

2017 South Dakota Arts Constituent Survey Report



Research and Report by Craig Dreeszen, Ph. D.
Dreeszen & Associates
Revised May 31, 2017

On behalf of
The South Dakota Arts Council and
Arts South Dakota

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Executive Summary

How to Use this Report

Policymakers should read the Survey Methods section then skip to the Full Survey Results that illustrates findings with color-coded charts. The charts clarify details including the distinguishing of “very important” from “important” matters, which are generally aggregated as positives in the narratives. Those needing a quicker summary may want to read only the Methods and the Summary of Findings, which provides the same narrative descriptions of findings but omits illustrative charts. The appendix provides details about survey distribution and all survey comments.

Survey Methods

The South Dakota Arts Council (SDAC or Arts Council) and Arts South Dakota (ASD) partnered to collect constituent opinions and advice as each agency prepared to update their separate strategic plans. This collaborative public/private approach to constituent assessment has been the South Dakota approach for decades. Arts South Dakota contracted with Dreeszen & Associates to design and interpret an online survey. The survey was built with primarily fixed-response questions developed by the Arts Council and Arts South Dakota, adapting questions that had been tested in previous planning cycles.

The survey was launched January 24 and closed March 6, 2017. There were 471 responses, a good, statistically valid response, comparable to the previous survey in 2014 (500 responses). Both SDAC and Arts South Dakota sent invitations to their constituent lists by email and each sent two reminders. The survey was also promoted on the Arts South Dakota website, in the Arts South Dakota weekly e-newsletter, through social media (Facebook and Twitter), and at constituent gatherings¹. Because of overlap in the Arts Council and Arts South Dakota email lists, it is not possible to calculate the response rate precisely. However, bumps in survey responses closely matched email announcements, indicating most people responded to the email announcements. As the survey went to 1,445 email addresses, an approximate response rate is an impressive 33% with a margin of error of + or -3.7%². This means survey results fairly represents South Dakota arts constituents and are a useful guide to developing plans and policy.

Survey respondents were well distributed across the state and between urban and rural areas. However, this was not a random sample of South Dakota citizens and respondents were primarily white and female. The South Dakota Arts Council and Arts South Dakota plan regional forums to reach a more

¹ See details of survey distribution in the appendix

² A difference in survey answers of 3.71% or less may not be statistically significant.

balanced constituency and to help confirm survey findings or adjust their understanding of the concerns and advice of the arts community and others who have a stake in a robust arts sector.

Dr. Dreeszen analyzed survey results in this report. The executive summary provides a brief narrative interpretation of each survey question. The full report includes charts that illustrate results for fixed-response questions. Charts and percentages indicate the proportion of individuals who answered each question. Unless otherwise noted, people who did not answer a given question or had no opinion were omitted from the analysis. The number of respondents answering each question is indicated with N = x. It is best to view the full report in color. Chart colors indicate importance in an intuitive stoplight-like sequence, dark green = very important (or strongly agree), light green = important (or agree), orange = not very important (or disagree), and red = unimportant (or strongly disagree). Content analysis of open-ended questions summarized and counted similar comments or suggestions. The appendix provides a full, verbatim transcript of all open-ended responses.

Summary of Findings

General Opinions The first set of survey questions were presented to all those taking the survey.

Constituents' roles About half of South Dakota arts constituents described themselves as artists (53% and/or arts-interested citizens (50%). Just over a third (34%) are educators. About a quarter are volunteers of an arts organization (25%) or serve on an arts board (23%). Thirteen percent (13%) are arts staff. Sixteen percent (16%) are business owners or managers. Just five percent (5%) are students and 2% elected officials. Respondents could indicate multiple roles, so numbers exceed 100%.

Importance of SDAC goals Respondents support every SDAC goal by a wide margin. Most important goals are “Advance the arts as essential to learning” (98% positive), “Strengthen the arts as partners in education, community, and economic development” (98% positive), and “Increase public awareness and support of the arts”(97% positive). The following chart ranks the goals in the order of those ranked very important. The goal with the most negative opinions was “Raise the standards for access and inclusion in the arts (89% positive and 11% negative opinions).

Five-year changes in Arts Education About a third (32% -- the largest proportion of survey respondents) believe that arts education in South Dakota K12 schools has not changed over the last five years. Just over a quarter (27%) believe instruction in the visual, performing, and media arts for South Dakota K-12 students has declined. Just 15% think arts education has improved. About a quarter (26%) did not know or had no opinion.

Access to arts education The largest proportion (about a third of respondents (34%)) thought equitable access to K12 art education had declined over the past five years. Nearly as many (32%) thought accessibility to arts education had stayed about the same. Only 9% thought access had improved and a quarter (25%) did not know or had no opinion.

Support for state arts funding Nearly all (99%) support continued state funding of the South Dakota Arts Council. Just six individuals disagreed.

Support for art education funding Nearly all (99%) also support continued state funding of arts education. Five individuals disagreed.

Importance of SDAC programs Survey respondents agree with the value of SDAC programs. Four programs were seen as very important. Topping the list are arts education grants (97% positive) and art education programs (97% positive). Nearly as important were organizational grants (96%) and artist grants (95%). Traditional grants were seen as very slightly less important (93% positive). Two programs were very important for fewer people: Accessibility Programming (86% positive) and Art for State Buildings were seen as very important by fewer people (77% positive).

Importance of Arts South Dakota programs Arts South Dakota programs are also highly regarded. The four most highly rated programs are about communications: linking people through technology, the artsouthdakota website (99% positive), the weekly email (98% positive), and the newsletter *Arts Alive* (97% positive). Providing information on request was also rated 97% positive. Every Arts South Dakota program was highly rated, though advocacy for arts education and documenting impact of arts funding had the most negatives with 12% each rated “not very important”.

Interactions with SDAC staff Arts Council staff received high approval ratings. Nearly all (95%) of those who have interacted with the SDAC staff gave positive ratings. Over half (57%) strongly agree and over a third (38%) agree their interactions with arts council staff have been positive. About a quarter had no interactions with staff and did not rate them.

Arts South Dakota staff interactions Of those having experience working with Arts South Dakota staff, 97% gave positive ratings. Over a third (34%) had not interacted with the staff and did not rate them.

What to consider in strategic planning The survey asked, “What new opportunities, initiatives, or needs should the Arts Council and Arts South Dakota consider as they update their strategic plans?” Nearly eight in ten (78%) responded with “grants.” Three quarters (75%) indicated collaborations/partnerships should be considered in planning. Just over half (55%) cited professional development and nearly a third (31%) cited technical assistance. Research was a consideration for just over a quarter of respondents (28%).

Five other planning considerations were frequently repeated in open-ended comments: Encourage collaboration: artists and schools, artists and organizations, regional and statewide alliances, arts and municipalities, arts and health care (cited by 14); Advocate for support and appreciation of the arts, help partners advocate and share information on the extent and impact of the arts in South Dakota (12); Support arts education K-12 with funding and advocacy (8); Help artists with marketing and other professional development (7); and Support rural arts development and community-based arts development (6)³.

³ See the full report for a longer list of repeated comments and the appendix for every comment.

Arts South Dakota contributing supporters Over four in ten (43%) indicated they were contributing supporters of Art South Dakota. Over a third (35%) were not. Nearly a quarter (22%) were not sure.

Arts Alive Opinions Nearly all respondents who were familiar with the periodical (97%) like the new look of Arts Alive in the 50th anniversary edition and agree Arts Alive should be more widely distributed beyond the arts community. (See the full report for a summary of suggestions and the appendix for a verbatim transcript).

Arts South Dakota programs and services Communications are the most used services of Arts South Dakota. Just over two thirds (68%) read *Arts Alive* and nearly as many (63%) read weekly Arts Event emails. Four in ten (41%) used the website, southdakotaarts.org. Three in ten (31%) participated in workshops and conferences other than those listed in the survey. Over a quarter (27%) received assistance from ASD staff and slightly fewer (23%) contacted ASD for information. About two in ten attended Governor’s Awards (21%) or a regional arts meeting (18%). Seventeen percent (17%) participated in an advocacy event. A similar proportion (16%) provided content for the weekly email, nominated someone for an award (14%), or contacted ASD with information, ideas, or opinions. Eleven percent (11%) attended the Arts Education Institute, 10% participated in Arts Day at the Legislature and 9% participated in a Leadership Roundtable. Numbers exceed 100% as respondents could select multiple options.

Arts South Dakota professional development Two-thirds of respondents (67%) would participate in a one-day Arts South Dakota conference, the highest anticipated participation rate. Over half (56%) would participate in online training, e.g. webinars. Nearly half (47%) would attend half-day workshops in conjunction with larger state events. About a third (34%) would attend a multi-day arts conference.

Preferred locations for professional development Over six in ten (63%) preferred rotating locations for professional development. The remainder were evenly divided among: central location (12%), no opinion/doesn’t matter (13%) and unlikely to attend (12%).

Artist Opinions

The next set of questions was answered by 127 individuals who self-identified as artists, answering “Yes” to “Do you work as an artist 50% or more of your time, or earn 50% or more of your living from your art?”

Primary markets for South Dakota artists Just over half of responding artists (52%) indicate their primary audience was a mix of in-state and out-of-state customers. Nearly four in ten (38%) served primarily local and South Dakota audiences. Ten percent (10%) served primarily tourists and other out-of-state audiences/customers.

SDAC grants for artists Artists indicated the extent to which they are aware of and participate in SDAC grants for artists. Artists most frequently have participated in Artists in Schools and Communities Grants; three in ten of responding artists (30%) had participated in this program and another 17% planned to do so. Project Grants for Artists was the next most frequently utilized with nearly a quarter of artists (23%) using the program and another 30% planning to do so. Artist Career Development grants

had similar responses (21% used and 17% intending to) as did Touring Artist grants (18% used and 13% intended). Artist Fellowship grants had the highest proportion of artists planning to participate, especially compared to those who had participated in the program (14% participation and 35% planned to participate). Artist collaboration grants had similar responses (10% participation and 30% planned participation). Educator (3% participation) and Traditional Artist Apprenticeship (2%) had the lowest rate of participation and interest.

Artists' satisfaction with SDAC grants Responding artists were generally satisfied with the SDAC grants process. Nearly all (98% positive) were satisfied with payment efficiency and staff responsiveness (91% positive). Most were also satisfied with final reporting requirements (94% positive), clarity of grant guidelines and instructions (82% positive), the E-grant application process (82% positive), and the fairness of the review process (80% positive).

Artist needs Funding is the most important need for artists. Access to grants funding tops the list of needs (important for 92%), followed closely by need for increased sales or other earnings (important for 88%), marketing (88% important), and digital marketing/social media (important for 87%). Health insurance is important for 79%.

Among other important needs are: validation/recognition of their work (90%), networking (87%), access to exhibition space (81%), business insurance (73%), affordable studio/workspace (67%), rehearsal or performance space (63%), touring assistance (68%), training or assistance in business management (76%), and affordable housing (55%). Access to bank loans was important for 46%.

Nonprofit Organization Leader Opinions

The next set of questions was answered by 139 nonprofit leaders (31% of respondents) who answered "yes" to the question, "Do you work with a South Dakota arts or cultural organization as staff or board member?" This does not necessarily mean we heard from 139 organizations as it is possible more than one person from an organization answered on behalf of one agency.

Nonprofit arts organizational health Most board and staff representing nonprofit arts organizations (86%) in South Dakota feel their organizations are coping or strong. Nearly half (47%) indicated "We're coping, doing OK with some significant problems." Nearly four in ten (39%) reported "We're strong, doing well, no problems we can't handle." A few (4%) indicated "We're really struggling, laying off staff or can't pay bills." A very few (2%) were essentially not operating (risk of closing down)."

These perceptions are somewhat less optimistic than in 2014 when 95% of arts leaders were doing at least OK. In 2014 Half (50%) were strong, doing well, with no problems they could not handle. Just under half (45%) reported they were coping, doing OK with some significant problems. However, the new 2017 data is similar to 2011 when 43% said they were strong.

External impacts on organizations Most arts leaders reported no change in response to a list of potential economic, social, and administrative impacts. Most improved were: grant dollars received

(43% citing improvement), access to artists (40% improved), civic partnerships (improved for 40%), school partnerships (39% improved), board governance capacity (35% improved), individual contributions (35% improved), sales (38%), and attendance (38%).

Increased costs and decreased sales were the most common negative impacts cited. Over a third reported slightly worse impacts for: Programming costs (slightly worse for 36%). Over a quarter (28%) reported slightly worse sales and increased administrative costs (28%). About a quarter reported slightly worse individual contributions (24%), decreased business support (24%), and decreased staffing capacity (22%).

Some impacts were much worse for a few nonprofits: grant dollars received (much worse for 7%), business support (much worse for 6%), and volunteer capacity (much worse for 6%).

Organizational adaptations South Dakota arts organizations have adapted to external forces. Three quarters report expanded or increased partnerships (76%). Other expanded or increased adaptations include: advertising (54%), expanded existing programming (46%), increased ticket pricing (41%), new programs and services (39%), and increased operating expenses (36%).

Most reported no change for social media (58% no change), artistically challenging or risky programming (56%), or artist fees (54%). A few organization representatives reported reductions: new programs and services (reduced for 17%), staffing (reduced for 15%), existing programs (reduced for 14%), and operating expenses (reduced for 13%).

Organizational engagement with civic partners Nearly three quarters (74%) of respondents indicated their arts organizations were engaged with civic partners. Half (50%) engaged with occasional, specific projects. A quarter (24%) were deeply engaged as ongoing partners with civic organizations. Fifteen percent (15%) were trying to find a place at the civic table and 11% were not at all engaged or this was not a priority.

Tourist participation A third (33%) of arts leaders reported their organizations served out-of-state tourists. Of these, about three in ten (29%) indicated that tourists are a significant portion of their audience and 4% reported tourists are the majority of their audience. Four in ten (40%) indicated they would like to serve tourists but tourists seem unaware of their programs. Over a quarter (27%) reported their programs were not intended for tourists.

Arts organization challenges Funding is the primary expected challenge for arts leaders over the next five years. Nearly three quarters (72%) cited concerns about adequate revenues as an expected challenge. Public awareness, the challenge of awareness of and appreciation for the arts was a concern for nearly half (48%). Over a third (36%) expected challenges in board leadership. A third (33%) were concerned about declines in membership or audiences. About a quarter expected challenges in facilities maintenance, repair or building (27%), navigating political changes (24%), organizational survival - capacity building, planning (24%), and arts education (22%). Volunteer recruitment and management was a concern for only 20%. Few expected artistic challenges (12%).

Arts organization participation in SDAC grants Arts organization participation in SDAC grants Eight in ten arts leaders (81%) reported participation in the Importation of Musicians grants. Seven in ten respondents reported their organization had participated in SDAC's Excursion Grant program (71%) or in statewide service grants (70%). Around a third participated in Touring Arts Grants (36%), Artists in Schools grants (36%), Arts Challenge grants (31%), or Statewide Service grants (30%). Fewer participated in Arts Opportunity grants (27%), Technical Assistance grants (18%), Project grants (12%), or Professional Development grants (6%). *Note: these percentages are significantly higher than the SDAC's records of numbers of organizations receiving grants -- two possible explanations: 1) Several staff and board from the same organizations responded; and/or 2) some may not understand SDAC grant programs.*

Arts organization satisfaction with SDAC grant processes Arts organization leaders express high levels of satisfaction with SDAC grant processes. Staff responsiveness was rated most highly with 96% positive feedback. Two other factors were nearly as well regarded: payment efficiency (93% positive) and fairness of review process (93% positive). Most were satisfied with final reporting requirements (94% positive), clarity of guidelines and instructions (91% positive), and the e-grant application process (84% positive). The only significant negative perception was with the e-grant application process (9% very dissatisfied).

Educator Opinions

The following set of questions were answered by 226 respondents who indicated "yes" to the question, "Are you an educator, teaching artist, parent, or grandparent of a K-12 student?"

Role in education Four in ten respondents (44%) indicated they were a parent or grandparent of a student in K-12 education. Three in ten (30%) were teaching artists. A quarter (26%) were classroom teachers, two in ten (19%) were arts specialists, and 9% were cultural education educators.

Arts education priorities The top priority for most respondents is support from local school board or other aid to arts education (a top priority for two thirds (67%) and overall priority for 96%). Other priorities: number of opportunities or time available for arts instruction in schools (98% overall priority) and the quality of arts instruction (overall priority for 95%), and music, theater, or dance programs brought into schools (92%). a second tier of arts education priorities are: number of arts specialists employed in schools (90%), artist residencies (79%), field trips to museums or performances (86%), other out-of-school arts opportunities (85%), and arts integrated into other academic subjects, e.g., math, science, writing (79%).

Educator participation in SDAC grants The education program with the most reported participation is the Artists in Communities and Schools grant, as nearly half (46%) of those eligible indicate they had participated and another 10% plan to do so. Touring Arts grants were the next most utilized with over a third (36%) indicated they had participated and another 11% planning to do so. Only 12% had participated in Educator grants and 12% planned to do so. The Educator grant was also least well known as 43% were unaware of the program. A quarter (26%) were unaware of the Touring Arts grant and 19% unaware of the Artist in Communities and Schools grant.

Student enrollment in private arts instruction Two questions explored private instruction. Fifty-seven families reported students enrolled in private arts instruction. The survey asked why they did so. About two thirds (35%) indicated private instruction was supplemental to relatively good in-school arts instruction. Three in ten (30%) indicated this was supplemental to inadequate in-school arts education. For nearly a third (33%) private instruction replaces missing in-school arts education. For a few (3%) private instruction replaces in-school arts education due to scheduling or other restrictions.

For those whose children are not enrolled in private arts instruction, the survey asked why not. Affordability was the primary barrier as over two thirds (35%) cited affordability as the primary reason for not enrolling children in private arts instruction. A quarter (26%) indicate private arts instruction was not available. Two in ten (21%) indicated the child was not interested and 18% said the family was not interested.

Every Student Succeeds Act The survey asked, “Do you think the arts should be a significant part of the statewide education plan for the Every Student Succeeds Act (new federal education law)?” Overwhelmingly (93%) South Dakotans involved in education said yes. Only 1% said no and 6% had no opinion or did not know.

Demographics of Survey Respondents

Geographic distribution Survey respondents were well distributed across South Dakota. A third (35%) lived in the Southeast region, 29% in Southwest, 14% in Central, 10% Northeast, and 10% Northwest regions of the state.

Urban/Rural balance Six in ten respondents (61%) lived in urban locations, nearly four in ten (37%) lived in rural regions, and 2% lived in reservations.

Gender Respondents were two thirds (68%) female and a third (32%) male.

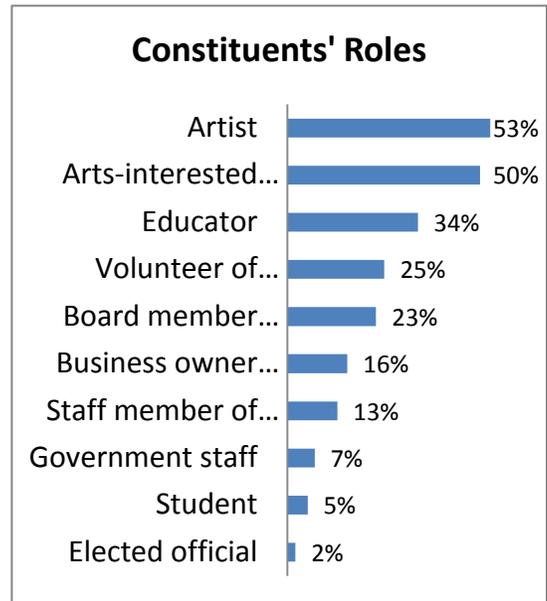
Race/ethnicity Respondents were 95% White/Caucasian, non-Hispanic and 3% Native American.

Full Survey Results

General Opinions

The first set of survey questions were presented to all those taking the survey.

Constituents' roles About half of South Dakota arts constituents described themselves as artists (53%) and/or arts-interested citizens (50%). Just over a third (34%) are educators. About a quarter are volunteers of an arts organization (25%) or serve on an arts board (23%). Sixteen percent are business owners or managers. Thirteen percent (13%) are arts staff. Five percent (5%) are students, and 2% elected officials. Respondents could indicate multiple roles, so proportions exceed 100%. (468 people answered the question, N = 468.)



Importance of SDAC goals Respondents support every SDAC goal by a wide margin. Most important goals are “Advance the arts as essential to learning” (98% positive), “Strengthen the arts as partners in education, community, and economic development” (98% positive), and “Increase public awareness and support of the arts”(97% positive). The following chart ranks the goals in the order of those ranked very important. The goal with the most negative opinions was “Raise the

standards for access and inclusion in the arts (89% positive and 11% negative opinions). Chart colors indicate importance in a stoplight-like sequence, dark green = very important, light green = important, orange = not very important, and red = unimportant. The

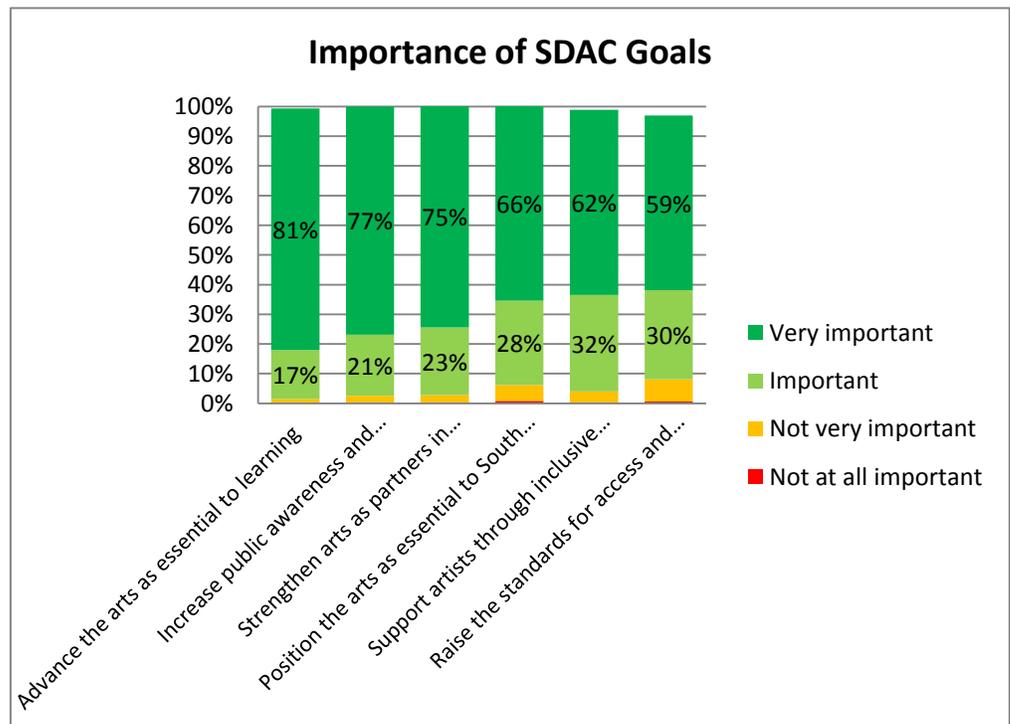
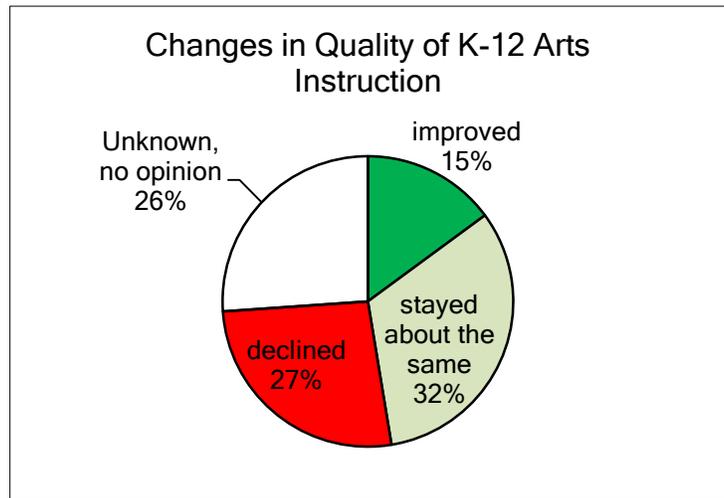
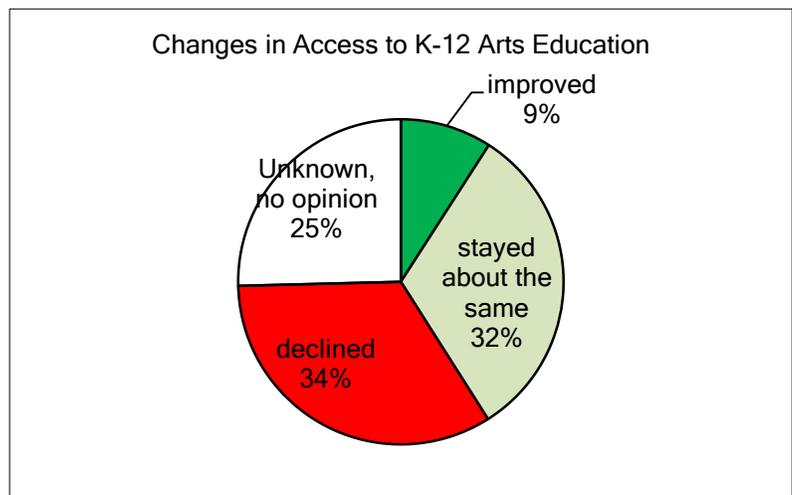


chart and percentages only include those who had an opinion. N = 467

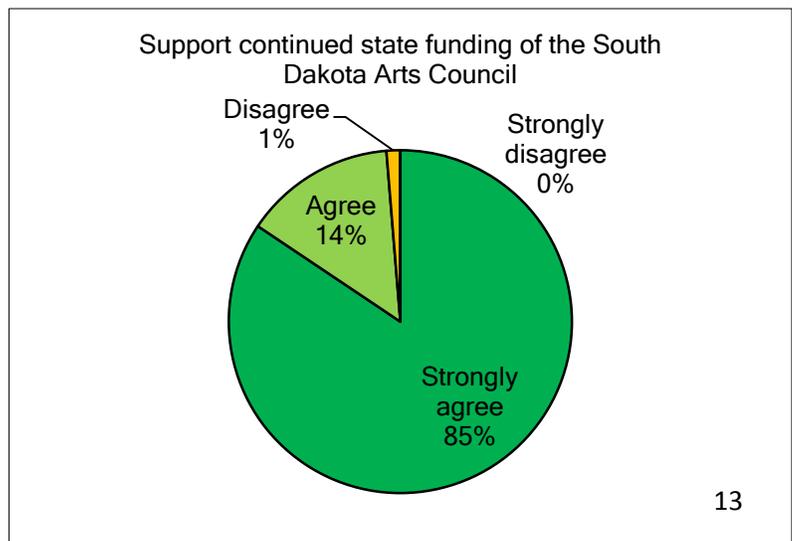
Five-year changes in Arts Education About a third (32% -- the largest proportion of survey respondents) believe that arts education in South Dakota K12 schools has not changed over the last five years. Just over a quarter (27%) believe instruction in the visual, performing, and media arts for South Dakota K-12 students has declined. Just 15% think arts education has improved. About a quarter (26%) did not know or had no opinion. N = 464



Access to arts education The largest proportion (about a third of respondents (34%)) thought equitable access to K12 art education had declined over the past five years. Nearly as many (32%) thought accessibility to arts education had stayed about the same. Only 9% thought access had improved and a quarter did not know or had no opinion. N = 464

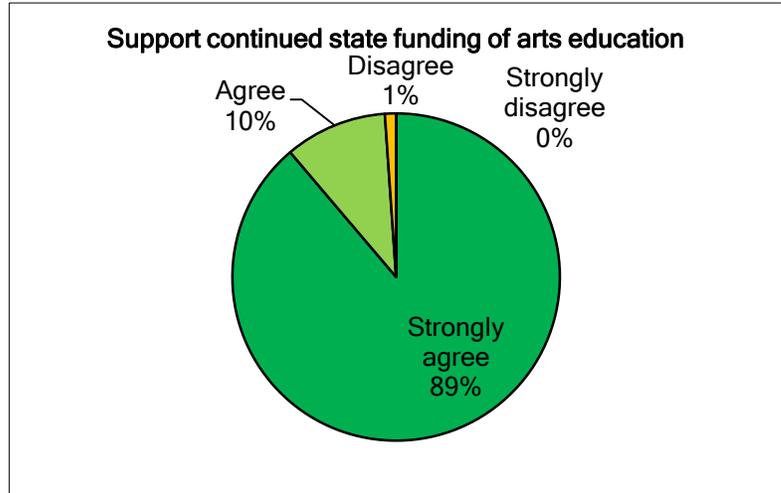


Support for state arts funding Nearly all (99%) support continued state funding of the South Dakota Arts Council. Just six individuals (1%) disagreed. N = 462



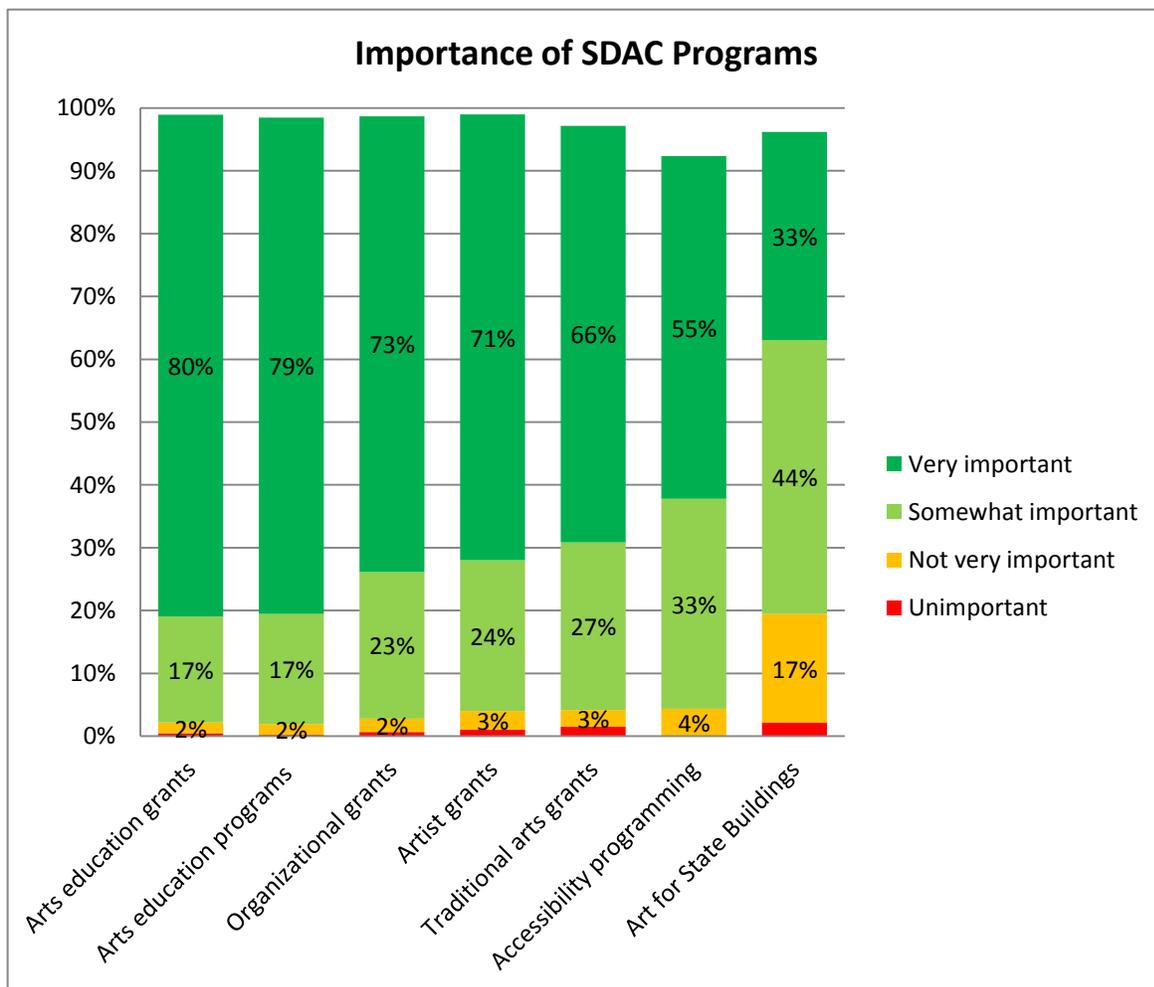
Support for art education funding

Nearly all (99%) also support continued state funding of arts education. Five individuals (1%) disagreed. N = 466

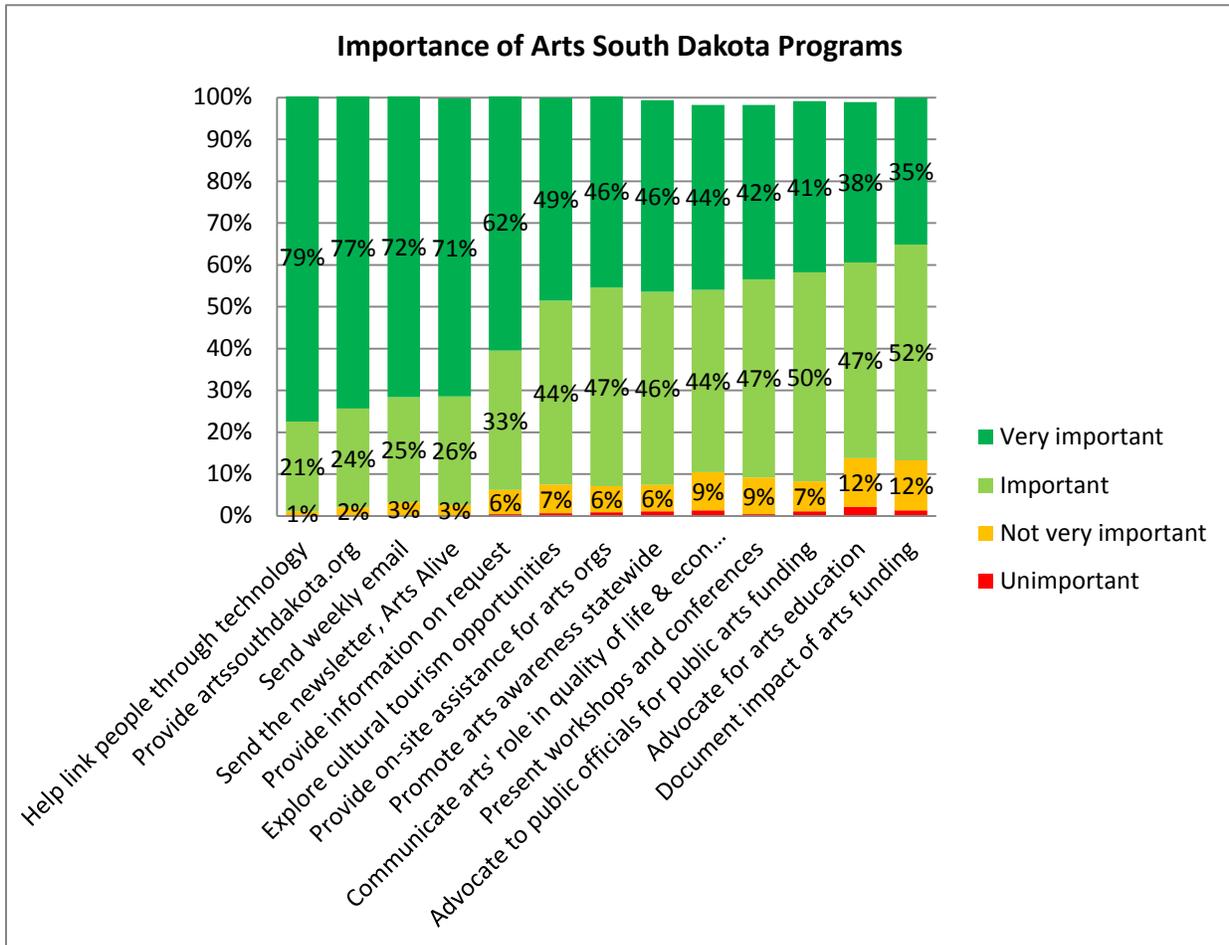


Importance of SDAC programs

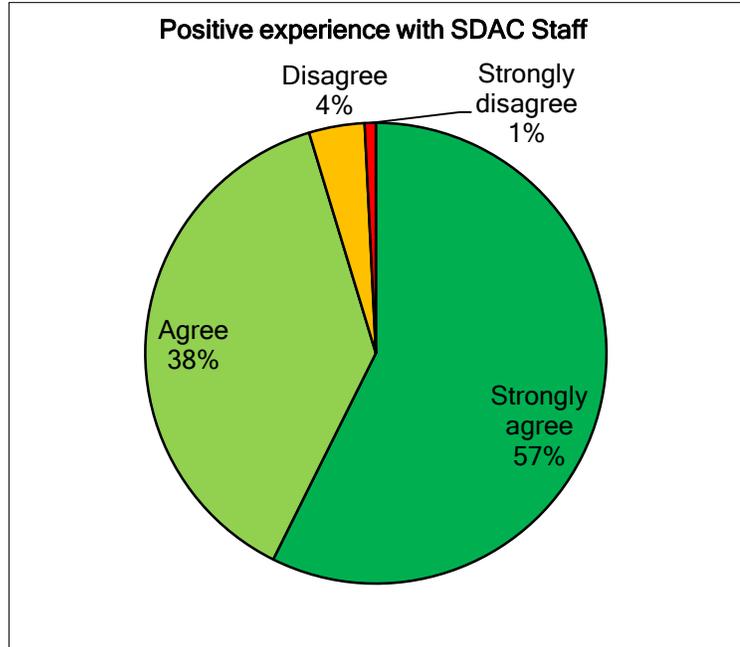
Most survey respondents agree with the value of SDAC programs. Four programs were seen as very important. Topping the list are arts education grants (97% positive), art education programs (96% positive), organizational grants (96%), and artist grants (95%). Traditional grants were seen as very slightly less important (93% positive). Two programs were very important for fewer people: Accessibility Programming (88% positive) and Art for State Buildings were seen as very important by fewer people (77% positive). N = 466



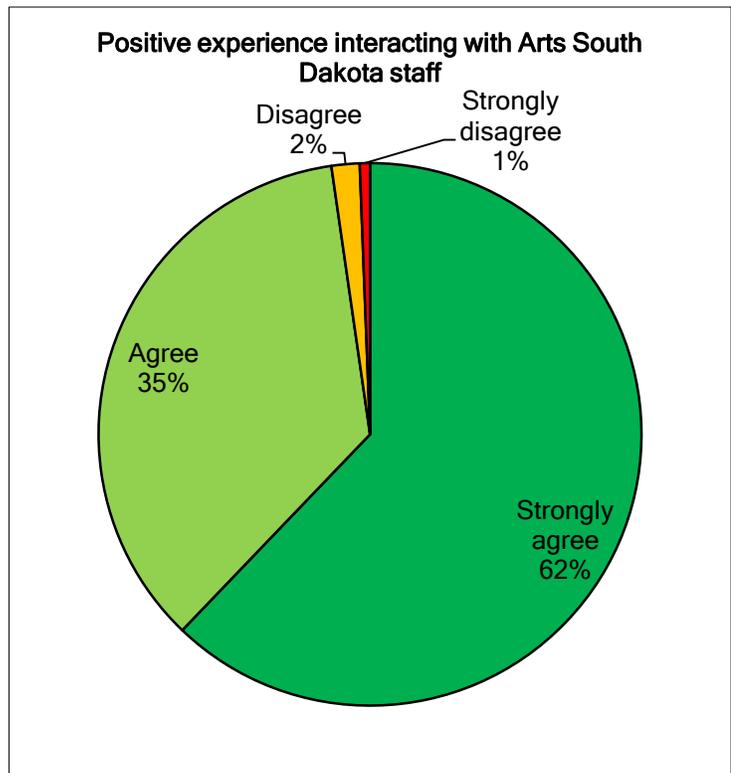
Importance of Arts South Dakota programs Arts South Dakota programs are also highly regarded. The four most highly rated programs are about communications: linking people through technology, the artsouthdakota website (99% positive), the weekly email (98% positive), and the newsletter *Arts Alive* (97% positive). Providing information on request was also rated 97% positive. Every Arts South Dakota program was highly rated, though advocacy for arts education and documenting impact of arts funding had the most negatives with 12% each rated “not very important”. N = 466



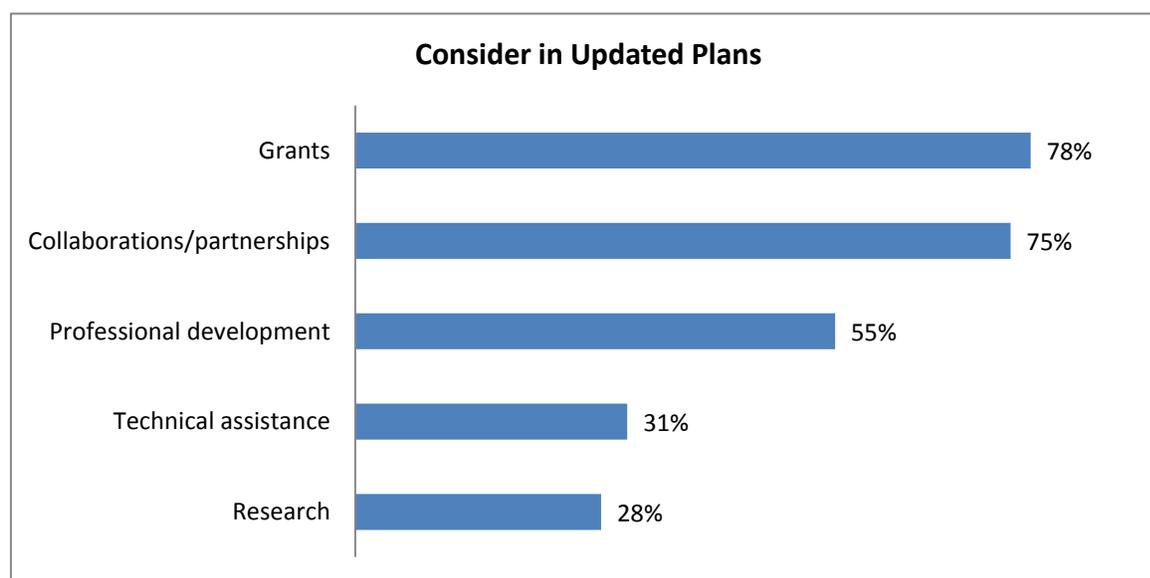
Interactions with SDAC staff Arts Council staff received high approval ratings. Nearly all (95%) of those who have interacted with the SDAC staff gave positive ratings. Over half (57%) strongly agree and over a third (38%) agree their interactions with arts council staff have been positive. Five percent (5%) disagreed that they had positive experiences with SDAC staff. About a quarter had no interactions with Arts Council staff and did not rate them. N = 463



Arts South Dakota staff Of those having experience working with Arts South Dakota staff, 97% gave positive ratings. Three percent (3%) disagreed. Over a third (34%) had not interacted with the staff and did not rate them. N = 465



What to consider in strategic planning The survey asked, “What new opportunities, initiatives, or needs should the Arts Council and Arts South Dakota consider as they update their strategic plans?” Nearly eight in ten (78%) responded with “grants.” Three quarters (75%) indicated collaborations/partnerships should be considered in planning. Just over half (55%) cited professional development and nearly a third (31%) cited technical assistance. Research was a consideration for just over a quarter of respondents (28%). N = 435



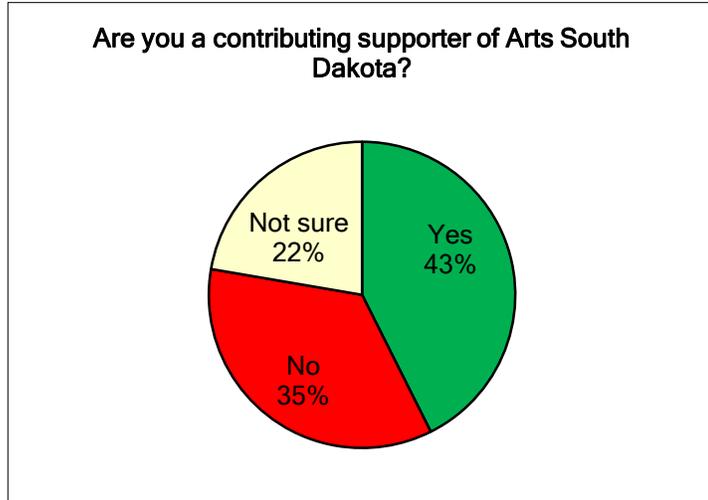
Other planning considerations repeated in open-ended comments . Repeated suggestions (ranked in order of most frequent mention with approximate number of those making similar comments in parentheses). Repeated suggestions (ranked in order of most frequent mention with approximate number of those making similar comments in parentheses).

- ❖ Encourage collaboration: artists and schools, artists and organizations, regional and statewide alliances, arts and municipalities, arts and health care (cited by 14)
- ❖ Advocate for support and appreciation of the arts, help partners advocate and share information on the extent and impact of the arts in South Dakota (12)
- ❖ Support arts education K-12 with funding and advocacy (8)
- ❖ Help artists with marketing and other professional development (7)
- ❖ Support rural arts development and community-based arts development (6)
- ❖ Encourage arts and tourism links (4)
- ❖ Offer professional development for nonprofit arts leaders (4)
- ❖ The Arts Council is doing a good job, keep it up (4)
- ❖ Invest more in Native American arts and artists (3)
- ❖ All suggested priorities (in fixed-response question) are important (3)
- ❖ Encourage full accessibility to arts programs (3)
- ❖ The arts should be supported with private funding, not public (3)
- ❖ Provide more information on events and artists (2)

- ❖ Include writers as artists (2)

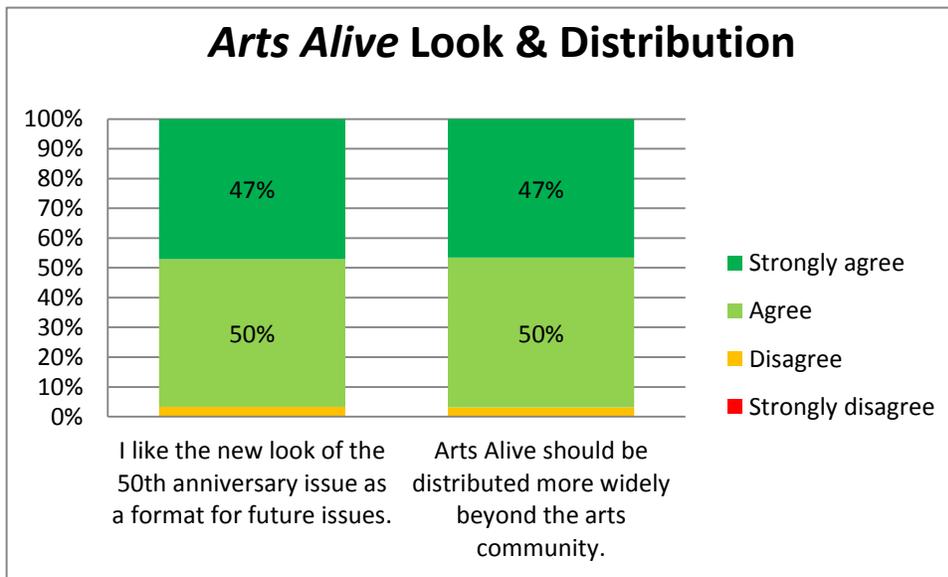
Arts South Dakota contributing supporters

Over four in ten (43%) indicated they were contributing supporters of Art South Dakota. Over a third (35%) were not. Nearly a quarter (22%) were not sure. N = 462



Arts Alive Opinions

Nearly all respondents who were familiar with the periodical (97%) like the new look of *Arts Alive* in the 50th anniversary edition and agree *Arts Alive* should be more widely distributed beyond the arts community. N = 428



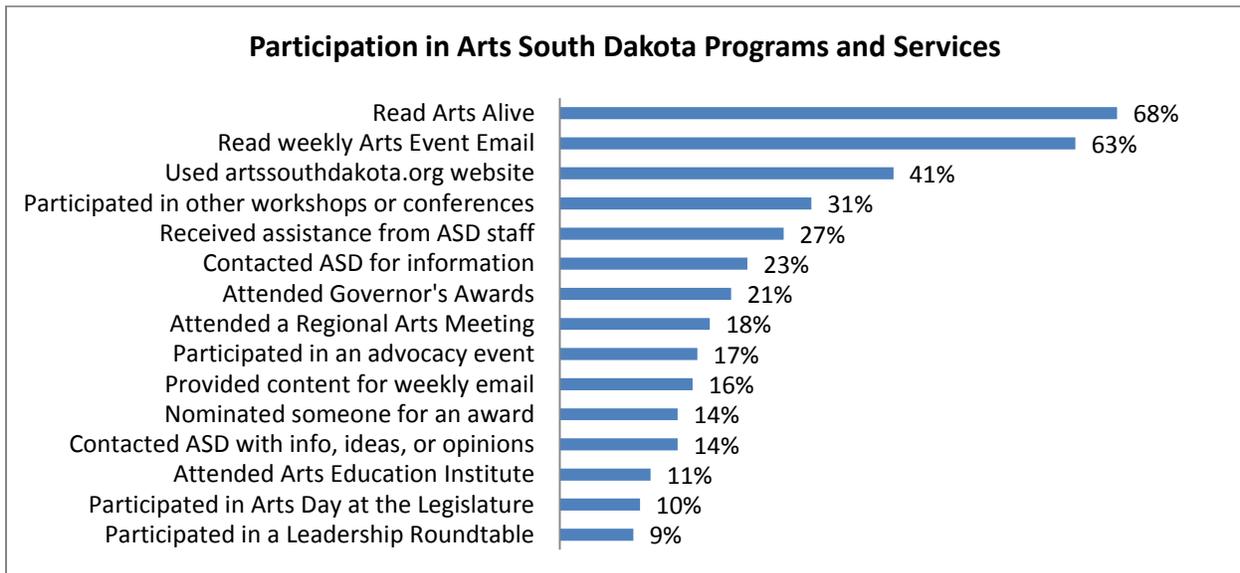
Is there anything missing from *Arts Alive* that you'd like to see added?

Summary of repeated comments listed in order of most frequent mention

- ❖ Haven't seen it, don't know it (cited by 7)
- ❖ Suggest cheaper, private publisher or emailed version (4)
- ❖ More balanced geographic coverage (too much east river, too much west river) (3)
- ❖ Articles from elected officials and other non-arts civic leaders about arts impact (3)
- ❖ Represent more artists, emerging artists, artist voices, pictures (3)
- ❖ More coverage of specific arts disciplines (3)

- ❖ More Native American features (2)
- ❖ More coverage of small arts councils and small communities (2)
- ❖ Clarity of deadlines and calls for submission of articles (2)
- ❖ Prefer old format (2)

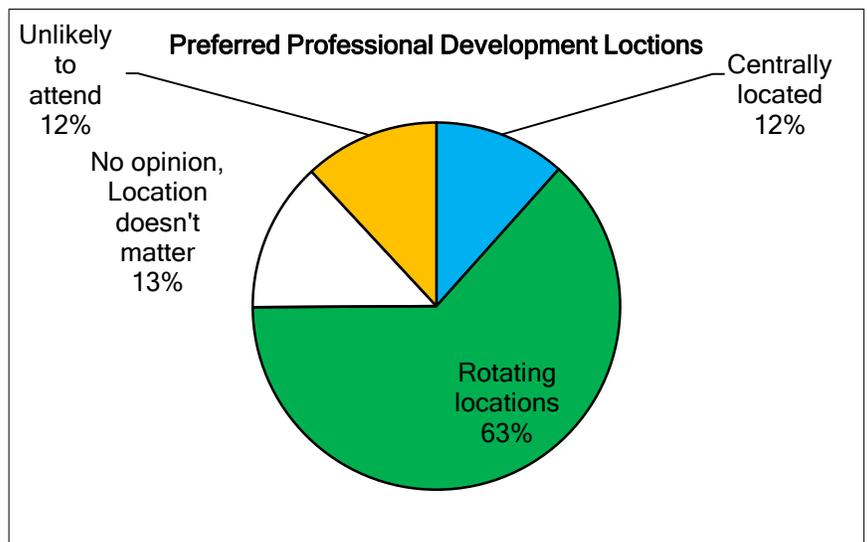
Arts South Dakota programs and services Communications are the most used services of Arts South Dakota (ASD). Three quarters (68%) read *Arts Alive* and nearly as many (63%) read weekly Arts Event emails. Four in ten (41%) used the website, southdakotaarts.org. Three in ten (31%) participated in workshops and conferences other than those listed in the survey. Over a quarter (27%) received assistance from ASD staff and slightly fewer (23%) contacted ASD for information. About two in ten attended Governor’s Awards (21%) or a regional arts meeting (18%). Seventeen percent (17%) participated in an advocacy event. A similar proportion (16%) provided content for the weekly email, nominated someone for an award (14%), or contacted ASD with information, ideas or opinions(14%). Eleven percent (11%) attended the Arts Education Institute, 10% participated in Arts Day at the Legislature, and 9% participated in a Leadership Roundtable. Numbers exceed 100% as respondents could select multiple options. N = 388



Arts South Dakota professional development Arts South Dakota professional development Two-thirds of respondents (67%) would participate in a one-day Arts South Dakota conference, the highest anticipated participation rate. Over half (56%) would participate in online training, e.g. webinars. Nearly half (47%) would attend half-day workshops in conjunction with larger state events. About a third (34%) would attend a multi-day arts conference. N = 370



Preferred locations for professional development Over six in ten (63%) preferred rotating locations for professional development. The remainder were evenly divided among: central location (12%), no opinion/doesn't matter (13%) and unlikely to attend (12%). N = 370

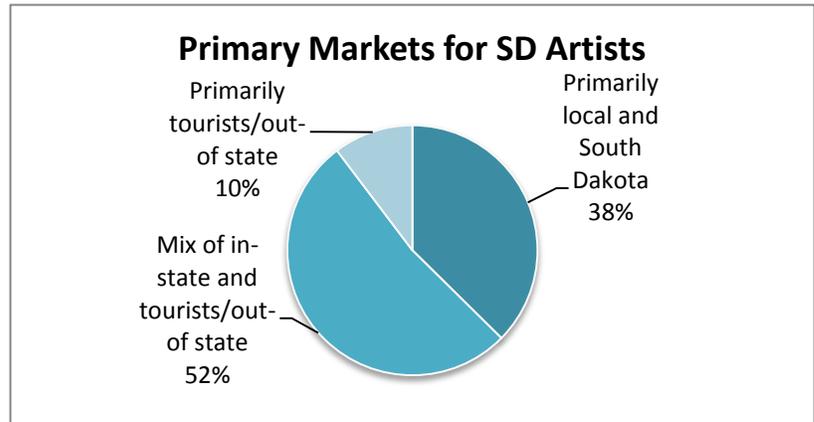


Artist Opinions

This next set of questions was answered by 127 individuals who self-identified as artists, answering “Yes” to “Do you work as an artist 50% or more of your time, or earn 50% or more of your living from your art?”

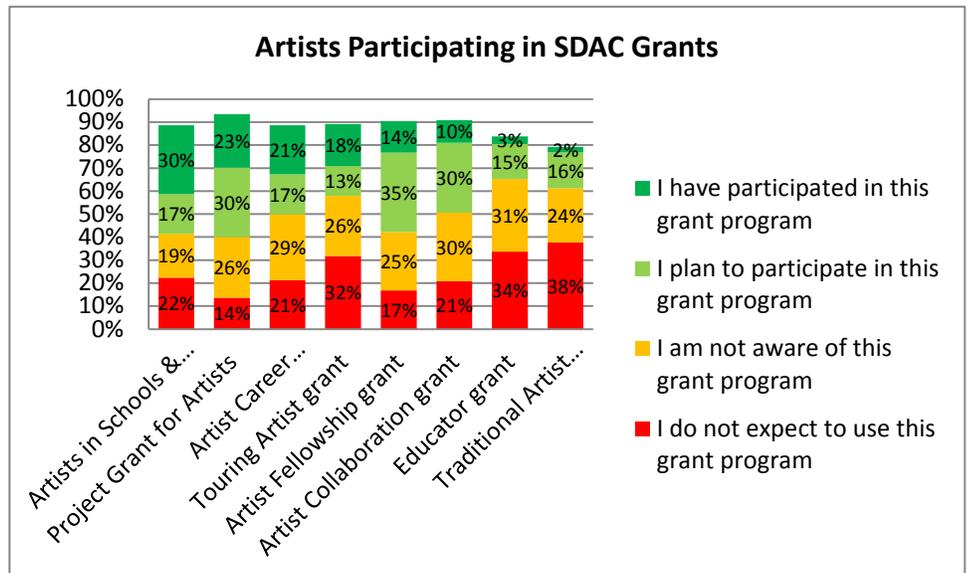
Primary markets for South

Dakota artists Just over half of responding artists (52%) indicate their primary audience was a mix of in-state and out-of-state customers. Nearly four in ten (38%) served primarily local and South Dakota audiences. Ten percent (10%) served primarily tourists and other out-of-state audiences/customers. N = 107



SDAC grants for artists Artists indicated the extent to which they are aware of and participate in SDAC grants for artists. Artists most frequently have participated in Artists in Schools and Communities Grants; three in ten of responding artists (30%) had participated in this program and another 17% planned to do so. Project Grants for Artists was the next most frequently utilized with nearly a quarter of artists (23%) using the program and another 30% planning to do so. Artist Career Development grants had similar responses (21% used and 17% intending to) as did Touring Artist grants (18% used and 13% intended to do so). Artist Fellowship grants had the highest proportion of artists planning to participate, especially compared to those who had participated in the program (14% participation and 35% planned to participate). Artist collaboration grants had similar responses (10% participation and 30% planned participation). Educator (3% participation) and Traditional Artist Apprenticeship (2%) had the lowest rate of participation and interest. N = 107

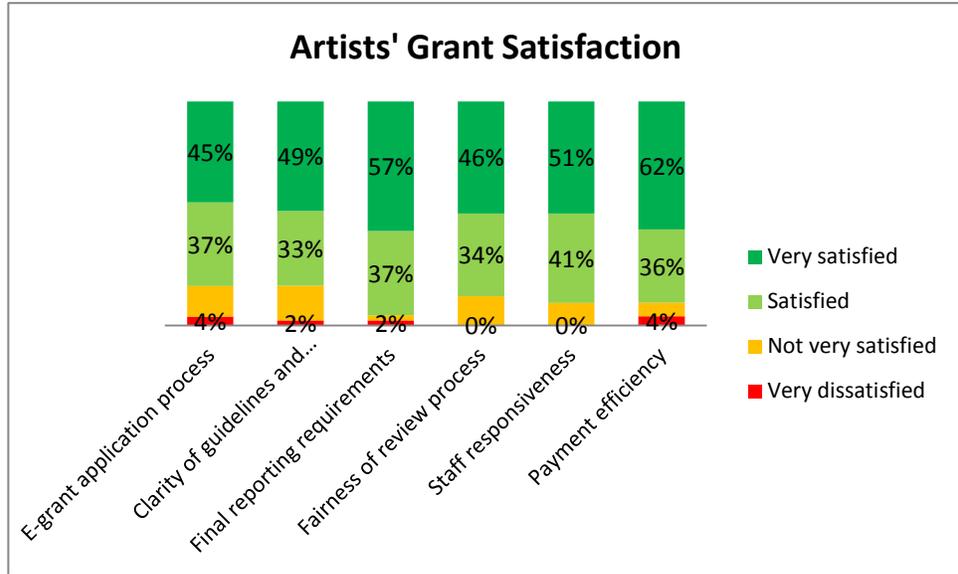
The chart illustrates the proportion of artists’ responses for those who answered each question. This includes those who were not aware of each program or who believed themselves to be ineligible. An average of about a quarter of artists



(26%) were unaware of each program, especially Artist Collaborator and Education grants.

Artists' satisfaction with SDAC grants

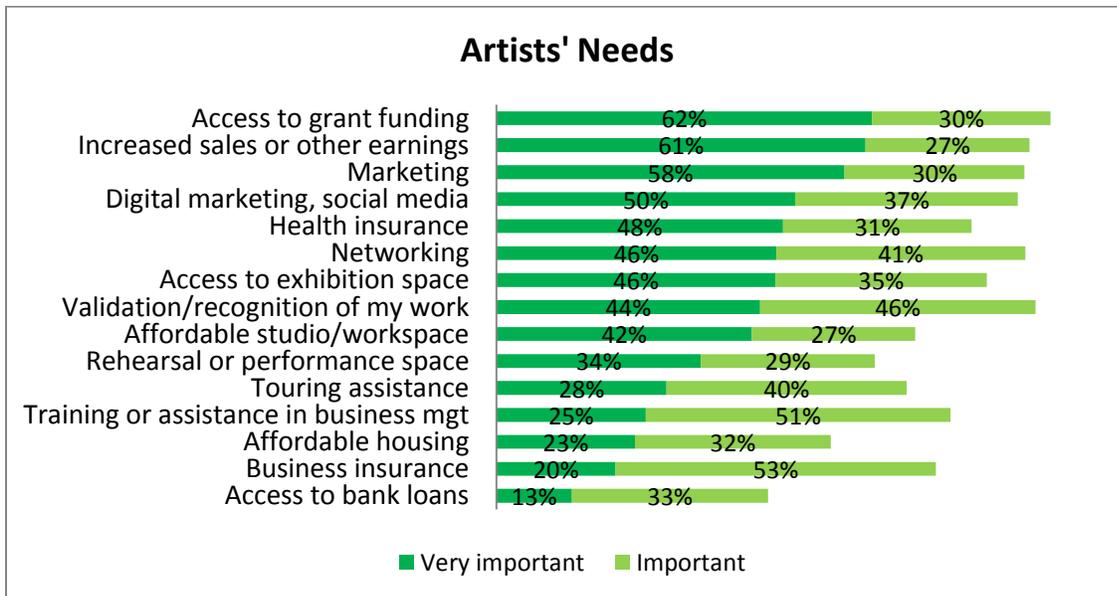
Responding artists were generally satisfied with the SDAC grants process. Nearly all (98%) were satisfied with payment efficiency and staff responsiveness (92% positive). Most were also satisfied with final reporting requirements (94% positive), clarity of grant guidelines and instructions (82% positive), the E-grant application process (82% positive), and the fairness of the review process (80% positive). N = 107



Artist needs

Funding is the most important need for artists. Access to grants funding tops the list of needs (important for 92%), followed closely by need for increased sales or other earnings (important for 88%), marketing (88% important), and digital marketing/social media (important for 87%). Health insurance is important for 79%. N = 107

Among other important needs are: validation/recognition of their work (90%), networking (87%), access to exhibition space (81%), business insurance (73%), affordable studio/workspace (64%), rehearsal or performance space (63%), touring assistance (68%), training or assistance in business management (76%), and affordable housing (55%). Access to bank loans was important for 46%. The following chart illustrates artists needs ranked in order of most importance. For clarity, responses of less importance are omitted from the chart. N = 107

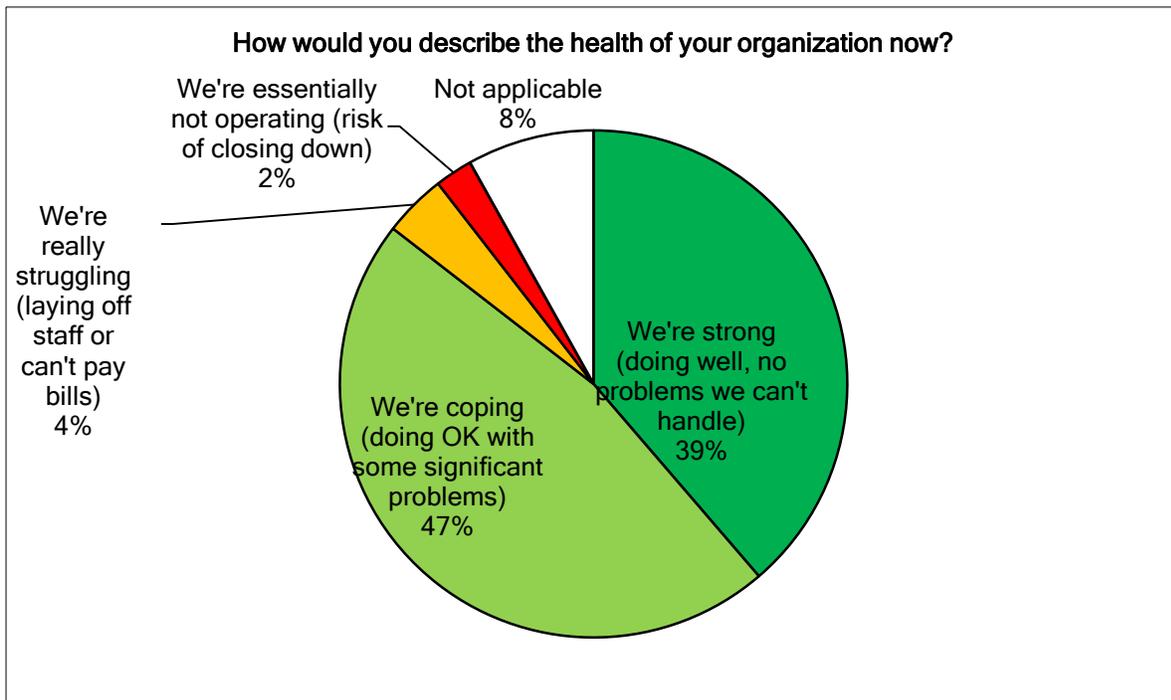


Nonprofit Organization Leader Opinions

The next set of questions was answered by 139 nonprofit leaders (31% of respondents) who answered “yes” to the question, “Do you work with a South Dakota arts or cultural organization as staff or board member?” This does not necessarily mean we heard from 139 organizations as it is possible more than one person from an organization answered on behalf of one agency.

Nonprofit arts organizational health Most board and staff representing nonprofit arts organizations (86%) in South Dakota feel their organizations are coping or strong. Nearly half (47%) indicated “We’re coping, doing OK with some significant problems.” Nearly four in ten (39%) reported “We’re strong, doing well, no problems we can’t handle.” A few (4%) indicated “We’re really struggling, laying off staff or can’t pay bills.” A very few (2%) were essentially not operating, risk of closing down.” N = 124

These perceptions are somewhat less optimistic than in 2014 when 95% of arts leaders indicated their organizations were doing at least OK. In 2014, half (50%) reported their groups were strong, doing well, with no problems they could not handle. Just under half (45%) reported they were coping, doing OK with some significant problems. However, the new 2017 data is similar to 2011 when 43% said they were strong.

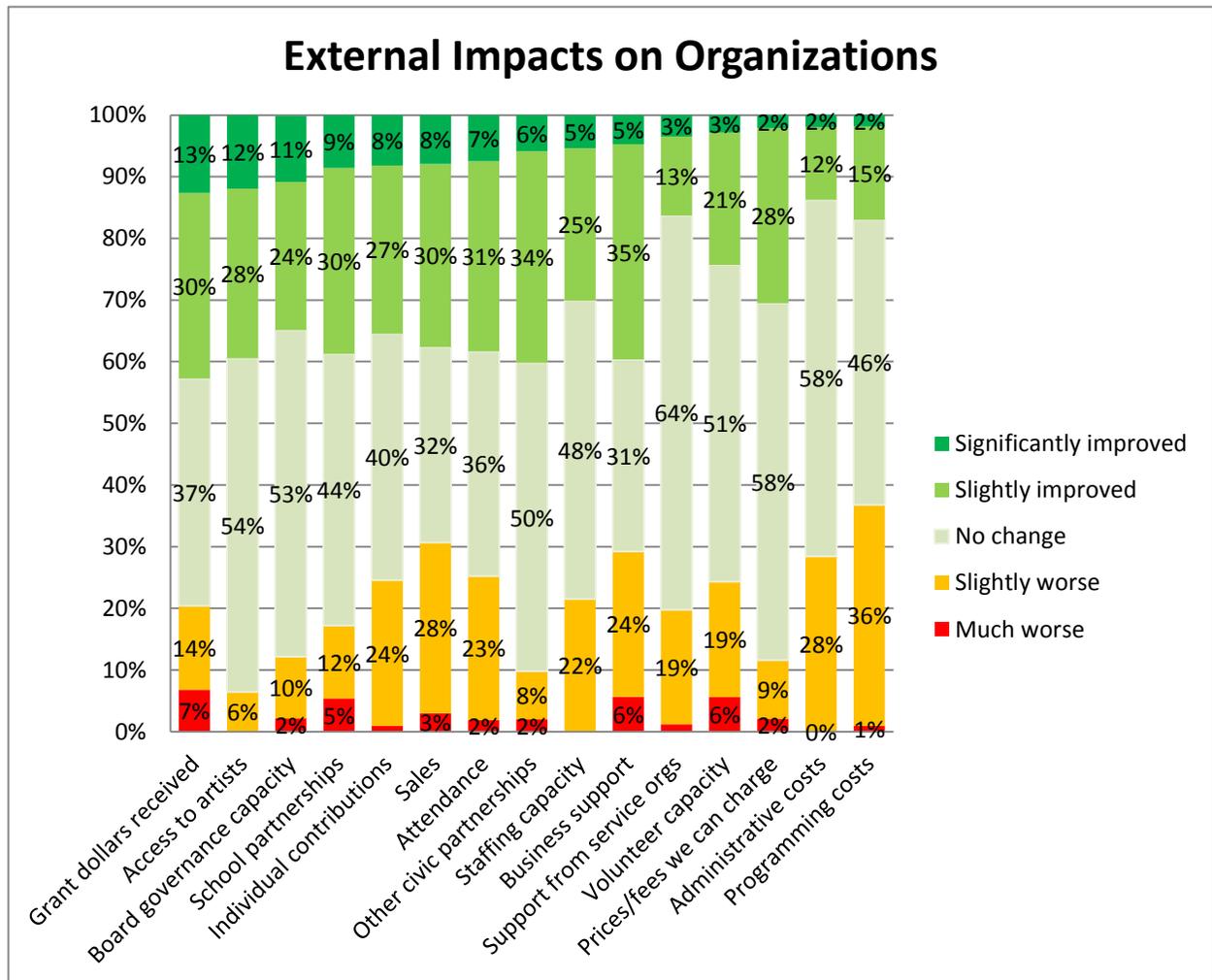


External impacts on organizations Most arts leaders reported no change in response to a list of potential economic, social, and administrative impacts. Most improved were: grant dollars received (43% citing improvement), access to artists (40% improved), civic partnerships (improved for 40%), school partnerships (39% improved), board governance capacity (35% improved), individual contributions (35% improved), sales (38%), and attendance (38%).

Increased costs and decreased sales were the most common negative impacts cited. Over a third reported slightly worse impacts for: Programming costs (slightly worse for 36%). About two in three reported slightly worse sales (28%) or administrative costs (28%). About a quarter reported slightly worse individual contributions (24%), business support (24%), and staffing capacity (22%).

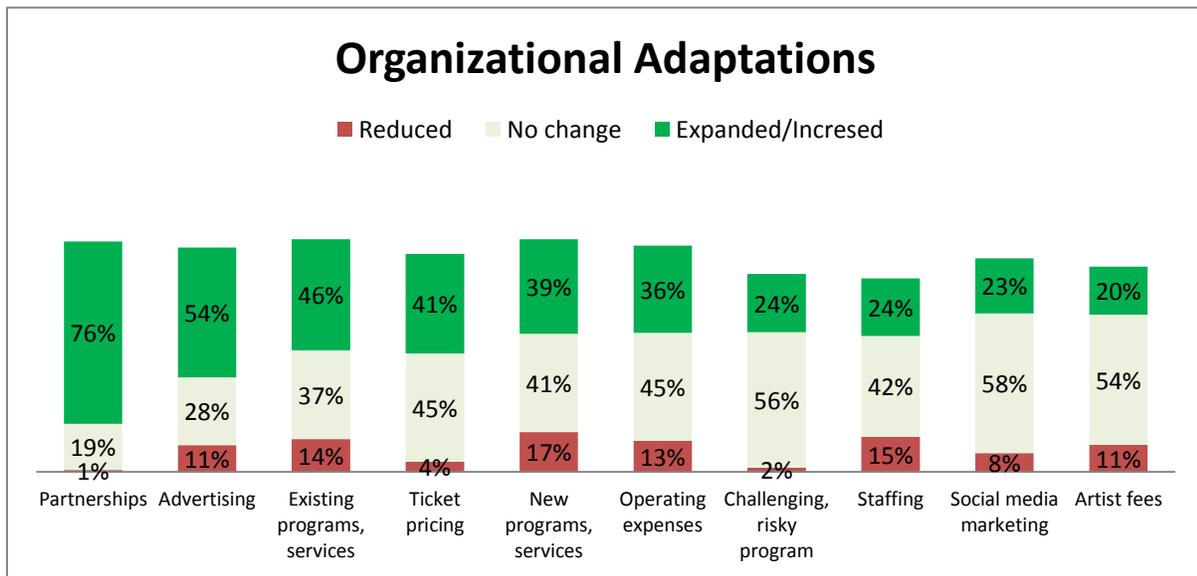
Some impacts were much worse for a few nonprofits: grant dollars received (much worse for 7%), business support (much worse for 6%), and volunteer capacity (much worse for 6%).

The chart below illustrates external impacts sorted by those reporting significant improvement. N = 119



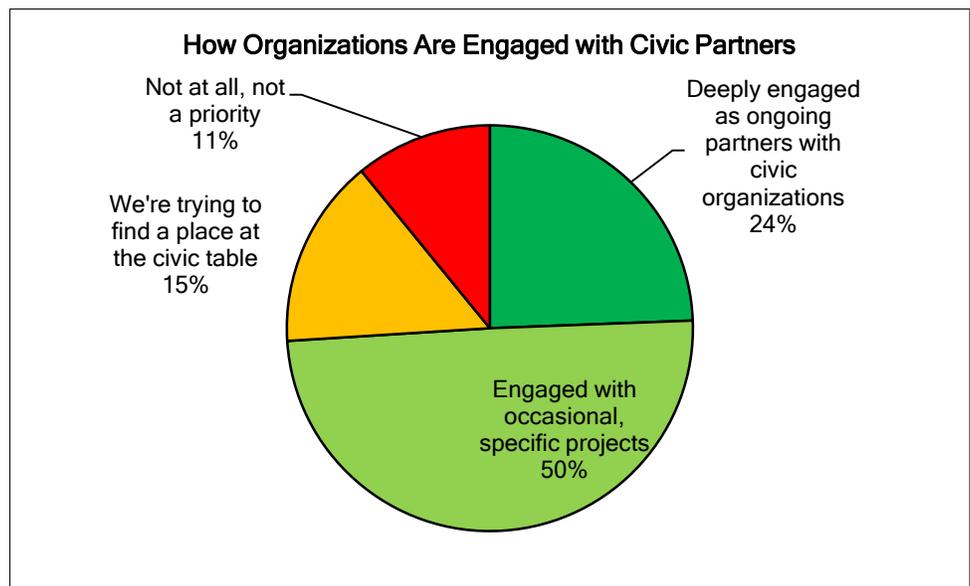
Organizational adaptations South Dakota arts organizations have adapted to external forces. Three quarters report expanded or increased partnerships (76%). Other expanded or increased adaptations include: advertising (54%), expanded existing programming (46%), increased ticket pricing (41%), new programs and services (39%), and increased operating expenses (36%).

Most reported no change for social media (58% no change), artistically challenging or risky programming (56%), or artist fees (54%). A few organization representatives reported reductions: new programs and services (reduced for 17%), staffing (reduced for 15%), existing programs (reduced for 14%), and operating expenses (reduced for 13%). The chart below illustrates reported adaptations sorted by the most expanded or increased. N = 118



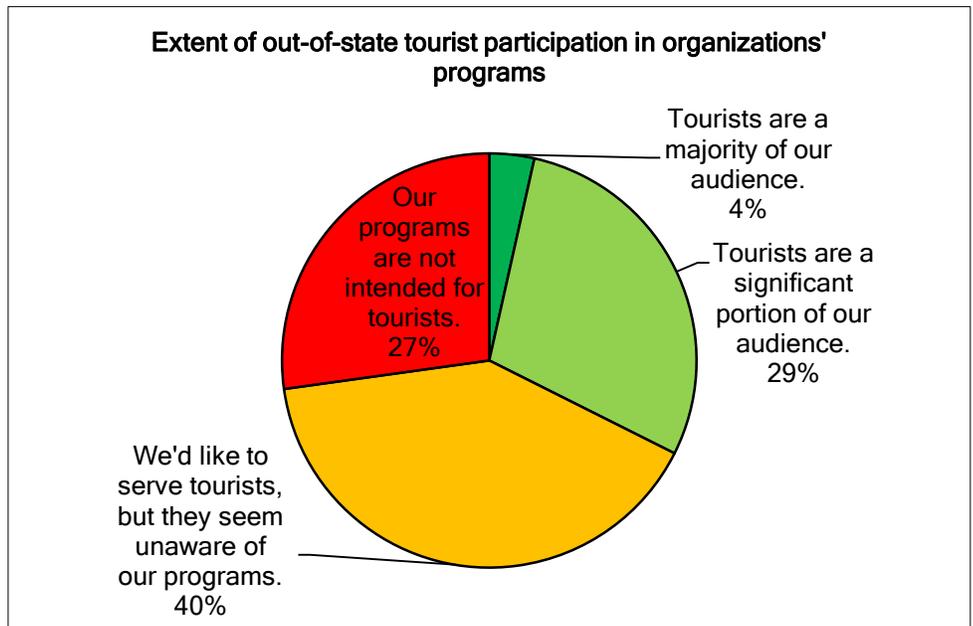
Organizational engagement with civic partners

Nearly three quarters (74%) of respondents indicated their arts organizations were engaged with civic partners. Half (50%) engaged with occasional, specific projects. A quarter (24%) were deeply engaged as ongoing partners with civic organizations. Fifteen percent (15%)

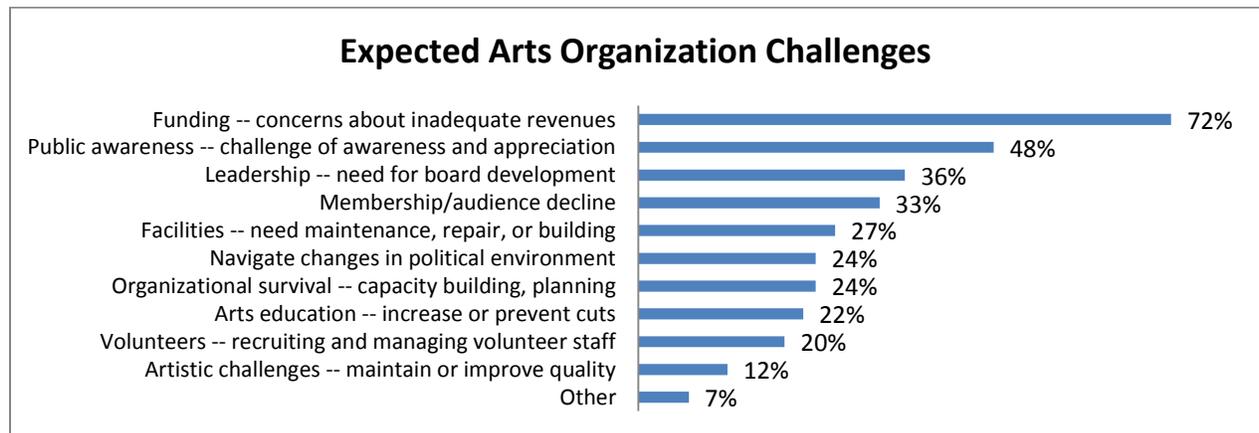


were trying to find a place at the civic table and 11% were not at all engaged or this was not a priority. N = 119

Tourist participation A third of arts leaders reported their organizations served out-of-state tourists. Of these, about three in ten (29%) indicated that tourists are a significant portion of their audience and 4% reported tourists are the majority of their audience. Four in ten (40%) indicated they would like to serve tourists but visitors seem unaware of their programs. Over a quarter (27%) reported their programs were not intended for tourists. N = 114

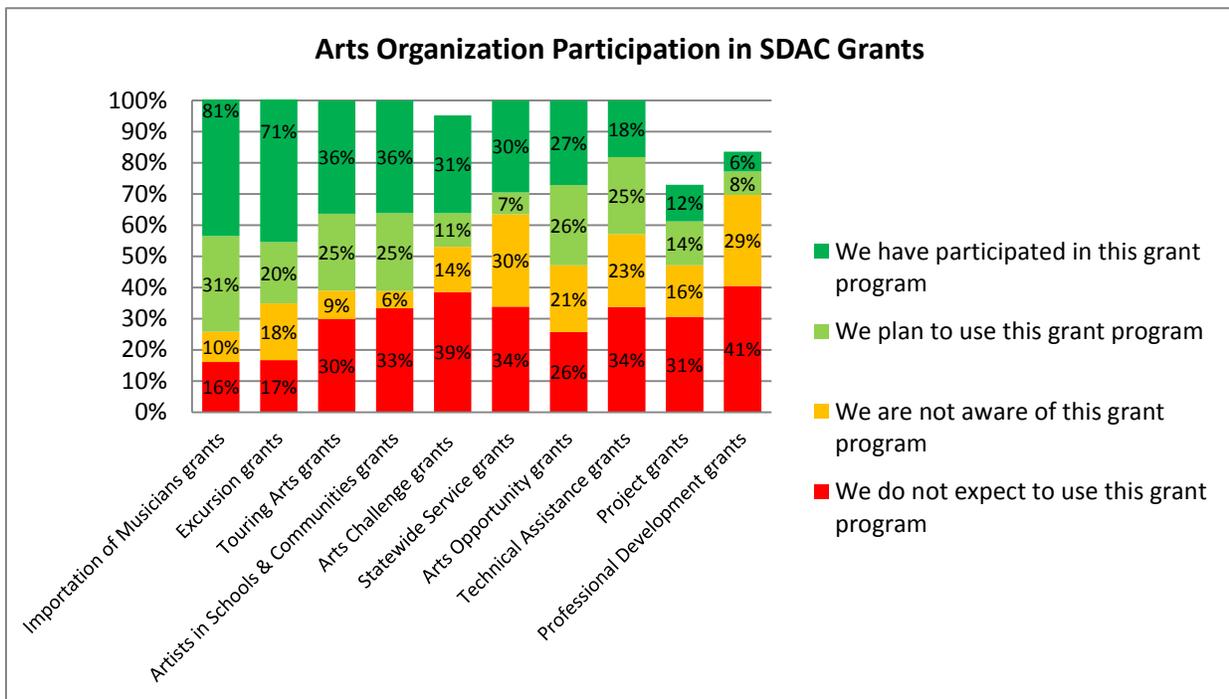


Arts organization challenges Funding is the primary expected challenge for arts leaders over the next five years. Nearly three quarters (72%) cited concerns about adequate revenues as an expected challenge. Public awareness, the challenge of awareness of and appreciation for the arts was a concern for nearly half (48%). Over a third (36%) expected challenges in board leadership. A third (33%) were concerned about declines in membership or audiences. About a quarter expected challenges in facilities maintenance, repair or building (27%), navigating political changes (24%), organizational survival - capacity building, planning (24%), and arts education (22%). Volunteer recruitment and management was a concern for only 20% . Few expected artistic challenges (12%). N = 117



Arts organization participation in SDAC grants Eight in ten arts leaders (81%) reported participation in the Importation of Musicians grants. Seven in ten respondents reported their organization had participated in SDAC’s Excursion Grant program (71%) or in statewide service grants (70%). Around a third participated in Touring Arts Grants (36%), Artists in Schools grants (36%), Arts Challenge grants (31%), or Statewide Service grants (30%). Fewer participated in Arts Opportunity grants (27%), Technical Assistance grants (18%), Project grants (12%), or Professional Development grants (6%).

Note that these percentages are significantly higher than the SDAC’s records of numbers of organizations receiving grants. Two possible explanations: 1) Several staff and board from the same organizations responded; and 2) they may not understand SDAC grant programs. The following chart illustrates participation rates sorted by those who have participated in each program followed by those planning to do so, those not aware, and those who do not expect to use each program. N = 111



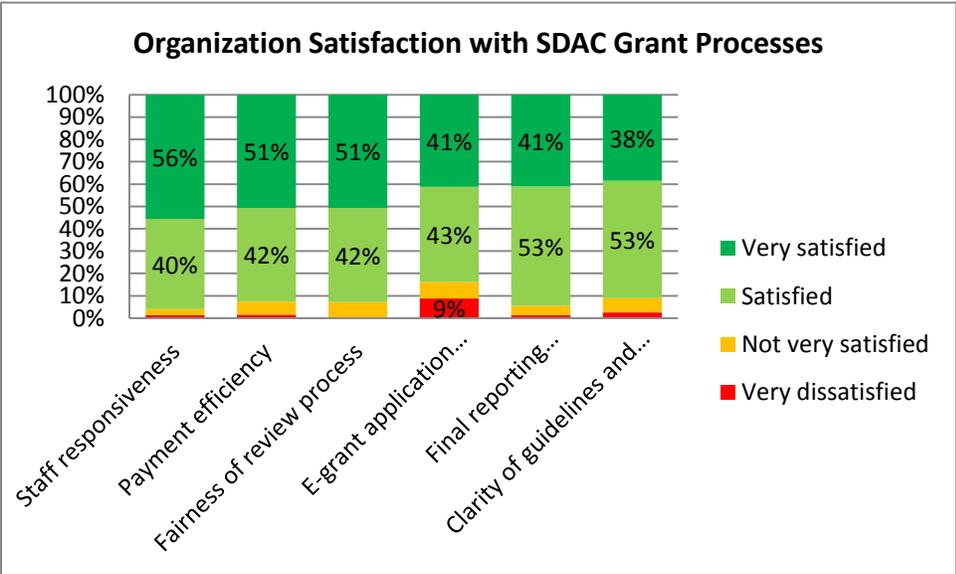
Following percentages are of representatives of those organizations answering the question that are eligible for the grant program. This excludes those that do not qualify or did not answer the question.

	We have participated in this grant program	We plan to use this grant program	We are not aware of this grant program	We do not expect to use this grant program	Number eligible for grant
Arts Challenge grants	57%	16%	14%	13%	83
Statewide Service grants	30%	7%	30%	34%	71

Project grants	59%	22%	7%	12%	85
Arts Opportunity grants	27%	26%	21%	26%	70
Professional Development grants	33%	11%	15%	41%	79
Technical Assistance grants	18%	25%	23%	34%	77
Artists in Schools & Communities grants	36%	25%	6%	33%	72
Importation of Musicians grants	16%	19%	23%	42%	62
Excursion grants	8%	9%	35%	48%	66
Touring Arts grants	36%	25%	9%	30%	77

Arts organization satisfaction with SDAC grant processes Arts organization leaders express high levels of satisfaction with SDAC grant processes. Staff responsiveness was rated most highly with 96% positive feedback. Two other factors were nearly as well regarded: payment efficiency (93% positive) and fairness of review process (93% positive). Most were satisfied with final reporting requirements (94% positive), clarity of guidelines and instructions (91% positive), and the e-grant application process (84% positive). The only significant negative perception was with the e-grant application process (9% very dissatisfied).

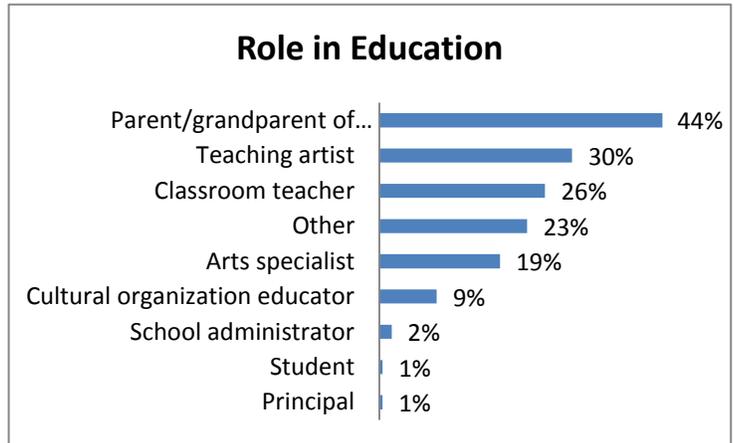
The following chart illustrates arts leader satisfaction with grants, sorted by very satisfied ratings. The chart and proportions excludes those who indicated their organizations were not eligible or had no opinion. N = 107



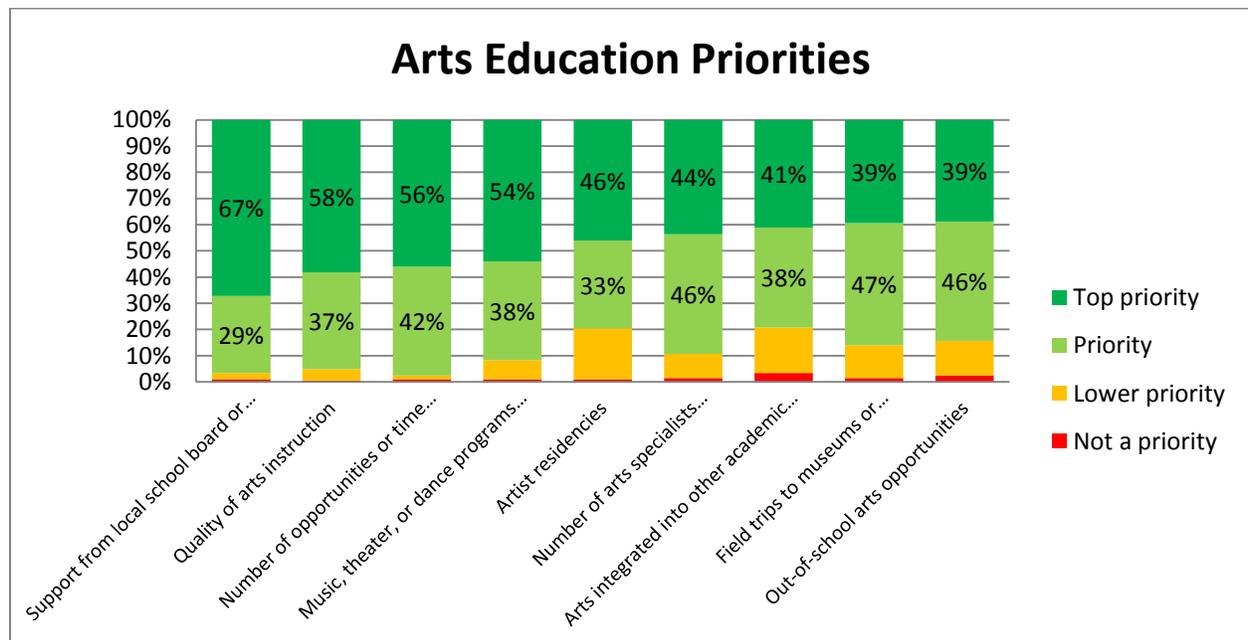
Educator Opinions

The following set of questions were answered by 226 respondents who indicated “yes” to the question, “Are you an educator, teaching artist, parent, or grandparent of a K-12 student?”

Role in education Four in ten respondents (44%) indicated they were a parent or grandparent of a student in K-12 education. Three in ten (30%) were teaching artists. A quarter (26%) were classroom teachers, two in ten (19%) were arts specialists, and 9% were cultural education educators. N = 214

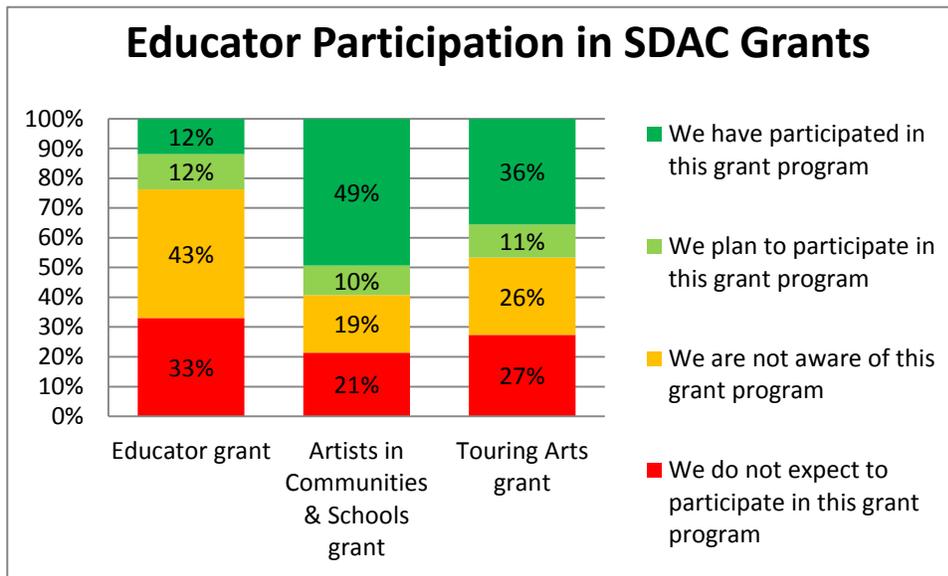


Arts education priorities The top priority for most respondents is support from local school board or other aid to arts education (a top priority for two thirds (67%) and overall priority for 96%). Other high priorities: the number of opportunities or time available for arts instruction in schools (98% overall priority) and the quality of arts instruction (overall priority for 95%), and music, theater, or dance programs brought into schools (92%). A second tier of arts education priorities are: Number of arts specialists employed in schools (90%), artist residencies (79%), field trips to museums or performances (86%), other out-of-school arts opportunities (85%), and arts integrated into other academic subjects, e.g., math, science, writing (79%). The following chart illustrates priorities for arts education ranked by those indicating top priority (ranking by top priority shifts emphasis toward school board support, quality of instruction, number of arts opportunities, and outside arts programs brought into schools. The chart excludes those who indicated NA/no opinion. N = 214



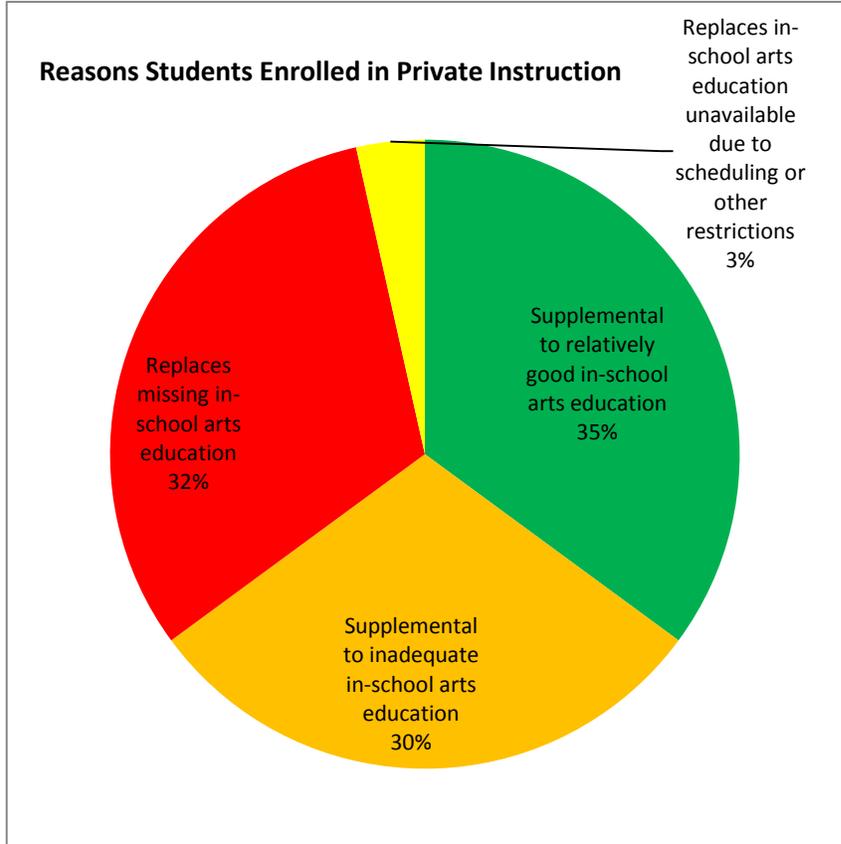
Educator participation in SDAC grants The education program with the most reported participation is the Artists in Communities and Schools grant, as nearly half (49%) of those eligible indicate they had participated and another 10% plan to do so. Touring Arts grants were the next most utilized with over a third (36%) indicated they had participated and another 11% planning to do so. Only 12% had participated in Educator grants and 12% planned to do so. The Educator grant was also least well known as 43% were unaware of the program. A quarter (26%) were unaware of the Touring Arts grant and 19% unaware of the Artist in Communities and Schools grant.

The following chart illustrates educator participation in SDAC grants, excluding those who indicated they were not eligible. N = 202

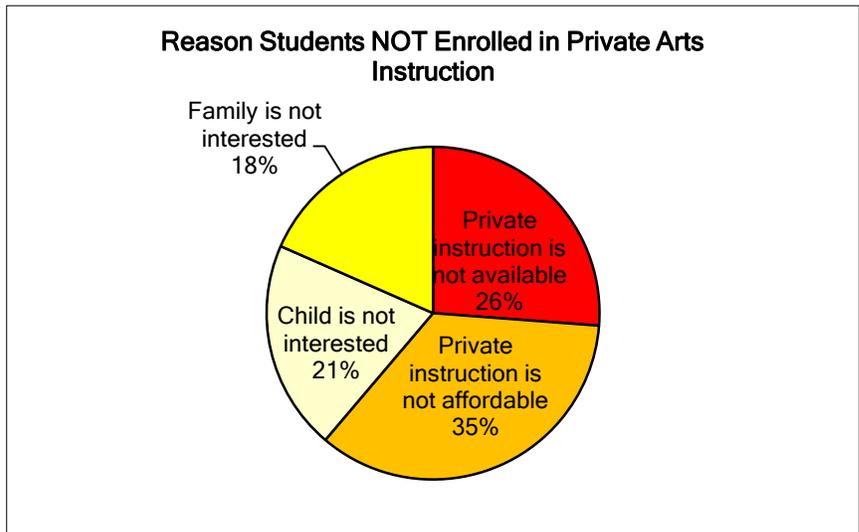


Student enrollment in private arts instruction

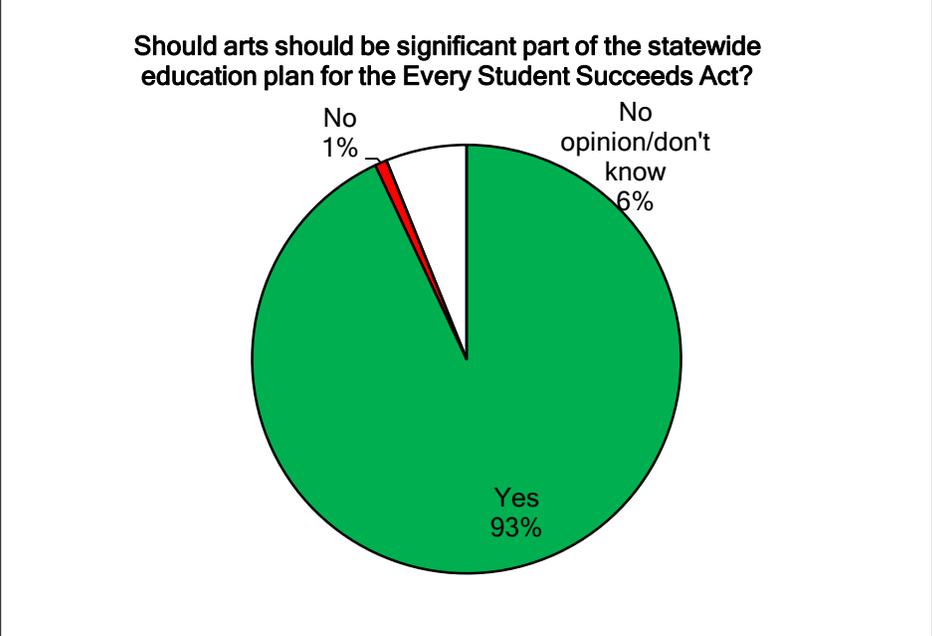
Two questions explored private instruction. Fifty-seven families reported students enrolled in private arts instruction. The survey asked why they did so. About two thirds (35%) indicated private instruction was supplemental to relatively *good* in-school arts instruction. Three in ten (30%) indicated this was supplemental to *inadequate* in-school arts education. For nearly a third (32%) private instruction *replaces* missing in-school arts education. For a few (3%) private instruction replaces in-school arts education due to scheduling or other restrictions. N = 201



For those whose children are not enrolled in private arts instruction, the survey asked why not. Affordability was the primary barrier as over two thirds (35%) cited affordability as the primary reason for not enrolling children in private arts instruction. A quarter (26%) indicate private arts instruction was not available. Two in ten (21%) indicated the child was not interested and 18% said the family was not interested. N = 103

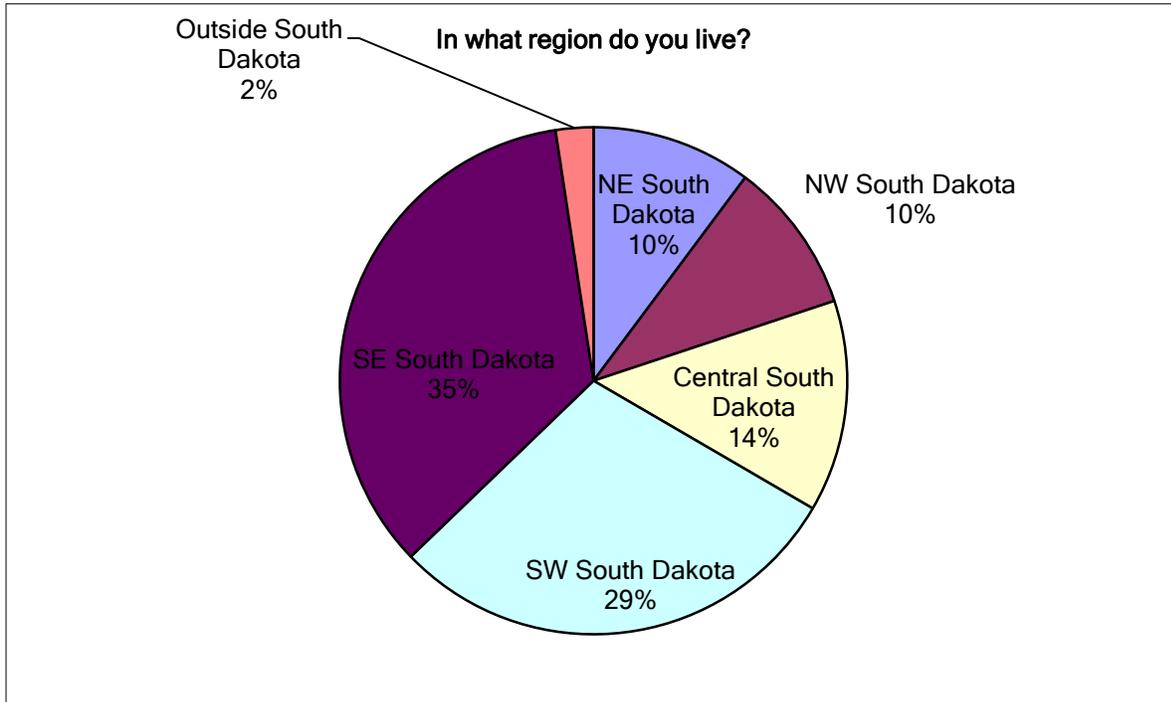


Every Student Succeeds Act The survey asked, “Do you think the arts should be a significant part of the statewide education plan for the Every Student Succeeds Act (new federal education law)?” Overwhelmingly (93%) South Dakotans involved in education said yes. Only 1% said no and 6% had no opinion or did not know. N = 213

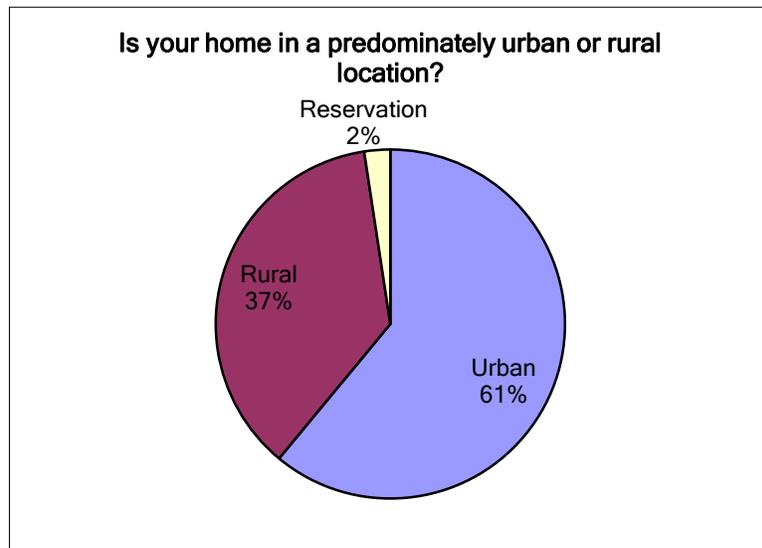


Demographics

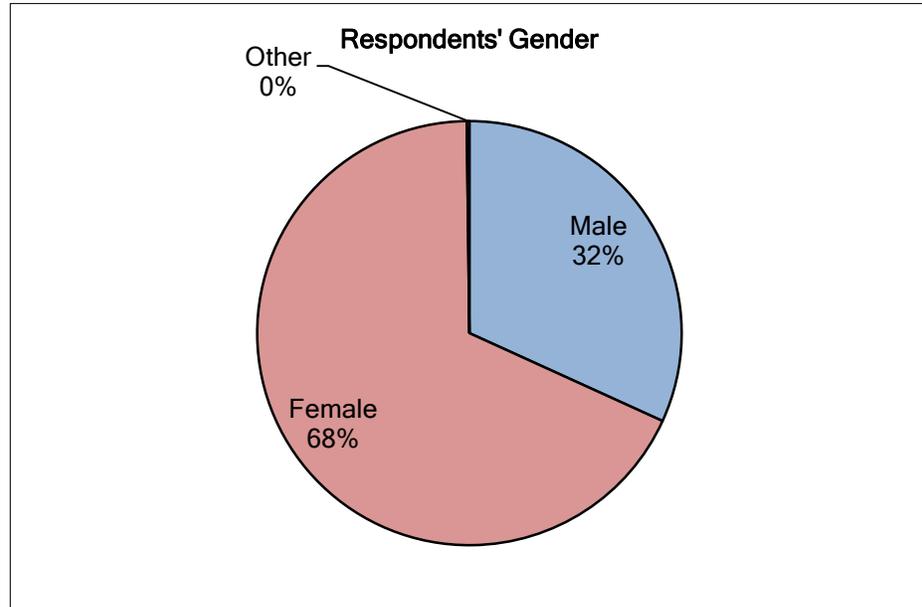
Geographic distribution Survey respondents were well distributed across South Dakota. A third (35%) lived in the Southeast region, 29% in Southwest, 14% in Central, 10% Northeast, and 10% Northwest regions of the state. N = 213



Urban/Rural balance Six in ten respondents (61%) lived in urban locations, nearly four in ten (37%) lived in rural regions, and 2% lived in reservations. N = 213

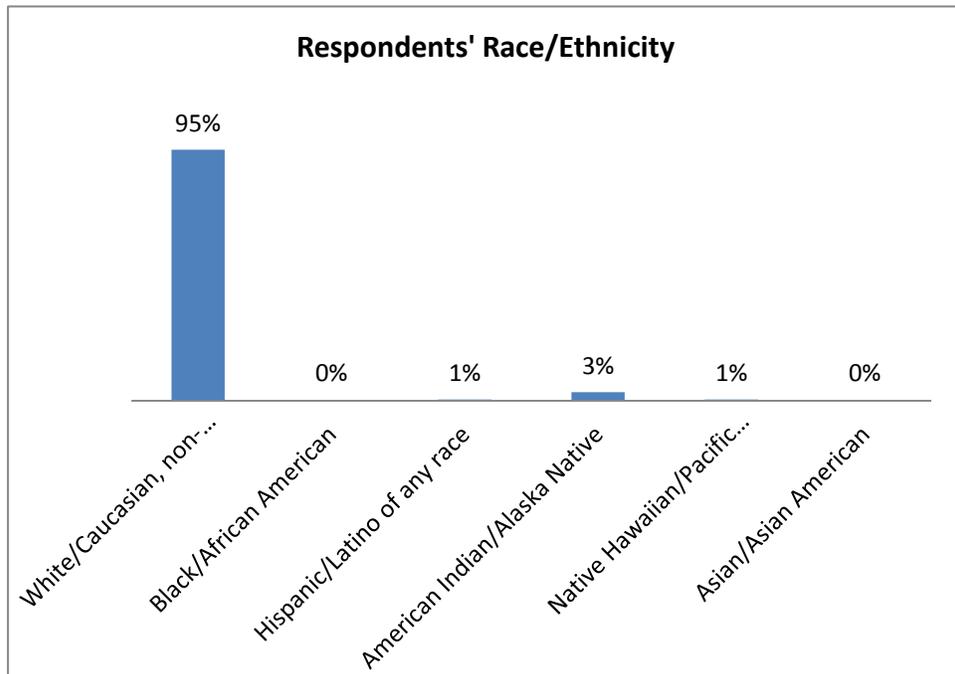


Gender Respondents were two thirds (68%) female and a third (32%) male. N = 415



Race/ethnicity Respondents were 95% White/Caucasian, non-Hispanic and 3% Native American.

N = 399

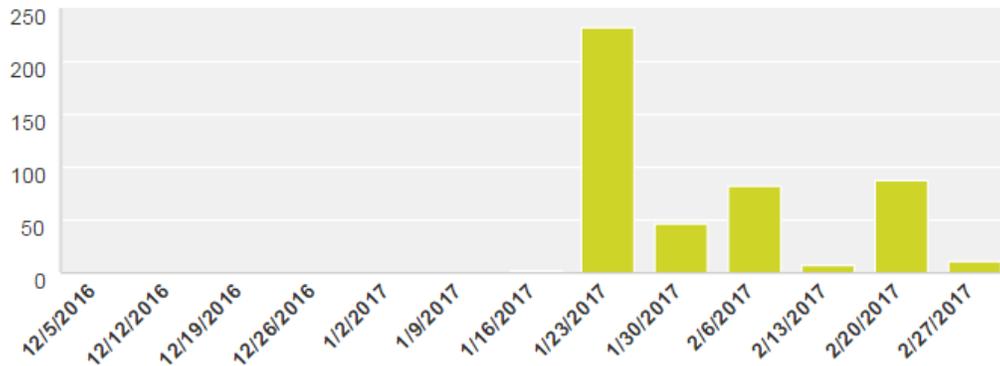


Appendix

Survey Responses and Distribution

Responses Volume

12/5/2016 - 2/27/2017



Arts South Dakota Survey Distribution

First survey announcement January 24

- 1179 sent via email/373 opens
- Facebook: 2,222 reached (paid boost to all South Dakota FB users)
- Twitter: 95 reached

Second: February 6

- 1168 sent via email/70 click rate
- Facebook: 82 reached
- Twitter: 50 reached

Final: February 23:

- 2638 sent/111 opens
- Facebook: 639 reached
- Twitter: 51 reached

Google Adwords: 17 people clicked on the survey ad, 1342 impressions.

SDAC Survey Distribution

First survey announcement January 25

- 275 sent, 128 opens, 50 clicks

Second: February 6

- 237 sent, 102 opens, 24 clicks

Final: February 23:

- 242 sent, 82 opens, 12 clicks

Verbatim Responses to Open-ended Questions

Other planning considerations

What new opportunities, initiatives, or needs should the Arts Council and Arts South Dakota consider as they update their strategic plans? Please check all that apply and offer specific suggestions

Repeated suggestions (ranked in order of most frequent mention with approximate number of those making similar comments in parentheses)

- ❖ Encourage collaboration: artists and schools, artists and organizations, regional and statewide alliances, arts and municipalities, arts and health care (cited by 14)
- ❖ Advocate for support and appreciation of the arts, help partners advocate and share information on the extent and impact of the arts in South Dakota (12)
- ❖ Support arts education K-12 with funding and advocacy (8)
- ❖ Help artists with marketing and other professional development (7)
- ❖ Support rural arts development and community-based arts development (6)
- ❖ Encourage arts and tourism links (4)
- ❖ Offer professional development for nonprofit arts leaders (4)
- ❖ The Arts Council is doing a good job, keep it up (4)
- ❖ Invest more in Native American arts and artists (3)
- ❖ All suggested priorities (in fixed-response question) are important (3)
- ❖ Encourage full accessibility to arts programs (3)
- ❖ The arts should be supported with private funding, not public (3)
- ❖ Provide more information on events and artists 92)
- ❖ Include writers as artists (2)

Verbatim list of all comments

- Actually, all of the above; however the first two are very important to supplement the arts in schools where there are no established arts programs.
- Advocacy
- all
- All are important, but I think with the current administration, collaborating with entities that are less likely to experience cuts will be smart, and researching/defending our "worth" will be essential. Public education about the impact of arts is the key to our survival. In my opinion.
- Art Basics for Elementary Teachers at the summer art institute
- artists so often need assistance to market their work.....keep helping in this area
- Arts and arts education advocacy
- Arts Council memberships should include tickets to events. People can choose to buy tickets to specific events if they want. But membership, we feel, should include tickets for season. That might help the organization.

- Arts Council organized trips to Art Centers and Museums, possibly world wide, for South Dakotans. Also, could a South Dakota Arts Council Press be formed to publish work done by South Dakota Artists? Also, could there be a way to "rent" work done by South Dakota Artists. Many people are not able to afford to buy a significant work of Art, but might be able to rent it for one or two years, potentially providing the artist, and the Arts Council with a source of funds.
- Arts in Healthcare Search for alternate funding sources, given Trump's plan to eliminate NEA and NCH
- Arts in tourism. I feel there is a disconnect when it comes to advancing artists and tourism. Would like coordination and partnership between arts and tourism.
- Be more visible
- Become a self-supporting organization without asking for governmental assistance.
- Board development.
- Bringing professional musicians/artists in many ways to the smaller communities and reservations. It happens and is very important. Thank you.
- Building relationships between arts organization's statewide, develop training to develop and retain young arts organization leadership/transition
- Can we somehow advocate growth in graphic design areas? Especially in tourism and souvenir design. Highly qualified designers are undervalued and under compensated in SD... Severely. Going forward in an unsure world, collaborations and partnerships are critical. Professional Development is always important.
- Classes and opportunities for teachers (especially elementary) to integrate arts with the curriculum (especially Reading and Math) and to have more access to standards-based art lessons/plans
- Collaboration - I believe there are always opportunities to collaborate with the arts organizations in various communities across the state. Local organizations can be a great resource for connecting state wide programs with community members and artists in their respective communities. Professional Development - I would like to see more training geared towards artists and how they can run a successful business. I believe that the Small Business Administration resource partners (SCORE; South Dakota Center for Enterprise Opportunity, Women's Business Center; Small Business Development Centers) would be a great partnership to help provide professional development training to artists.
- Continue AEI in some form but expand with drama, dance, Native drumming, and Native flute.
- Continued support of the arts is vital to the quality of life for all ages.
- Continuing to find new artists to add to the roster of artists with the AD Arts Council
- Could SDAC and ASD qualify for and receive private sector foundation grants for all arts and programs? Partner with private sector like Chambers of Comm and professional assoc.
- create opportunities to provide statistics on who & where people in SD are involved in the arts; remind the public of the many forms & types of art that exist in SD communities
- Create, grow, and implement a yearly attendance of artists, vendors, performance, broadcasting and Post development, utilize the large event to draw tourism/volunteers if disaster/fundraiser opportunities/promote creativity as a possible natural holistic health approach in any

community that requests us to travel there and host an uplifting session (maybe town hall meeting style) to help as well as allow artists of all cultures and artistic involvement to continue community involvement and support with appropriate advocacy while building recognition and therefore overall powerful influence.

- Did you know there is a visual State Art competition through the SD High School Activities Association? Many don't. In March 2017, it will be the third year, it will be held in Rapid City at the Civic Center. I think this is a wonderful opportunity to reach many. The past two years, hosted in Sioux Falls, no one really knew about it or how to go see the work of the best SD young artists. I think it is important for our youth to see they are supported in the arts, not just sports.
- Diversity, access, and equity
- Education
- Expand arts tourism. Being a native South Dakotan now living in California, It was difficult to find out about events when I visited. Had to go to many standalone websites to find information. That was also limited.
- Explore ways to support artists other than through grant programs.
- Facilitator for advocacy. Help small communities and organizations with the tools they need to advocate and promote to those who do not understand the impact of arts in our communities.
- Finding ways to unite people through art.
- Form a task force of people who have been working on arts as an industry for economic development. I will share my research for sure. We need to craft a model to be understood and promoted for communities to act on arts funding and support as an opportunity to grow a local tax base as well as increase quality of life. Ann McKay Thompson
- Funding for art in schools. All levels.
- Funding more community base initiatives. Stepping outside of the gallery.
- Help small arts councils collaborate with each other.
- HISTORY HISTORY HISTORY
- I believe all the above are important, but partnering with groups to present programs in rural communities is very important (help with marketing costs).
- I believe that art is VERY important in schools so children are aware of everything the world has to offer and how beautiful it can be.
- I have no current ideas regarding the question The SD Arts council has given us \$3500.00 a year forever. Sadly the value of \$\$ has changed drastically in 15 years in 40 years! The amount of money that goes to Native communities/citizens is a disgrace and has been a disgrace for 40 years. The SD Art council Staff has done nothing to grow or encourage Native Art Programs ever!!! Sadly SD Art Council is a prime example of how blatantly Apartheid SD is and resultantly clever in filtering federal Dollars to White Communities. Even having Token Natives who do nothing to expand programming or development on the Board is part of the antique picture. After 4 Exec Directors in my Experience, nothing will change. It cannot change. So count Native People in you population figure and them make sure all of \$\$ goes to non-Native Communities simply put.

- I love seeing artists and schools work together to improve communities. Keep it up!
- I would like to see an annual conference or meeting for the artists of SD for networking purposes; not only between the artists themselves, but also in conjunction with a workshop about how artists can help you with an arts advocacy campaign in their local areas and in our state.
- I would like to see more collaboration between individual artists and arts organizations.
- I would love to see a focus on community based artist movement. Also, perhaps strategic planning with community based artists and others for fulfilling the need for creative input on community, educational, government (etc.) projects.
- Immediate contact with elected officials to continue all of these efforts. I am fearful of the change in political climate.
- Improving k-12 arts education
- Inclusion of unknown artists through exhibit opportunities. Perhaps more juried shows statewide.
- Increase funding for community arts organizations that bring artistic efforts to communities and surrounding populations.
- Indigenous Cultural & Traditions category. For underserved Urban & Incarcerated Individuals.
- information exchange
- It would be nice to have 1% for the arts in state buildings.
- I've been a struggling writer for years. I first applied for a grant a decade or so ago and was denied. I was accepted this last go round and have greatly benefited from the award, and have enjoyed the opportunity to work with other young artists as a result. The above selected elements are absolutely necessary to someone like me and the young artists I choose to work with at the University, community, and High School level.
- Less confusion with grant applications, please...
- Listings of Art Festivals
- -Making as many programs as possible accessible to the average citizen
- Many programs and events only happen with the support of decent grants.
- Market regional alliances in the Arts that are collaborative rather than appearing to be competitive.
- More interaction with Department of Tourism. Provide technical assistance to organizations on a regular basis. Provide professional development opportunities on a regular basis.
- More opportunities for students? Conferences/learning opportunities
- Networking between artists, SDAC and ASD, and organizations that host/sponsor/commission arts programs/projects
- Not sure what you mean by research. Continue to collaborate with institutions to help share the load of programs like Northern stepping up to help with AEI. I am sure Professional development opportunities can be shared too. Many organizations are focusing on pd. You just need to partner. Like the arts and healthcare for example. Cannot have the attitude - we cannot promote because it is not our event. Many institutions want to share the load.

- Not sure. Something like classes, talks or programs from experienced artists available to all SD artists, regardless of age.
- Offer artists templates on how to market their talents and start making their art a business. Some of us have trouble with financial and business aspects.
- On the whole, SDAC is providing positive impact with current programming.
- Other states have grants or % for public art that are limited to allow only their resident state artists. We SD artists are locked out of neighboring state contracts yet we have very few opportunities in our own state. We need to educate our SD towns that public art benefits the town, their artists and thus their economies. Too many of us artists move out of state to be able to qualify for large contracts.
- Perhaps collaborate more with community and tribal entities to offer more showings of local and regional artists or more art experiences involving such entities, perhaps based on local lore.
- Please understand I am in favor of an entire governmental funding shakeup...including the arts, which like every other one-time government program, grown into a sclerotic, calcified, bloated terribly expensive monster. A very objective reassessment is long overdue, thus my negative answers too many things I have formerly been in favor of. Far too many retail and business spaces "for rent" in our SD towns, while Govt is building and filling spaces with reckless abandon. Want this reversed for some time.
- Professional development opportunities for artists are needed. We need a study of how digital technologies are affecting the performing arts and the ability of artists to work. We need an analysis of grant amounts for touring arts. Community arts budgets for events have severely decreased in the past 10 years. For example, cuts this year to Sioux Falls Park and Rec and the Sioux Falls Municipal Band. We need to work together to preempt the possible elimination of arts programs by congress.
- Provide lists of sources that could be used for local entertainment and instructors.
- Public art in rural communities
- Public Arts Integration in cities. A percentage for all CIP projects going towards art.
- Recruit some new artists.
- Reenergize arts in public buildings
- Remember creative writers are artists and include them more. More regional arts meetings like the one last spring that considered diversity. Increase diversity.
- Statewide artist database
- Studies into the impact of art on communities, tourism, and the state economy. We need to maintain the numbers that quantify the arts' importance to South Dakota.
- support arts in the schools
- Support for student art and design groups
- Support of College level programs attempting to initiate arts-based degrees such as USD's work re: Art Therapy/ Expressive Therapy/ Arts in Medicine coursework. Support to the board of regents and to other officials for education and awareness. Research ties into this.
- Telling the stories of what arts mean to us in so many different ways from the point of view of the artists as well as the regular citizen.

- The degree to which the arts are supported only in relation to how they can create revenue for South Dakota and how the arts can be a part of public education in effect devalue the arts. The message we are sending is that the arts only has value when they are in these other areas. I would like to see more art for arts sake – and for the arts Council and Art South Dakota to support some projects that seem outside of the box – isn't that what the arts are supposed to do? If there is support of great art, the fiscal piece and the educational piece will follow and in an organic way.
- The entire nature of funding of the arts as trickled down from national to state to local has calcified, stagnated. I strongly believe a robust shakeup and redefining is in order....and not just the arts. Public art funding almost always comes at the expense of private funding...a publicly funded magazine means a private one is never born
- To consider: Making available marketing grants for performing artists to have professional recordings/photos/bios prepared for them so the venue can properly and professionally promote them. An example: when a talented artist or group is available and affordable but have not updated nor high-resolution photography or video, we have to use our own resources to create a photo shoot to promote them. And we want to promote them -- this is what we do. Advocate for the artists. But we don't have the resources to continue doing that, so offering up a grant for artists to market themselves is an interesting concept. Many of the artists work their craft so well but aren't skilled in promoting themselves. Thank you for ALL you do!
- Visual, audible, and literature are under attack as items of unnecessary excess. That idea needs to be curbed ASAP. Cultural identities are defined thru the Zeitgeist and if the arts are removed from that we are left in a cold dark place.
- WE must continue to advocate for arts and arts education and to show the correlation between arts and quality of life and the ability of a community to attract and maintain a workforce.
- Work to implement and integrate art and art strategies into individual city governments across SD. Raising awareness for the arts is great, but it's too passive. Art needs to serve a crucial role in our cities before it can be taken seriously by others. This can happen through Public Arts Integration Programs (seen in most major cities throughout the U.S.), working with local artists to get them active and involved in their city's boards/commissions, and a continued fight for funding of the arts at the state level in Pierre. Let the local galleries, museums, and artists worry about raising awareness. You guys handle the big stuff.
- Work with the media to have a good relationship, and have more art shows available, that are not necessarily juried, which gives the general population an opportunity to be seen and heard in their own unique way.
- You are doing a good job currently.
- You do a wonderful job!
- You should respond to questions and provide information when requested!!!!

Arts Alive Suggestions

Is there anything missing in *Arts Alive* or that you would like to see added?

Summary of repeated comments listed in order of most frequent mention

- ❖ Haven't seen it, don't know it (cited by 7)
- ❖ Suggest cheaper, private publisher or emailed version (4)
- ❖ More balanced geographic coverage (too much east river, too much west river) (3)
- ❖ Articles from elected officials and other non-arts civic leaders about arts impact (3)
- ❖ Represent more artists, emerging artists, artist voices, pictures (3)
- ❖ More coverage of specific arts disciplines (3)
- ❖ More Native American features (2)
- ❖ More coverage of small arts councils and small communities (2)
- ❖ Clarity of deadlines and calls for submission of articles (2)
- ❖ Prefer old format (2)

All verbatim comments

- A call for articles to be written. (A reminder email.) Every issue comes out and we have board members who mention this.
- A page dedicated to the efforts of small arts councils.
- A private venue would be better, less expensive
- art ideas to use in the classroom
- Articles from elected officials, stories how arts help communities.
- As a major provider of free arts programs focused on the South Dakota and the region, I do not feel that Arts Alive is as inclusive as it could be. Our mailings go to Arts South Dakota, but not sure the editors of Arts Alive ever see them.
- as much art as possible
- Classical music events, news from SD composers.
- Content/Articles by NON-Arts leaders that address the impact of arts and culture in our communities.
- Differentiation from SD Arts Council
- Feature Native artists in every newsletter if it's not currently being done already.
- Features on Native American artisans and musicians on the reservations.
- How about columns from various artists.
- I do not receive Arts Alive. How do I subscribe?
- I don't believe I have ever seen Arts Alive.
- I don't believe I've heard of it?
- I have a change of address so I can get the newsletter.
- I know in the 50th anniversary issue there were SDAC artists featured and I like that but there are loads of artists that are not on the roster that could be featured. I'd like to see a collaboration with something like JamArts' blog to connect the arts community a bit more. Their blog is pretty neat.
- I like the current format of Arts Alive - the anniversary issue is fine for a special publication but so many organizations are going that route. I'm fine with the original format.

- I would like to see artists' and Arts Council grantees, etc., webpages sharing Arts Alive. A voluntary buy in that shows support to the larger network.
- I would like to see it.
- I'd like to see more even coverage of across the state events...seems very west river based
- Invitations on Popular social media and distributed to public school counselors as both a positive tool for youth involvement opposite of substance use, promotion through choices of local businesses and capture each momentum gaining event webcasting it and individually connecting the supporters, activists, fans, faculty, admin, healthcare, parents, youth and adults living with Seasonal Depression, raise money for introspective causes with themes geared to bring all types of
- Is there anything missing from Arts Alive that you'd like to see added?
- Isn't it the same articles every time it is published just -rearranged? If not I apologize.
- I've never heard of this newsletter
- Like the South Dakota magazine, there seems to always be a story on an Indigenous Native.
- mass emailing of the news letters
- more articles on small town art in SD
- More info on Calls for Work, competitions, internships, artist in residence programs, opportunities, etc.
- More pics of theatre productions throughout the state.
- More pics of artists and their work.
- More spotlights on performing arts
- More West River events and activities
- More working artists represented, not just those who participate in the SDAC programming.
- Names/locations of businesses across the state that support the arts; i.e., where to buy original paintings, where to see local music, where to buy poetry. Whether these businesses are financially contributing or not, they are culturally contributing.
- No
- No longer receive it, access to it
- No opinion
- Not familiar with the newsletter.
- Perhaps a few more news briefs about what the Artists in Residence and Communities have produced with children during their residencies.
- Personally I like the "newspaper" format instead of the magazine format; the old design set it apart from other mailings received.
- Please list deadline for next issue. This info is hard to find and the schedule is erratic.
- Question relevance and cost of paper publication and mailing; feel like your funds could be used more effectively
- Respond to emails!!!!!!
- save money and put it in an email
- Stories/testimonials from business leaders and others about the impact of cultural development and placemaking.

- Very nice publication representing the state.
- West River was greatly under-represented in the 50th anniversary magazine.
- WIDER DISTRIBUTION!!
- would be great to do a story on an emerging SD artist in each issue
- would prefer a private newsletter
- Yes. Jim and I discussed (this is Kristin) about how the content could be more impactful to a wider audience. Let me know if you have further questions.