

# Minnesota State Arts Board

## *Public Input about FY23 Grant Programs: Grantee and Applicant Survey Findings*

*The Minnesota State Arts Board (Arts Board) stimulates and encourages the creation, performance, and appreciation of the arts in Minnesota. The Arts Board is a Minnesota state agency, supported by taxpayer funding from the State of Minnesota's general fund and the arts and cultural heritage fund, and from the National Endowment for the Arts.*

In 2020, in response to the COVID-19 pandemic, the Arts Board restructured a large majority of its grant programs to provide flexible creative support to arts organizations and individual artists (through the Creative Support for Organizations grant program and the Creative Support for Individuals grant program). Now, the Arts Board is considering which grant programs to offer in its next fiscal year, and wanted public input to help inform these decisions.

The Arts Board contracted with Wilder Research (Wilder) to design and implement a number of public input strategies, including a general survey, a survey for previous grantees and applicants, and 15 listening sessions with residents from Minnesota's 11 regions. This report presents findings from the grantee and applicant survey. Please note that we reported differences in results between all respondents and particular respondent groups (e.g., by race, geography, disability status, etc.) when there was a percentage point difference of about 10 or more.

Throughout August and early September 2021, in consultation with the Arts Board, Wilder developed a survey intended for Arts Board grantees and applicants from fiscal years 2018-2020 (the fiscal years prior to the Arts Board's restructuring of its grant programs as noted above). Wilder fielded the survey from mid- to late-September, with a total of 560 grantees and applicants completing it (144 organization representatives and 416 individual artists). Wilder sent the initial invitation and invitation reminders to a sample of 1,988 grantees and applicants provided by the Arts Board (for a response rate of 28%). Wilder then managed the web survey, conducted analyses, and wrote this report. Please see the "Respondent characteristics" section in the Appendix for more information about who completed the grantee and applicant survey.

# Grantee and applicant survey findings

## Changes in creative work

Nearly all organization representatives (95%) and most individual artists (90%) indicated that they have experienced a reduction in their creative work due to the COVID-19 pandemic, with nearly 2 in 5 organization representatives (37%) and about 1 in 3 individual artists (35%) saying that their creative work has been extremely reduced (Figure 1).

There were some notable differences in results for all respondents and particular respondent groups in regards to changes in creative work. In particular, a larger proportion of individual artists with disabilities (50%) said that their creative work was extremely reduced as compared to all individual respondents (35%). On the other hand, a smaller proportion of organization representatives located in greater Minnesota (22%) reported that their creative work was extremely reduced as compared to all organization representatives (37%).

### 1. Reduction in amount of creative work due to the COVID-19 pandemic

Degree of reduction in creative work	% of organizations (n=144)	% of individuals (n=412)
Extremely reduced	37%	35%
Somewhat reduced	58%	55%
Not at all reduced	6%	11%

About half of organization representatives (54%) and individual artists (48%) indicated that they were still doing the same kind of creative work, but doing less of it because of the COVID-19 pandemic (Figure 2). Notably, about 1 in 4 organization representatives (26%) and individual artists (22%) said that they were doing a different type of creative work because they cannot do the same kind of creative work they did prior to the pandemic. Lastly, a larger proportion of individual artists with disabilities (62%) said that they were doing the same kind of creative work but less of it as compared to individual artists overall (48%).

### 2. Changes to type of creative work due to the COVID-19 pandemic

Changes to creative work	% of organizations (n=144)	% of individuals (n=412)
Doing the same kind of creative work that you did pre-COVID, but doing less of it as compared to pre-COVID	54%	48%
Doing the same kind of creative work that you did pre-COVID, and doing the same amount as compared to pre-COVID	13%	17%
Doing the same kind of creative work that you did pre-COVID, but doing more of it as compared to pre-COVID	6%	11%
Doing a different type of creative work because you cannot do what you did pre-COVID	26%	22%
Not able to do any type of creative work	1%	2%

## Types of arts and culture offerings desired or needed

We asked respondents about the types of arts and culture offerings desired or needed by their communities (Figure 3). The top responses included events or programs that share or teach about people’s culture (71% of organization representatives and 57% of individual artists said this type of offering was strongly desired or needed by their communities), events or programs for children or youth (71%, 46%), events or programs for older adults (68%, 51%), events or programs that teach art skills (68%, 48%), and community-wide events or programs (62%, 56%).

### 3. Types of arts and culture offerings desired or needed by respondent communities

Type of offering	Strongly desired or needed		Somewhat desired or needed		Not desired or needed	
	Org.	Ind.	Org.	Ind.	Org.	Ind.
Events or programs that share or teach about people’s culture (n=135, n=375)	71%	57%	26%	35%	3%	8%
Events or programs for children or youth (n=132, n=330)	71%	46%	21%	35%	7%	19%
Events or programs for older adults (n=123, n=339)	68%	51%	28%	40%	5%	9%
Events or programs that teach art skills (n=129, n=374)	68%	48%	28%	44%	4%	8%
Community-wide events or programs that everyone in a community has the opportunity to experience, such as festivals, pow wows, or fairs (n=128, n=354)	62%	56%	27%	35%	12%	9%
Events or programs for people in institutions, such as hospitals, hospices, nursing homes, assisted care facilities, homeless shelters, or correctional facilities (n=99, n=299)	48%	44%	38%	39%	14%	17%
Events or programs that showcase art forms that are traditional to people living in Minnesota (n=121, n=345)	47%	44%	42%	44%	11%	11%
Events or programs that provide opportunities for people to experience nationally or internationally renowned artists (n=127, n=364)	35%	48%	45%	41%	20%	11%
Other types of events or programs (n=51, n=130)	32%	28%	4%	3%	--	--

Note: The number of responses for each item varies because answers were not required for each item.

There were some important differences between results for all respondents and BIPOC respondent groups in regards to the types of art and culture offerings desired or needed by their communities. A larger proportion of representatives of BIPOC-led organizations (88%) and BIPOC individual artists (72%) said that programs or events that teach about people’s culture was strongly desired or needed by their communities as compared to all respondents (71% of organization representatives and 57% of individual artists).

In addition, a larger proportion of representatives of BIPOC-led organizations said that a number of types of offerings were strongly desired or needed by their communities as compared to organization representatives overall. These types of offerings included events or programs for children or youth (88% of BIPOC-led organization representatives as compared to 71% of all organization representatives), community-wide events or programs (72% vs. 62%), and traditional art events or programs (60% vs. 47%).

There were similar differences between results for all respondents and representatives of organizations led by people with disabilities and individual artists who serve people with disabilities. A larger proportion of representatives of organizations led by disabilities (64%) said that events or programs for people in institutions were strongly desired or needed by their communities as compared to organization representatives overall (48%). Similarly, a larger proportion of individual artists who serve people with disabilities (78%) said that community-wide events or programs were strongly desired or needed by their communities as compared to all individual artists (56%).

## Future plans for creative work

Half of organization representatives (50%) said that they plan ahead 6-11 months for their creative work (Figure 4). Among individual artists, the most common responses were that they plan 0-5 months ahead (36%) and 6-11 months ahead (38%). Less than 1 in 5 organization representatives (15%) and individual artists (19%) planned 12-23 months ahead for their creative work. These findings suggest that many arts organizations and individual artists are typically planning 0-11 months ahead for their creative work.

### 4. Number of months respondents plan ahead for creative work

Number of months	% of organizations (n=143)	% of individuals (n=412)
0-5 months	32%	36%
6-11 months	50%	38%
12-23 months	15%	19%
24 months or more	2%	6%

We asked respondents about their expectations for, in the next 1-2 years, doing or offering creative work similar to how they did prior to the COVID-19 pandemic (Figure 5). More than 4 in 5 organization representatives (86%) and about 3 in 4 individual artists (77%) said that they expect to do or offer their creative work similar to how they did pre-COVID in the next 1-2 years. The most common response to a follow-up question of *when* respondents expected to do so was “in 6-11 months” (41% of organization representatives, 38% of individual artists).

Notably, more than 1 in 10 organization representatives (14%) and about 1 in 4 individual artists (23%) said that they do not expect to do or offer creative work similar to how they did pre-COVID in the next 1-2 years. Lastly, a larger proportion of representatives of organizations that serve people with disabilities (54%) said that they were not sure when they expect to do or offer their creative work similar to how they did pre-COVID as compared to all organization representatives (15%).

## 5. Expectations for doing or offering creative work similar to pre-COVID

Number of months	% of organizations (n=143)	% of individuals (n=412)
Yes, in the next 1-2 years I expect to do or offer creative work similar to pre-COVID	86%	77%
In 0-5 months	15%	30%
In 6-11 months	41%	38%
In 12-23 months	28%	25%
In 24 months	1%	3%
Not sure	15%	5%
No, I do not expect to do or offer creative work similar to pre-COVID in the next 1-2 years	14%	23%

## Barriers to accomplishing creative work

We asked respondents about a number of potential barriers to accomplishing their creative work (Figure 6). The most common major barrier to accomplishing their creative work among organization representatives was not knowing what the future holds in regards to COVID-19 restrictions (74% of organization representatives). Among individual artists, the most common major barrier was a lack of funding for long-term projects or projects that require a lot of planning (67% of individual artists).

In addition, half or more of all respondents—organization representatives and individual artists alike—said that a lack of flexible funding (69% of organization representatives and 61% of individual artists), reluctance or inability among their audiences to go to in-person offerings (58%, 60%), and reduced capacity as compared to pre-COVID (52%, 50%) were major barriers to accomplishing their creative work. Notably, more than half of individual artists (53%) said that travel-related barriers were a major barrier for accomplishing their creative work as compared to just 1 in 4 organization representatives (25%).

## 6. Barriers to accomplishing creative work

Barrier	Major barrier		Minor barrier		Not a barrier	
	Org.	Ind.	Org.	Ind.	Org.	Ind.
Not knowing what the future holds in regards to COVID restrictions, such as stay-at-home orders and how they may affect your work (n=144, n=412)	74%	62%	24%	30%	2%	8%
A lack of flexible funding or income to meet the needs and desires of your audience or community (n=143, n=414)	69%	61%	26%	34%	5%	5%
A lack of funding specifically for long-term projects or projects that require a lot of planning (n=142, n=413)	60%	67%	35%	26%	6%	7%
Reluctance or inability among your audience or community to go to in-person events or programs (n=143, n=414)	58%	60%	38%	36%	4%	4%
Reduced capacity (time, money, people) to do your work as compared to your pre-COVID capacity (n=144, n=412)	52%	50%	36%	33%	12%	17%
Reluctance or inability among your audience or community to attend virtual events or programs (n=144, n=415)	34%	27%	51%	52%	15%	21%
Technological barriers, such as inadequate technology, or needing to learn more about particular technologies (n=143, n=412)	29%	26%	46%	44%	25%	29%
Travel-related barriers, such as not being able or asked to travel because of COVID (n=143, n=413)	25%	53%	39%	34%	36%	13%
Other barriers (n=37, n=135)	23%	31%	3%	2%	--	--

Note: The number of responses for each item varies because answers were not required for each item.

There were some important differences between results for all respondents and particular respondent groups in regards to barriers to accomplishing their creative work. Among representatives of BIPOC-led organizations, a larger proportion indicated a number of barriers as major barriers as compared to organization representatives overall. These barriers included a lack of flexible funding (81% of BIPOC-led organization representatives as compared to 69% of all organization representatives), reluctance or inability among their communities to participate in in-person offerings (69% vs. 58%), and reduced capacity to do their creative work (65% vs. 52%).

Likewise, a larger proportion of BIPOC individual artists noted numerous barriers as major barriers as compared to individual artists overall. These barriers included a lack of funding for long-term projects or projects that require a lot of planning (81% of BIPOC individual artists as compared to 67% of all individual artists), reluctance or inability among their communities to participate in in-person offerings (77% vs. 60%), not knowing what the future holds in regards to COVID restrictions (77% vs. 62%), a lack of flexible funding (74% vs. 61%), travel-related barriers (68% vs. 53%), and reduced capacity to do their creative work (63% vs. 50%).

Additionally, a larger proportion of representatives of organizations located in greater Minnesota (48%) said that reluctance or inability to participate in virtual offerings was a major barrier as compared to all organization representatives (34%).

Among representatives of organizations led by people with disabilities, a larger proportion said that reduced capacity to do their creative work was major barrier as compared to organization representatives overall (64% vs. 52%). A larger proportion of these respondents also said that technological barriers were a major barrier as compared to all organization representatives (55% vs. 29%). Likewise, a larger proportion of representatives of organizations that *serve* people with disabilities (44%) said that technological barriers were a major barrier for them as compared to organization representative overall (29%). Lastly, a larger proportion of individual artists with disabilities (85%) said that a lack of flexible funding was a major barrier as compared to all individual artists (61%).

## Summary and next steps

The results of the grantee and applicant survey suggest that the COVID-19 pandemic still affects artists' and arts organizations' ability to do their creative work. About half of all respondents said that they are doing the same kind of creative work as they did pre-COVID but less of it, and about 1 in 4 of all respondents said that they are doing a different kind of creative work altogether because of the pandemic. Further, one of the most common major barriers to accomplishing creative work identified by all respondents was not knowing what the future holds in regards to COVID-19 restrictions.

In terms of the type of arts and culture offerings the Arts Board might potentially support, organization representatives and individual artists alike said that events or programs that share or teach about people's culture are most strongly desired or needed by their communities. This was particularly true for representatives of BIPOC-led organizations and BIPOC individual artists.

As the Arts Board determines which grant programs to offer in the future, the differences in responses between all respondents and particular respondent groups should be carefully considered. In particular, larger proportions of BIPOC respondents and respondents with disabilities indicated that the pandemic has reduced their creative work or has posed major barriers to doing their creative work as compared to respondents overall. In addition, larger proportions of representatives of organizations led by and that serve people with disabilities said that technological barriers were a major barrier for them. Lastly, a larger proportion of representatives of organizations located in greater Minnesota said that reluctance or inability among their communities to attend virtual offerings was a major barrier for their creative work.



# Appendix

## A. Respondent characteristics

### A1. Respondent location

Region	% of organizations (n=144)	% of individuals (n=416)
Region 1	--	--
Region 2	--	1%
Region 3	8%	5%
Region 4	1%	1%
Region 5	1%	<1%
Regions 6&8	1%	1%
Region 7W	2%	1%
Region 7E	--	1%
Region 9	1%	3%
Region 10	5%	5%
Region 11	81%	83%

### A2. Respondent represents an organization located in greater Minnesota or lives in greater Minnesota

	% of organizations (n=144)	% of individuals (n=416)
Yes	19%	18%

### A3. Respondent represents a BIPOC-led organization or is a BIPOC individual

	% of organizations (n=144)	% of individuals (n=416)
Yes	18%	21%

### A4. Racial or ethnic population benefitting from respondents' creative work

Racial or ethnic population	% of organizations (n=144)	% of individuals (n=416)
BIPOC	50%	41%
American Indian/Alaskan Native	5%	4%
Asian	10%	8%
Black/African American	30%	14%
Hispanic/Latino	10%	7%
White/not Hispanic	70%	76%

Note: Percentages may add to more than 100% because respondents could choose more than one response option.



#### A5. Respondent represents an organization led by people with disabilities or is a disabled individual

	% of organizations (n=144)	% of individuals (n=416)
Yes	8%	6%

#### A6. Population benefitting from respondents' creative work includes people with disabilities

	% of organizations (n=144)	% of individuals (n=416)
Yes	17%	6%

#### A7. Age of population benefitting from respondents' creative work

Age range	% of organizations (n=144)	% of individuals (n=416)
Children/Youth (0-18 years)	54%	19%
Young Adults (19-24 years)	20%	40%
Adults (25-64 years)	59%	88%
Older Adults (65+ years)	26%	38%

Note: Percentages may add to more than 100% because respondents could choose more than one response option.

#### A8. Respondent grant program affiliation

Grant program	% of organizations (n=144)	% of individuals (n=416)
Artist Initiative	--	93%
Arts Learning	44%	2%
Arts Tour	23%	4%
Festival Support	9%	--
Folk & Traditional Arts	10%	1%
Partners in Arts Participation	13%	--

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451 Lexington Parkway North  
Saint Paul, Minnesota 55104  
651-280-2700  
www.wilderresearch.org

#### For more information

This report presents findings from the *Minnesota State Arts Board: Public input about FY23 grant programs* study.

For more information about this report or study, contact Ryan Evans at Wilder Research, [ryan.evans@wilder.org](mailto:ryan.evans@wilder.org).

Authors: Ryan Evans, Anne Li

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