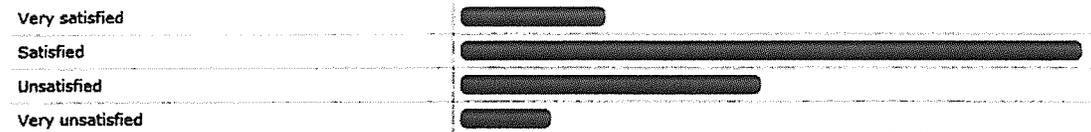
Professional development Nearly two-thirds of artists (63%) indicate they usually have access to the professional development workshops or courses they need.

12. Do you usually have access to professional development workshops or courses that you need?

Very satisfied	
Satisfied	
Unsatisfied	
Very unsatisfied	

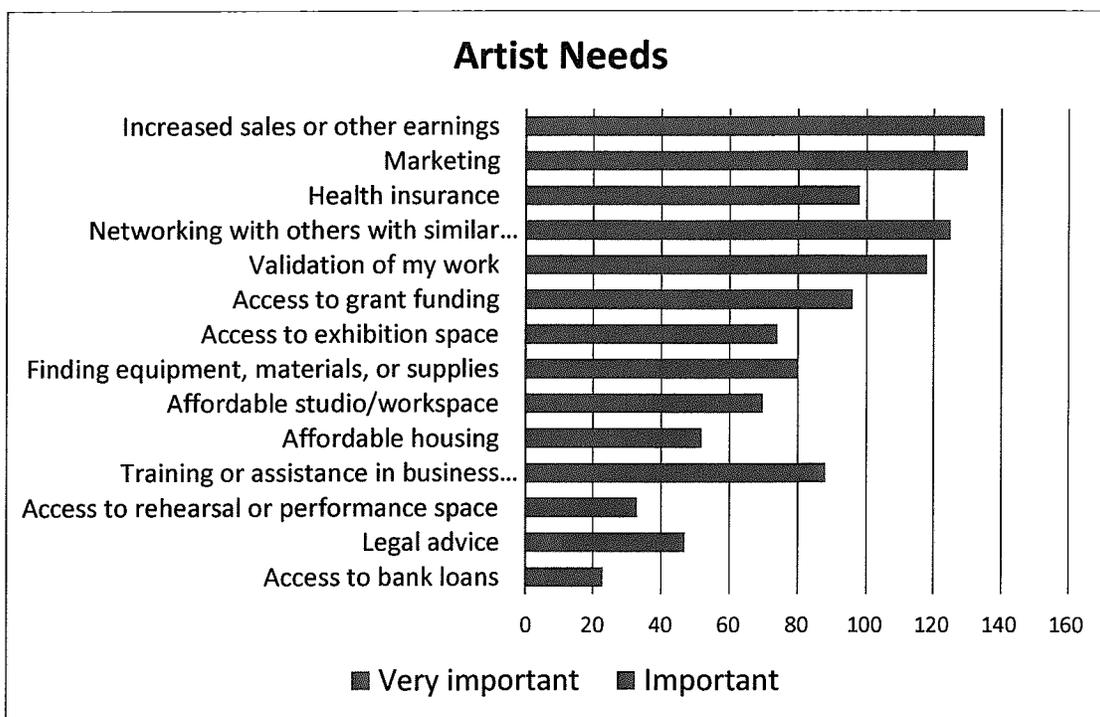
Support networks The majority of artists (55%) are satisfied they have adequate networks of support from artists or other people in the cultural sector. Another 12% are very satisfied while 26% are unsatisfied and 7% are very unsatisfied with their support networks.

13. Are you satisfied that you have adequate networks of support from other artists and other people in the cultural sector?



Artist needs Most artists report increasing revenues (94%) and marketing (91%) as their very important and important needs. Networking is important for 91%, health insurance is an important need for 87%, and validation of work is important for 83%. Access to grant funding is important for 68%. Other important needs include: access to exhibition space and finding equipment, materials, or supplies. Affordable studio space was a problem for about half (49%).

14. What are your most important needs as an artist?



Response to September forum opinions We asked artists to respond to three questions that arose in the September interactive TV forums.

- Just over half (55%) agreed “The Council’s primary focus should be on supporting artists in the early/transitional stages of their careers.”

Council grant system The majority of cultural leaders agree that the Council’s online grants system is understandable, easy to use, accessible, and has clear instructions, criteria, and useful application questions. More people *agreed* than *strongly agreed* these attributes were true. No feature stood out as more exceptional or problematic than any other. However, 16-21% had negative perceptions and later open-ended comments called for simplification, especially for small grants.

- Instructions are clear – 66% positive
- Grant system is easy to understand – 64% positive
- Guidelines and grant criteria are clear – 64% positive
- Questions allow us to present our case – 60% positive
- System is easy to use It is easy to access – 59% positive

19. Do you agree with the following statements about the Vermont Arts Council online grants system?					
	Strongly agree	Agree	Disagree	Strongly disagree	N/A or unknown
Grant system is easy to understand.	13 12%	59 52%	13 12%	7 6%	21 19%
System is easy to use.	14 12%	54 47%	14 12%	10 9%	22 19%
It is easy to access.	19 17%	56 50%	6 5%	10 9%	22 19%
Instructions are clear.	19 17%	53 47%	12 11%	6 5%	23 20%
Guidelines and grant criteria are clear.	18 16%	54 48%	13 12%	5 4%	23 20%
Questions allow us to present our case.	17 15%	51 45%	13 11%	6 5%	27 24%

Cultural organization needs Operating and programming funds topped organizations’ needs with 91% citing operating funds as very important or important and 90% citing programming funds as their top need. Help with marketing and audience development (80% very important or important), advocacy (80%), board development (79%), and volunteer development (77%) help with funds development (71%), were all important. Important for many, but of less overall concern were: help with planning, building accessibility, office equipment or technology,, and other management help.

20. What are your arts or cultural organization's most important needs?

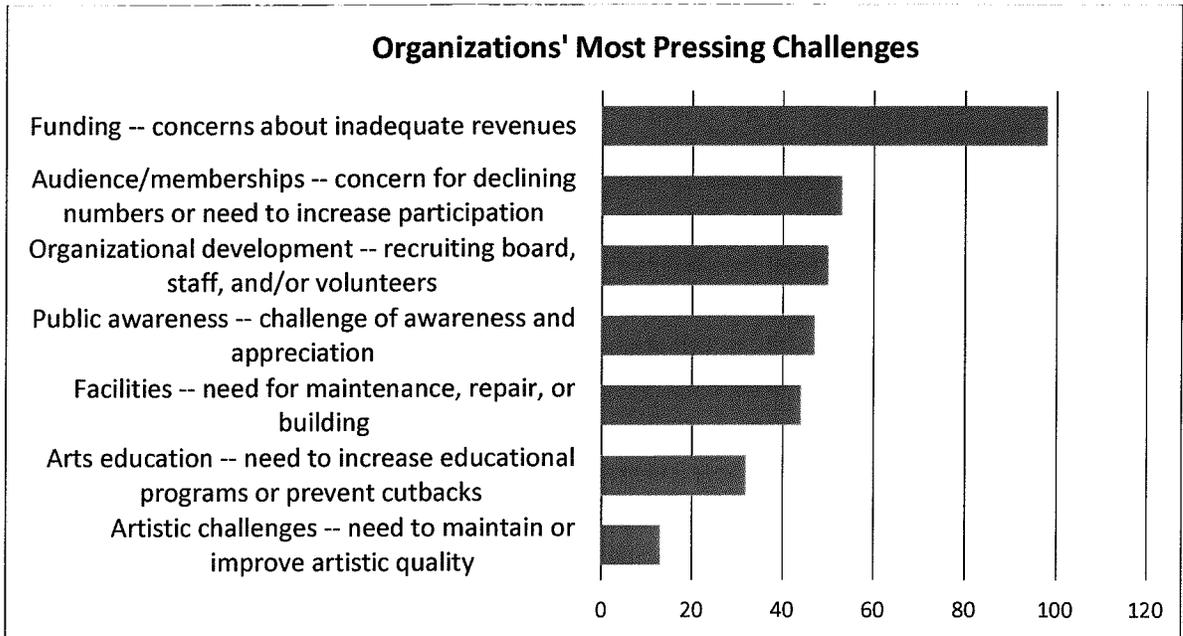


Nonprofit response to forum opinions We asked organization leaders to respond to opinions raised in the September interactive TV forums.

- Nearly half (47%) agreed, "Ticket purchasers are waiting to buy tickets to events much 'later in the game' than ever before."
- Over four in ten (42%) agreed, "The Council's primary goal should be to help mature organizations with major transitions; whether dealing with founders or undergoing significant growth or downsizing."
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Nonprofit challenges Funding is, by far, the greatest concern for cultural organization leaders (a top concern for 84%). This is consistent with the earlier question about nonprofit organization needs. Audience development, organizational development, public awareness, and facilities were nearly equivalent among the top three perceived challenges (for 46 to 38%). Arts education was seen as a one of the top three challenges for only 28% of cultural leaders.

22. If you represent an arts or cultural organization, what do you expect to be your three most significant challenges in the next three years? Please select those most likely to give your organization trouble.



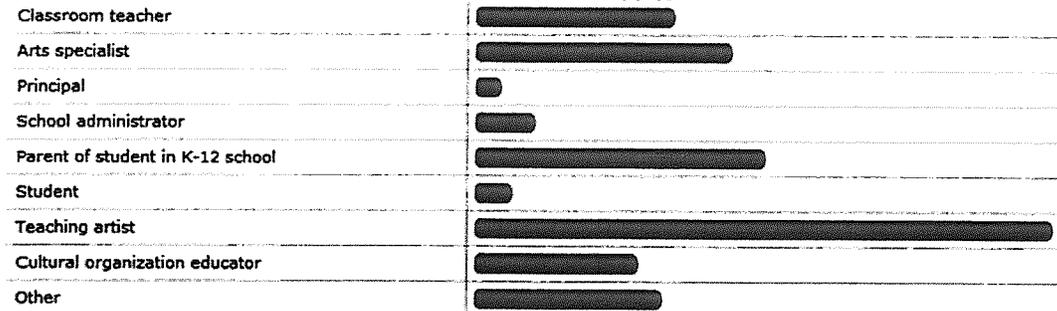
Educator and Parent Questions

23. Are you an educator, teaching artist, or parent of a K-12 student?

One hundred and seventy four educators, teaching artists, or parents of K-12 students answered a set of questions of interest to educators.

Educator roles Nearly half of respondents (49%) were teaching artists. Nearly a quarter (24%) were parents of students. Another 21% were arts specialists; 14% were classroom teachers; 13% cultural organization educators, 4% school administrators, and one principal (1%).

24. What is your role in education? [please check all that apply]



3 Student access to arts education Educators gave arts education a mixed, mostly critical assessment. More than half (58%) believed that most arts classes with which they were familiar were taught by arts specialists. This was the most positive assessment. Nearly half (45%) believed that most students have access to cultural field trips or in-school performances. Nearly one in four (39%) thought classroom teachers incorporated arts into lessons, projects, or assignments. And just under a third (32%) said most students experience visiting artists or have access to after-school arts programs.

25. Do you agree with the following statements about K-12 arts education in the school with which you are most familiar?

