

2022



GREATER PITTSBURGH
ARTS COUNCIL
Arts loud and clear

IMPACT TO INSIGHT:
FINDINGS FROM THE ARTS COMMUNITY SURVEY
TECHNICAL REPORT

Introduction

Every two years, the Greater Pittsburgh Arts Council conducts the **Arts Community Survey** – a temperature check on the health of our sector. When 2020 hit, we shifted the focus of our research plans to track the impacts of the COVID-19 pandemic on our industry and economy. So much has changed in the arts and culture industry, nationwide and regionally, since we last collected this data in 2018. After hearing from 365 individuals living and working as artists or cultural workers in Southwestern Pennsylvania, you won't be surprised to see that immense loss and uncertainty impacted our industry.

This report documents that impact.

To better reflect what was happening in our community, our research team made changes to the research questions focusing specifically on the impact of the COVID-19 pandemic and important issues surrounding equity in funding, DEAI trends in organizational policies, and specific impacts on BIPOC and emerging artists and cultural workers.

What we heard was remarkable. Many arts organizations, particularly those in the performing arts, continue to await the return of audiences to pre-pandemic attendance rates, and this is impacting essential earned income. We also heard that artists are experiencing higher than average poverty rates and rated "taking care of basic needs" as a more significant challenge in 2022.

Despite this, **loss and impact became kindling for insight and resiliency.**

This data is a snapshot, showcasing how artists and cultural workers feel at a pivotal point in time. Perhaps more importantly, this data also tells us how our community wants to feel in the future. And this is an opportunity for all industries that touch or overlap with the arts to do better – businesses who employ artists, foundations who give money, communities who want to partner, state leaders that want to enact change, and even Arts Councils who support and advocate for the community.

We're grateful for the honesty and vulnerability shared by our survey respondents. Our hope is that these stories shed light on the struggles artists and arts organizations' staff in the region face, not just as cogs in the arts and culture industry, but as human beings.

Our industry cannot thrive if the artists at its center are not supported. This data amplifies the need for the industry to be more intentional, authentic, and expansive in its financial support of artists and their work. It is our hope that you will join the Arts Council in the continued support of artistic excellence and valued human experiences that artists share through their artistry.

Dr. Veronica Morgan-Lee
Board Chair, Greater Pittsburgh Arts Council

Mitch Swain
CEO, Greater Pittsburgh Arts Council

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Report Purpose and Research Methods

Project Purposes

Every two years, the Greater Pittsburgh Arts Council administers online surveys to artists and arts and culture organization personnel in Greater Pittsburgh. The surveys explore the challenges, accomplishments, and aspirations of arts and culture community members, as well their views on the fairness of the local arts system, the balance of arts and non-arts work, financial health, arts audiences, and optimism about the future.

This year's survey also provided space for respondents to share what has been lost and what has been gained in the wake of the COVID-19. Over two years after its onset, the pandemic continues to affect day-to-day operations and activities for artists, arts organizations, and their audiences. The survey collected both quantitative and qualitative data on these impacts.

Scope and Methods

The 2022 Community Survey project included two separate digitally distributed questionnaires: one for individual artists and one for arts administrators working at arts and culture organizations (also called cultural workers). The artist survey was distributed to the Arts Council's artist member list, and non-member artists could request to take the survey through a form embedded in social media posts, newsletters, and other emails. The organization survey was distributed widely via e-blasts to Arts Council mailing lists, social media posts, and communications to participants in Arts Council peer networks and working groups. Our goal was to hear from as many respondents as possible, including multiple perspectives from within the same organizations.

To define the project scope and goals, Arts Council staff developed a series of research questions for each survey.

Artist Survey Research Questions

1. How has artist quality of life changed since 2018 in terms of ability to access basic needs (housing, health insurance, living wage, etc.)? What changes might be attributed to COVID-19?
2. What are the biggest barriers to artists' career advancement and success?
3. How do artists perceive access to opportunities/funding/exposure? How do perceptions vary for new vs. experienced artists?
4. How does access to opportunities vary across disciplines and other lines of difference?
5. How has the perception of equity in funding changed for BIPOC artists?

Organization Survey Research Questions

1. How has the financial health of organizations changed since 2018 (considering the COVID-19 pandemic) and what factors appear to be associated with these changes?
2. What trends can be identified in quality-of-life measures and career outlooks for cultural workers, and how do these experiences and opinions vary by position level, department, or other lines of difference?
3. How has the perception of equity in funding changed for BIPOC organizations?
4. What trends are we seeing in organizational policies that aim to make organizations and their workplaces more diverse, equitable, inclusive, and accessible?

These research questions guided what survey questions were kept, added, or removed from the 2016 and 2018 survey instruments. They also guided response analysis and how that analysis is represented and prioritized in this report. Both surveys included mixtures of single choice and multi-select multiple choice questions, as well as open-ended comment and response opportunities.

Responses and compensation

The Arts Council believes in compensating artists for their labor. Thanks to the generous funding of the Henry L. Hillman Foundation, artist respondents received \$15 in compensation for their response (an approximate rate of \$30-\$45/hour based on survey length). Cultural workers who submitted contact information were entered into a raffle for one of 10 \$50 gift cards. Direct compensation was not offered on an individual basis for the organization survey due to common organizational policies preventing additional compensation for tasks completed during work hours. It was generally expected that cultural workers would complete the survey during work hours.

The Arts Council collected responses between mid-May and mid-June 2022.

Data cleaning and validation

Before analysis, the team cleaned and validated both surveys' responses to ensure the most accurate, fair representation of its results. We excluded responses submitted from zip codes outside of Southwest PA and responses from organizations outside of the sector (where the organization's work was reported as exclusively "Non-arts/Non-humanities"). For organization COVID-19 impact reporting, we also excluded "dupe" responses, defined as probable multiple responses from the same organization based on similarities across discipline, budget, staff size, and more. This de-duping process ensured that COVID impact data wasn't skewed by multiple responses from a single organization; however, "dupe" responses were not excluded from any other sections of analysis.

Limitations

Despite efforts to collect responses from a diverse array of respondents including discipline, experience, budget size, and individual demographics, we cannot know whether our respondents or their answers are fully representative of the Greater Pittsburgh arts and culture sector. Where possible, we have included comparisons to local and regional data. We have also noted where our survey results depart from other established data sources, including the stories shared with us through everyday work at the Arts Council and in the arts community.

We should also note that comparisons made for subgroups including BIPOC artists, BIPOC cultural workers, BIPOC organizations, and emerging artists were analyzed based on small sample sizes, often under 30. We believe that it's important to report differences and disparities for these groups as we receive them; however, small sample sizes likely mean that our data does not fully capture the breadth experiences and opinions held by the people within these communities.

Definitions

A full list and description of terms defined for the purpose of organizing and communicating our findings can be found in the "Impact to Insight: Findings from the 2022 Arts Community Survey" summary report at PittsburghArtsCouncil.org/research.

Organization of this Report

Like “Impact to Insight: Findings from the 2022 Arts Community Survey,” this technical report first details data from the artist survey, followed by data from the organization survey. Unlike the summary report, which covered only major findings related to our research questions, this technical report outlines the answers received for each question in both the artist and organization surveys. In most cases, the question data is ordered in the same way it appeared in the surveys. Because we asked for respondent race, gender, ability, and LGBTQ+ identification information at the end of each survey, that information was combined with other demographic information from the beginning of the survey to complete the “Who Responded” sections of the Artist and Organization sections of this report.

ARTIST SURVEY

Who Responded

Artist Type/Role (check all that apply)		
Discipline	Percent	Count
An independent artist	90.83%	208
A creative	44.54%	102
An artist affiliated with a specific arts organization	15.28%	35
Part of an arts co-op, collective, performance group, etc.	8.73%	20
The owner of an arts business	16.16%	37
An artist entrepreneur	10.04%	23
An artist activist	19.65%	45
An arts administrator	8.73%	20
A teaching artist or arts educator	31.44%	72
Other (please specify)	3.49%	8

“Other” included: registered architect, curator, event organizer, visual art researcher, archivist/art historian, and specifications of other categories.

Arts Discipline (check all that apply)		
Disciple	Percent	Count
Dance	8.73%	20
Music	11.79%	27
Opera	2.62%	6
Musical Theatre	5.24%	12
Theatre (dramatic, comedy, mime, puppet, etc.)	11.35%	26
Storytelling	9.61%	22
Visual Arts: 2-dimensional (graphics, painting, etc.)	55.90%	128
Visual Arts: 3-dimensional (sculpture, installation, etc.)	19.21%	44
Design Arts (architecture, graphic, fashion, etc.)	16.59%	38
Crafts (clay, fiber, metal, wood, etc.)	20.09%	46
Photography	19.65%	45
Media Arts (film, audio, video, etc.)	11.79%	27
Literature (fiction, non-fiction, poetry)	12.66%	29
Interdisciplinary	6.55%	15
Folk/Traditional Arts	4.37%	10
Humanities	4.80%	11
Multidisciplinary	10.48%	24
Non-Arts/Non-Humanities	0.00%	0

Comments included:

- "I make metal jewelry"
- "Also holography"
- "Playwright"
- "Underwater photography"
- "Writer, mainly"
- "Easel and panel painting"
- "I am a visual artist (2d) as well as a scenic artist for the performing arts [...]"
- "Puppetry"
- "Traditional and non-traditional art practices"
- "Social Practice"
- "Basketry"

Years Lived in Greater Pittsburgh Region		
	Percentage	Count
Less than one year	2.91%	6
1-2 years	2.43%	5
3-5 years	12.62%	26
6-10 years	12.62%	26
10-15 years	10.19%	21
15+ years	52.43%	108
Other (please specify)	6.8%	14

“Other” responses included: various specific time ranges larger than 15 years.

Length of Artistic Practice in Pittsburgh		
	Percent	Count
Less than one year	2.91%	6
1-2 years	3.40%	7
3-5 years	21.84%	45
6-10 years	23.30%	48
10-15 years	14.56%	30
15+ years	28.64%	59
Other (please specify)	5.34%	11

“Other” responses included various specific time ranges larger than 15 years.

Which of the following best describes your race or ethnicity? Check all that apply.		
	Percent	Count
American Indian or Alaska Native	0.49%	1
Asian or Asian American	3.41%	7
Black or African American	8.29%	17
Hispanic or Latinx	1.95%	4
Middle Eastern or North African	1.46%	3
Native Hawaiian or Pacific Islander	0.49%	1
White or European	71.22%	146
Multi-racial	6.82%	14
Prefer not to answer	4.39%	9
Another race or choose to self-identify*	2.93%	6

Self-identifications included Eastern European Jew, Middle Eastern and white, Sicilian/Irish-Scots/French American, Indian, some Cherokee heritage

Which of the following best describes your gender? (Select one answer)		
	Percent	Count
Woman	52.68%	108
Man	38.05%	78
Non-binary	3.41%	7
Agender	0.00%	0
Gender fluid	0.98%	2
Gender queer	1.46%	3
Prefer not to answer	2.93%	6
Prefer to self-describe	0.49%	1

Self-describe response indicated the word "I'm"

Do you identify as part of the LGBTQ+ community?		
	Percent	Count
Yes	19.02%	39
No	75.12%	154
Prefer not to answer	5.85%	12

Do you identify as transgender?		
	Percent	Count
Yes	2.44%	5
No	94.63%	194
Prefer not to answer	2.93%	6

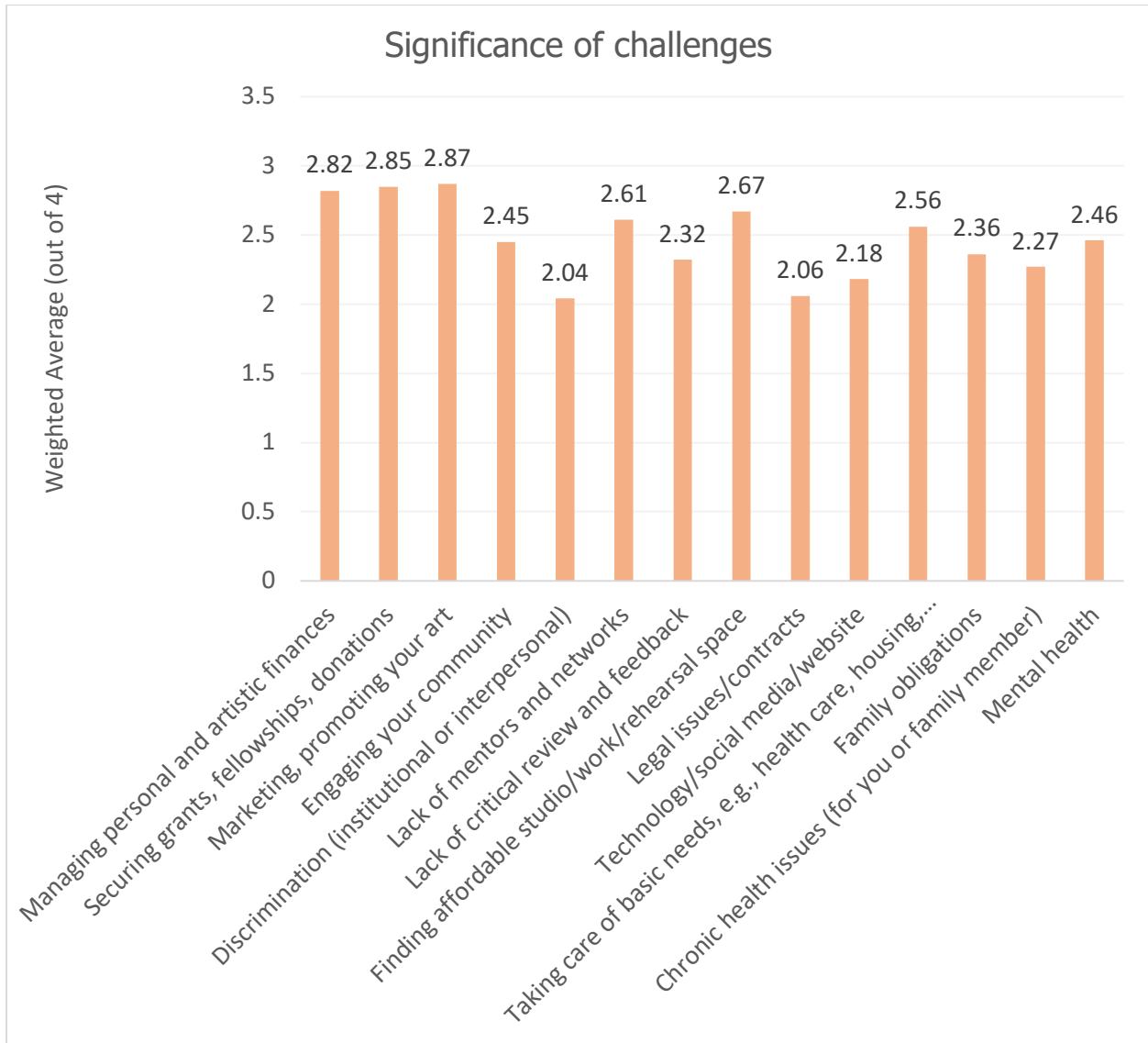
Do you identify as a person with a disability (a sensory, physical, mobility, health or age-related, cognitive, mental health, or other impairment or medical condition)?		
	Percent	Count
Yes	21.46%	44
No	69.76%	143
Prefer not to answer	7.32%	15
Prefer to self-identify	1.46%	3

Self-identifications included chronic health issues, ADHD, and “mental health diagnosis but it is not disabling currently”

Artist Challenges and Living Conditions

Significance of Challenges and Barriers

Artists were asked to “rate the significance of challenges and barriers you face in being an artist” from the list in the table below on a scale from “less significant” (scoring of one point) to “extremely significant” (scoring of four points). There was also a “don’t know/not applicable” option, which was not scored. The following chart demonstrates the weighted average scores for each barrier/challenge out of a maximum score of four points.



Comments included:

- “Low or no pay for arts work at reputable local organizations. This includes curatorial work, teaching artist work, project management, etc. No pay increases for experience, education etc. after many years of doing the same work in the Pittsburgh area.”
- “As neurodivergent, queer, sober, parent artist, I am mostly perceived as typical (while not actually so). This creates challenges in networking, especially for femmes expected to interact

in certain ways in order to receive the same level of respect amongst male peers. I have found this combination of traits does not translate well to establish oneself in an art community that often centers around large loud gatherings, that often involve alcohol and the elevation of mostly male artists.”

- “As an artist who doesn’t reside in Pittsburgh, but about 45 minutes east, I’m not aware of or included in many art opportunities. I have no network for support. I don’t know any other artists and don’t know how to make connections either with other artists or with someone who could help me get my art out in front of people.”
- “I don't think I have enough opportunities to show my work outside of shows that I personally organize. I would love to see more calls for art.”
- “Successful & experienced 25 year career in arts administration / studio art (based in New York City & internationally) did not translate into similar opportunities with arts orgs in Pittsburgh.”
- “Being able to reliably meet financial obligations for living would ease almost all other problems.”
- “Having grant writing challenges”
- “Most of them are financial, and digital (marketing, promoting art)”
- “Lack of money, is essentially, a lack of time to devote to my artistic practice.”
- “Housing so therefore I am staying with family and I am cramped in a small space where I am able to create and that's very limited bigger space for creation I would say.”
- “Balancing new motherhood with my art, mental health”
- “Resources around building a brand as an artist, the business aspect of art, engaging the media, time management between creative and business tasks”

Differences by Race

When compared to the top five challenges and barriers for the average of all artists, the top five challenges and barriers for BIPOC artists shared several similarities and a few differences. Notable differences include: BIPOC artists’ top-weighted item was “securing grants, fellowships, and donations,” and “taking care of basic needs” was present in the top five list for BIPOC artists (whereas it did not make the top five for all artists).

Top 5 Challenges and Barriers: All Artists	Weighted score (out of 4)
Marketing, promoting your art	2.87
Securing grants, fellowships, donations	2.85
Managing personal and artistic finances	2.82
Finding affordable studio/work/rehearsal space	2.67
Lack of mentors and networks	2.61

Top 5 Challenges and Barriers: BIPOC Artists	Weighted score (out of 4)
Securing grants, fellowships, donations	3.24
Managing personal and artistic finances	3.22
Finding affordable studio/work/rehearsal space	3.07
Marketing, promoting your art	2.96
Taking care of basic needs	2.95

Differences for Emerging Artists

Emerging artists (defined as those practicing art in Pittsburgh for five years or less) also rated “securing grants, fellowships, donations” as their greatest challenge/barrier. “Marketing, promoting art” was the second highest challenge, and the rest of the top five list mirrored that of the average for all artists.

Change Over Time

Many of the top five artist challenges/barriers have been identified as such consistently since 2016. The most notable difference is that “lack of mentors and networks” has replaced “taking care of basic needs” in the top five challenges/barriers for 2022. Below, shaded cells denote presence in the top five.

Significance of Challenges/Barriers (maximum weight of 4)			
	2016	2018	2022
Securing grants, fellowships, donations	2.93	2.85	2.85
Marketing, promoting your art	2.71	2.84	2.87
Managing personal and artistic finances	2.68	2.51	2.82
Engaging the community	2.31	2.40	2.45
Discrimination (interpersonal or institutional)	1.99	1.94	2.04
Lack of mentors and networks	2.03	2.34	2.61
Lack of critical review and feedback	2.11	2.23	2.32
Finding affordable studio/work/rehearsal space	2.37	2.51	2.67
Legal issues/contracts	-	1.99	2.06
Technology/social media/website	2.11	2.05	2.18
Taking care of basic needs	2.43	2.45	2.56
Family obligations	2.21	2.27	2.36
Chronic health issues	-	-	2.27
Mental health	-	-	2.46

Artist Sources of Income

The 2022 survey results showed that selling art was the most commonly named way artists make a living in Greater Pittsburgh. This does not suggest that artists make the highest proportion of their income from selling art. It simply suggests that over one-third of artists make at least part of their income this way. This is a change from 2018 where a greater proportion of respondents reported making income through teaching. Below, shaded cells denote presence in the top five.

Which of these income sources currently support your living expenses? Check all that apply.					
	2016	2018	% Change from 2016	2022	% Change from 2018
Selling art	45.67%	35.33%	-10.34%	37.20%	5.29%
Working full-time	33.07%	35.93%	2.86%	31.88%	-11.27%
Working part-time	20.47%	22.75%	2.28%	28.02%	23.16%
Multiple part-time jobs	22.05%	-	-	14.01%	-
Teaching	40.16%	40.72%	0.56%	30.43%	-25.27%
Independent contractor	37.80%	33.53%	-4.27%	31.88%	-4.92%
Partner or family support	21.26%	17.96%	-3.30%	28.02%	56.01%
Living on savings	-	10.18%	-	0.00%	-100.00%
Looking for work	10.24%	8.98%	-1.26%	0.00%	-100.00%
Other	14.17%	16.17%	2.00%	13.53%	-16.33%

“Other” included: public program support (various programs), child support, licensing and/or royalties, retirement income, rental income from real estate.

Household and Individual Income

The chart below shows the spread for annual household and individual incomes for all respondents. In this sample, there were no significant differences across race or gender, though it is possible differences do exist at a population level.

	Artist Annual Household Income	Artist Annual Individual Income
Less than \$10,000 per year	4.04%	18.41%
\$10,000 - \$24,999 per year	11.11%	20.90%
\$25,000 - \$49,999 per year	17.17%	25.37%
\$50,000 - \$99,999 per year	34.85%	29.85%
\$100,000 - \$200,000 per year	27.78%	3.98%
More than \$200,000 per year	5.05%	1.49%

Differences for Emerging Artists

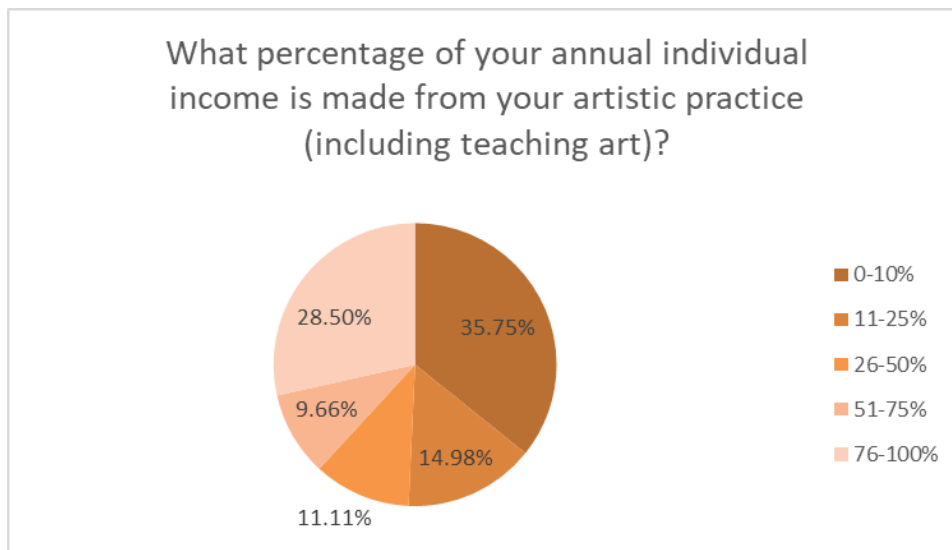
Emerging artists were more likely to earn individual incomes in the lowest two brackets, with 61.5% of this group reporting individual incomes of under \$25,000.

Changes Over Time

The chart below demonstrates how artists have reported their household and individual incomes from 2016 to 2022. These represent averages for all artists. As noted in the summary report, the 56% rise in artists earning under \$10,000 is concerning. The Arts Council does note that this number was nearly as high in 2016 (17.65%). Because of inflation, the Arts Council would hope to see an overall downward trend in artists reporting incomes in the lowest bracket, which has not yet been the case.

Household and Individual Incomes Over Time						
	2016		2018		2022	
	Household	Individual	Household	Individual	Household	Individual
Less than \$10,000	4.92%	17.60%	1.88%	11.80%	4.04%	18.41%
\$10,000 – 24,999	17.21%	34.40%	14.37%	28.81%	11.11%	20.90%
\$25,000-49,999	22.13%	32.00%	26.25%	28.81%	17.17%	25.37%
\$50,000-99,000	35.25%	12.00%	33.75%	24.22%	34.85%	29.85%
\$100,000-200,000	18.03%	3.20%	20.00%	3.73%	27.78%	3.98%
More than \$200,000	2.46%	0.80%	3.75%	0.62%	5.05%	1.49%

Percentage of Income Earned from Artistic Practice



Differences by Race

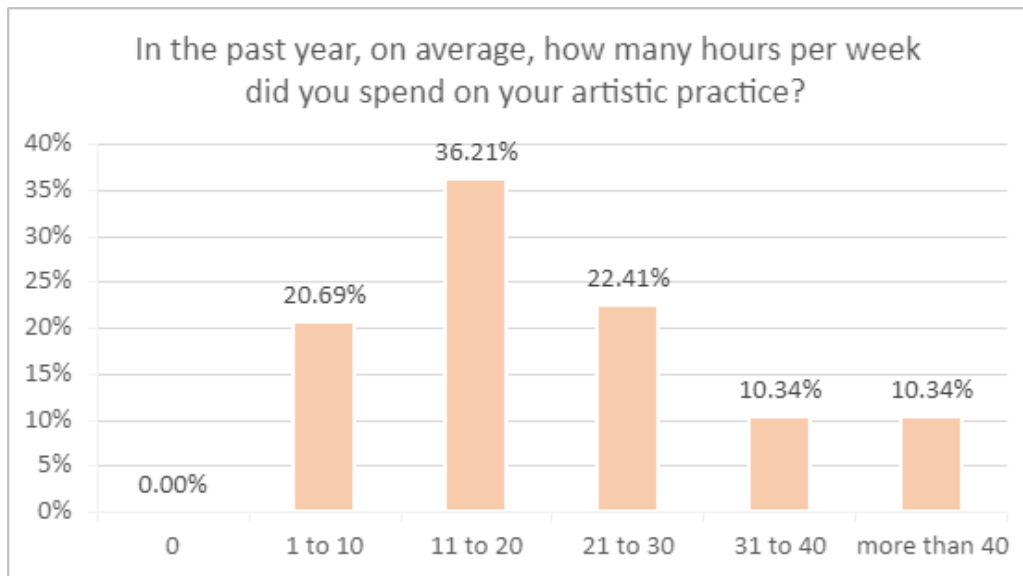
BIPOC artists were more likely to make 0-10% of their income from their art (44.68%) and less likely to make 76%-100% of their income from their art (19.5%) compared to the average.

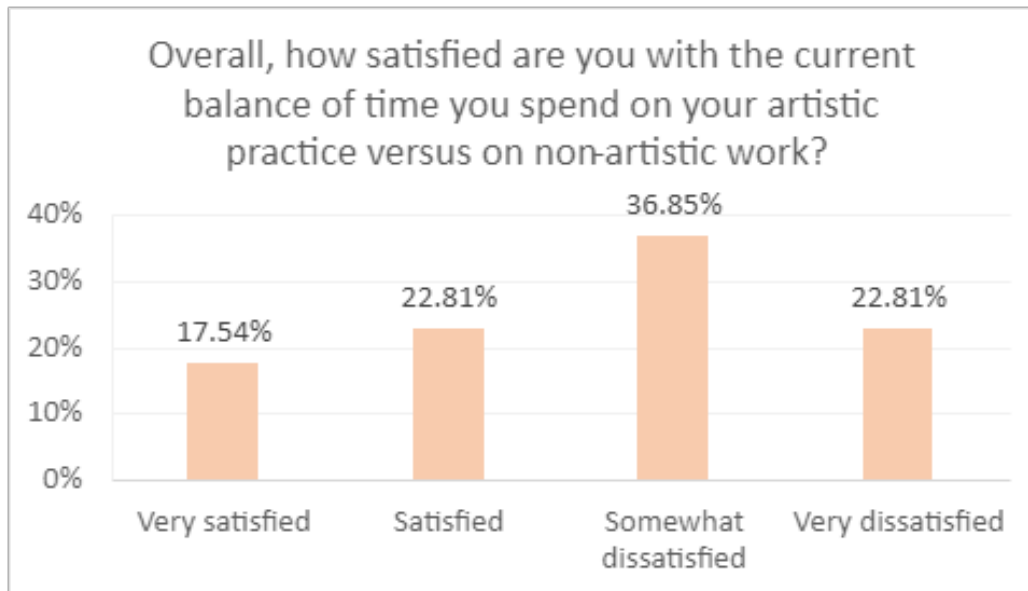
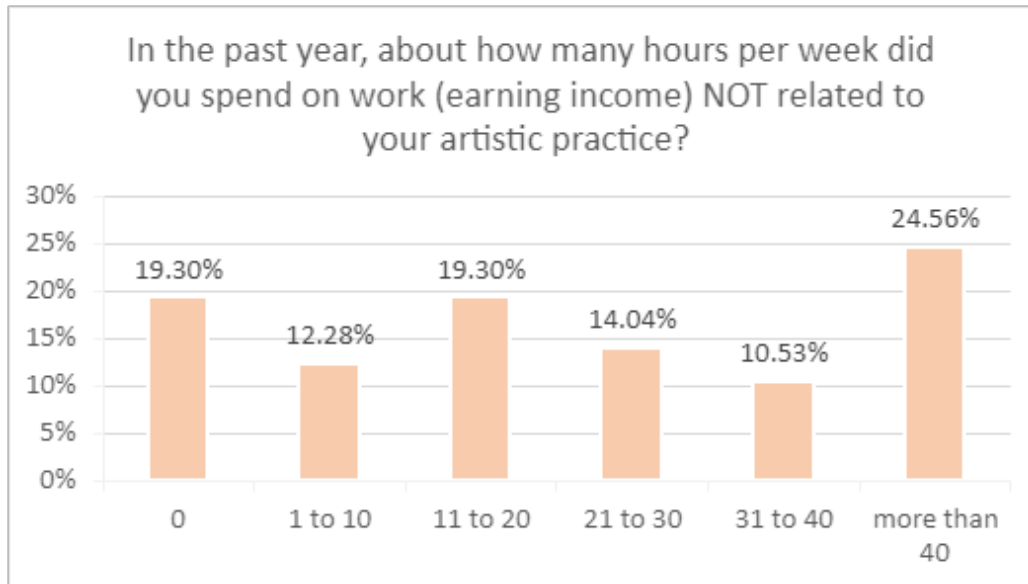
Differences for Emerging Artists

Emerging artists were slightly more likely to make 0-10% of their income from their art (39.66%) and less likely to make 75-100% of their income from their art (10.69%) compared to the average.

Hours Spent on Artist Practice vs. Non-Artistic Work

About a quarter of artists report working 40 or more hours a week on work not related to their artistic practice. Over half report being either somewhat or very dissatisfied with their current balance of artistic and non-artistic work. The charts below demonstrate answers for an average of all artists.





Comments included:

- "Teaching takes time and energy which takes that away from the time/energy one has to write. The ideal world, I would make all my income from my artistic practice (writing)."
- "People underestimate what an artist can truly accomplish if they had the time to dedicate to their art. Having to work full time on top of being a full time artist is SO difficult."
- "I find it very challenging to prioritize time for art on top of working 40 hours a week, trying to socialize, focus on physical health, and cleaning/errands. Right now my art income covers costs and a little extra - if I were able to create a higher income from art I could re-balance how much time I spend there and on non-artistic work. But as a newer artist - I find what time I do have to create is often directed into so many different directions - applications, admin work, creating work specific to CFA's and less time on creating itself."
- "Need health insurance, so need full time job, so less time to develop artistic practice to support myself. We need universal Healthcare [...]"

- “My full-time job takes up so much of my time and energy. Artistic work makes so little money, and opportunities for well paying artistic work is sparse and inconsistent. Acquiring grants is such a gamble. I run a small grass-roots organization and want to consistently be producing performances, and that’s only been possible with consistent money from my full-time job, so I feel like my hands are tied. I kind of hate my full-time job and desperately want to have a richer artistic life.”
- “Because I cannot afford to hire our outsource help for many tasks, I’m solely responsible for all business and marketing efforts (from accounting and filing tax reports, to designing and maintaining multiple websites and social media accounts, and everything in between) -- so, it leaves very little time for me to do the actual creative work.”

Comparison Over Time

More artists report spending over 40 hours per week on non-artistic work compared to 2018 (24.56% vs. 15.66%).

Differences by Race

Compared to the average, BIPOC artists were less likely to say they were “satisfied” with the balance of artistic and non-artistic work (13.04%) and over half reported that they were “dissatisfied” (52.17%). BIPOC artists report being “very satisfied” and “very dissatisfied” at similar proportions to the average.

Differences for Emerging Artists

Emerging artists were slightly more likely to report they were “very satisfied” (17.54%) and less likely to report they were “satisfied” (22.81%) with their balance of artistic and non-artistic work compared to the average.

Funds and Other Resources to Produce Work (In the Last Year)

Self-funding was the most cited source of funding for artist respondents. This has remained consistent since 2016. Artist fees/contracts were a significantly less commonly cited source of support for artistic work compared to previous years. Below, shaded cells denote presence in the top five sources for each year.

In the last year, where did you get funds and other resources to support your artistic projects? Check all that apply.					
	2016	2018	% Change from prev.	2022	% Change from prev.
Self-funding	81.75%	74.40%	-8.99%	79.23%	6.49%
Patrons/donors	21.43%	12.50%	-41.67%	12.08%	-3.36%
Grants	20.63%	16.67%	-19.20%	14.98%	-10.14%
Residencies	14.29%	11.90%	-16.72%	8.21%	-31.01%
Corporate Sponsorship	1.59%	2.98%	87.42%	2.42%	-18.79%
Crowd-sourced fundraising	8.73%	2.98%	-65.86%	1.93%	-35.23%
Family	19.05%	17.26%	-9.40%	20.77%	20.34%
Artist fees/contracts	42.86%	40.48%	-5.55%	26.57%	-34.36%
None	-	10.12%	-	8.70%	-14.03%
Other	8.73%	10.71%	22.68%	8.21%	-23.34%

Differences Among Groups

BIPOC Artists were notably more likely to report residencies as a source of funding compared to the average (16.33% vs. 6.92%). No other clear differences were noted across race, ability, or length of time practicing in Pittsburgh.

Average Number of Grants Applied for and Percent of Grants Awarded

In 2022, artists reported applying for an average of 3.52 grants in the past two years and being awarded a grant 33.31% of the time.

Differences Among Groups

BIPOC artists reported similar rates of grant application and grant awards (3.28 and 35.88%). Emerging artists had much lower rates of grant application (1.07) and awards (12.34%).

Funding From Outside of Pittsburgh

Have you ever been funded by a foundation or public agency from outside of the Greater Pittsburgh region?		
No	85.42%	164
Yes (please specify)	14.58%	28

“Yes” answers included:

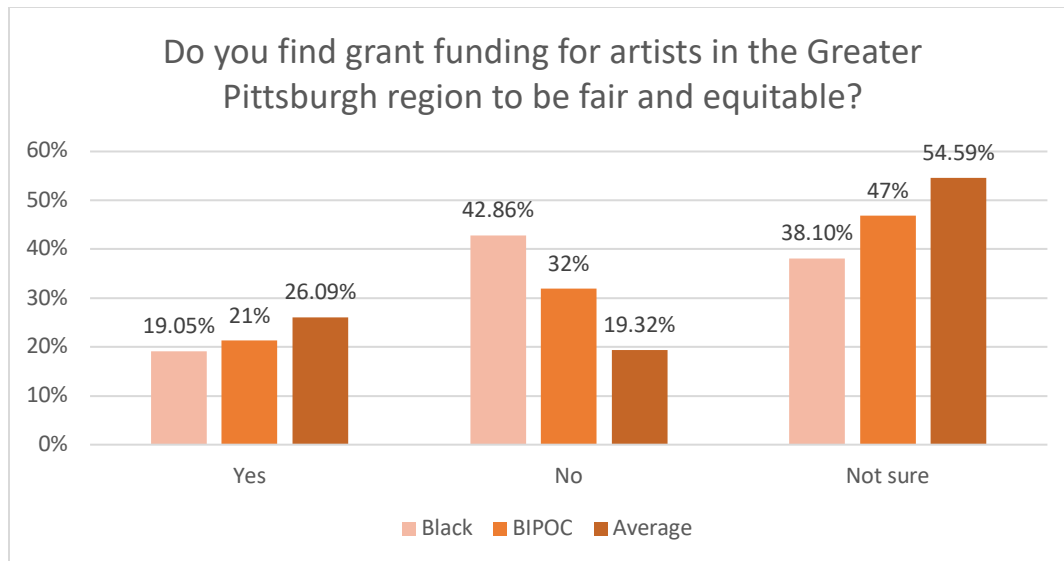
- Pennsylvania Council on the Arts
- Mid Atlantic Arts Foundation
- National Endowment for the Arts
- Small Business Administration
- National Endowment for the Arts
- Other private and public foundations
- Other local and regional arts councils

Differences Among Groups

BIPOC artists and emerging artists were less likely than the average to say “yes,” they had been funded by a foundation or public agency from outside of the region (5.26% and 7.84% respectively).

Perceptions of Equity in Funding

This is the third time the Arts Council has published data on perceptions of equity in arts funding. This is the first time that we have added the option “not sure” to the question. This option was added this year so that we could mark the question as “required” without introducing noise into the data. Below are the responses for an average of all artists, BIPOC artists, and Black artists. We specifically filtered the data for Black artists in this section because of a record of tracking funding equity perception among Black artists specifically and distinct and measurable differences in funding equity perception among Black artists compared to the average of all BIPOC artists.



A sample of comments for each answer choice included is shown below.

Yes (total of two comments among this respondent group):

- "I've been pleased with what I've seen of the artists who have successfully secured funding from regional nonprofits. I feel like a lot of them need the money much more than I do, since I have a partner with a stable job and benefits. None the less, I'd like to be able to step up and do more work that's more ambitious in scale and materials."
- "When I used to apply and use grants I found it fair system."

No (total of 13 comments among this respondent group):

- "I think government grants should be done by lottery, to eliminate all possible bias. Once objective requirements are fulfilled, artists should be put into a pool of potential grantees. Foundations and private funders should be allowed to distribute funds as they wish."
- "I don't find the allocation of funding equitable at all. Opportunities for exposure have extended to BIPOC and LGBTQIA folks, but without commensurate pay."
- "I've noticed that it is the same people over and over again that get awarded for these grants. It is very difficult--at least in my opinion, to receive funding as a black woman in this city."
- "Two observations - there seem to be artists 'in the club' and artists outside the club. Second, the focus is on some artists of color or underrepresented groups that are treated merely as symbols. Many of the underrepresented artists in that class seem to be overlooked repeatedly in favor of the same "chosen" representatives."
- "I don't think there's enough money to go around and so that leads to unfairness. Historically, black artists have not been funded equitably. I think it's been a little better for women in the last decade, and I see the funding community trying to make up for the inequity for artists traditionally unrepresented and supported."
- "It doesn't seem attainable. Writing grants is not an easy thing to do so it feels out of reach for most artists."

Not sure (total of 24 comments among this respondent group):

- "I have never applied for a grant. I have very little time outside of my 60 hour work week to be able to work on large projects and I have a cognitive disability from past brain injury that makes reading applications tough so I tend to not even bother."
- "Likely bias influences, mostly artists who see the value ROI & with gumption get the most grants."
- "The grants and fellowships these days are too often so tiny as to not make it worth the paperwork in applying and then the follow-up paperwork adds to my disdain for grants. I also do not writing a grant to fit someone else's expectations of what I should be doing with my creative time as an artist. However, when I worked for a Museum, and did independent exhibitions, it made sense to write grants as in 5 years I wrote over \$100,000, and it made a difference."
- "I have not applied for grants as I have low confidence on the high amount of competition. Unsure whether grants are curated for specific niche projects or general purpose. Since I am more of a general artist - I have not thought applying would lead in any sort of success."
- "I'm not sure what the process is behind the scenes. I feel like my projects and grass-roots company is attractive for grant funding, but that hasn't yielded any results yet."
- "I've lived here a little under a year and haven't found opportunities that seemed like a good fit for me to apply for yet."
- "I know absolutely nothing about grant funding and don't believe it applies to me. Does it? What could a photographer like me even do with a grant? It would be amazing to travel and broaden my horizons and take beautiful photographs along the way but I cannot imagine a grant would be applicable for such a thing."

Change Over Time by Racial Group

Note: The answer choice "not sure" was not added until 2022 and is excluded from this analysis.

Do you find funding for artists in the Greater Pittsburgh region to be fair and equitable?							
		2016		2018		2022	
		%	Count	%	Count	%	Count
Yes	Black Artists	0%	0	40%	4	30.8%	4
	BIPOC Artists	21.1%	4	35.7%	5	40.0%	10
	Avg of all Artists	22.35%	19	45.8%	38	57.5%	54
No	Black Artists	100%	12	60%	6	69.2%	9
	BIPOC Artists	78.9%	15	64.3%	9	60.0%	15
	Avg of all Artists	77.65%	66	54.2%	45	42.6%	40

Housing

What type of housing do you live in?		
	Percentage	Count
Rent an apartment	16.75%	34
Rent a house	10.34%	21
Own a house	57.64%	117
Live/work space	0.49%	1
Live with family	11.82%	24
Transitional	0.49%	1
Other (please specify)	2.46%	5

“Other” answers included three additional responses describing a live/work space, one response describing a college dorm, and one response describing living with a partner.

Change Over Time

In 2022, there was a notable increase in artists reporting that they “live with parents/family” as shown in the chart below.

What type of housing do you live in?			
	2016	2018	2022
Own a house	59.52%	58.02%	57.64%
Rent a house	11.11%	9.26%	10.34%
Rent an apartment	19.05%	22.84%	16.75%
Live with parents/family	2.38%	2.47%	11.82%
Live/work space	1.59%	3.70%	0.49%
Transitional	1.59%	-	0.49%
Other	4.76%	3.70%	2.46%

Differences by Race

Compared to the average, BIPOC artists were more likely to rent an apartment (30.4% vs. 19.2%) and less likely to own a house (40.3% vs. 61.4%).

Transportation

What forms of transportation do you use? Check all that apply.		
	Percent	Count
Public bus	34.67%	69
ACCESS para-transit van	2.01%	4
Trolley/train	7.04%	14
Bicycle	18.59%	37
Personal car	86.93%	173
Zip car/Uber/Lyft, etc.	13.57%	27
Skateboarding	2.01%	4
Walking	36.18%	72
Other (please specify)	2.51%	5

“Other” included: scooter, plane, train, family cars

Change Over Time

As shown below, a lower proportion of artists reported utilizing public buses in 2022. Zip car/Uber/Lyft usage rates were also down from 2018 but in line with usage rates in 2016.

What forms of transportation do you use? Check all that apply.			
	2016	2018	2022
Public bus	43.65%	43.03%	34.67%
ACCESS para-transit van	-	1.82%	2.01%
Trolley/train	6.35%	7.88%	7.04%
Bicycle	21.43%	21.82%	18.59%
Personal car	85.71%	89.09%	86.93%
Zip car/Uber/Lyft	15.08%	23.64%	13.57%
Skateboarding	1.00%	0.61%	2.01%
Walking*	-	-	36.18%
Other	15.08%	11.52%	2.51%

****Added answer choice in 2022***

Artistic Education

How did you, or do you, learn about your artistic practice? Check all that apply.		
	Percent	Count
Self-taught	62.80%	130
High school	30.92%	64
Pre-college	9.18%	19
Art school/conservatory	19.81%	41
College/university (undergraduate)	53.62%	111
College/university (graduate)	22.71%	47
Classes at arts organizations	32.85%	68
Master/mentor	20.29%	42
Other (please specify)	8.21%	17

“Other” included: YouTube, online classes, other internet/website sources, parent-guided instruction, ancestors, residencies, comic books, peers, college electives.

Differences Across Groups

Analysis by discipline and length of time practicing in Pittsburgh did not yield notable differences across groups. This question was not analyzed for differences across race or time.

Insurance and Bank Accounts

Do you have . . . (Check all that apply)?		
	Percent	Count
Health insurance	89.37%	185
Savings account	77.78%	161
Checking account	80.68%	167
Pension	17.87%	37
Retirement account	37.68%	78
Home insurance	47.34%	98
Renters' insurance	15.94%	33
Business insurance for your artistic practice	16.91%	35
Will	20.29%	42
Life insurance	35.27%	73
Health savings account	11.59%	24
One or more investment accounts	18.36%	38

Comments included:

- “For my entire artistic career, I relied on my spouse's health insurance, until I went on Medicare, as all of my income was/is self-employed or part-time without benefits. The musicians union has a pension plan, and other retirement savings has come from being frugal.”
- “Not stable / gig economy”
- “100% of my financial stability comes through my partner. His business frankly subsidizes my artwork.”
- “Wish I knew more about investing safely”
- “all insurance is through my spouse’s job”
- “We do have a savings account but cannot afford to put money into it. Health insurance has always been self-provided, I've never been offered insurance through any work I do.”
- “Health insurance is free/Medicaid.”

Differences Across Race

BIPOC artists were less likely than the average to report having life insurance (25.5% vs. 35.3%) as well as investment accounts (8.5% vs. 18.4%).

Differences Over Time

The proportion of artists reporting having checking accounts decreased by almost 17 percentage points in 2022. Other slight decreases were seen in various categories of insurance coverage.

Do you have . . . (Check all that apply)?			
	2016	2018	2022
Health insurance	94.40%	92.84%	89.37%
Savings account	75.20%	80.37%	77.78%
Checking account	96.80%	97.55%	80.68%
Pension	14.40%		17.87%
Retirement account	43.20%	58.90%	37.68%
Home insurance	-	58.28%	47.34%
Renters insurance	-	20.86%	15.94%
Business insurance for artistic practice	-	17.79%	16.91%
Will	28.00%	31.29%	20.29%
Life insurance	-	-	35.27%
Health savings account	-	-	11.59%
One or more investment accounts	-	-	18.36%

Social Safety Net Program Utilization

Which of the following do you utilize? Check all that apply.	Percent	Count
Supplemental Nutrition Assistance Program (SNAP/EBT benefits)	12.83%	24
Medicaid	20.32%	38
Cash assistance (TANF)	3.74%	7
Public Housing and Housing Choice Vouchers (Section 8)	3.74%	7
Low-Income Home Energy Assistance (LIHEAP)	5.35%	10
NAMS/CARR (Community Assistance and Refugee Settlement)	0.00%	0
Assistance or loans from friends/family	12.83%	24
None of the above	71.12%	133

Differences Across Groups

Which of the following do you utilize? Check all that apply.	All Artists	BIPOC Artists	Emerging Artists
Supplemental Nutrition Assistance Program (SNAP/EBT benefits)	12.83%	21.95%	21.15%
Medicaid	20.32%	29.27%	32.69%
Cash assistance (TANF)	3.74%	4.88%	5.77%
Public Housing and Housing Choice Vouchers (Section 8)	3.74%	7.32%	5.77%
Low-Income Home Energy Assistance (LIHEAP)	5.35%	12.20%	3.85%
NAMS/CARR (Community Assistance and Refugee Settlement)	0.00%	0.00%	0.00%
Assistance or loans from friends/family	12.83%	14.63%	21.15%
None of the above	71.12%	60.98%	55.77%

Changes Over Time

Which of the following do you utilize? Check all that apply.	2016	2018	2022
Loans from family/friends	54.17%	46.67%	12.83%
Medicaid	29.17%	26.67%	20.32%
Supplemental Nutrition Assistance Program (SNAP/EBT)	20.83%	18.33%	12.83%
Cash Assistance (TANF)	-	-	3.74%
Public Housing and Housing Choice Vouchers (Section 8)	-	-	3.74%
Low-Income Home Energy Assistance (LIHEAP)	12.50%	5.00%	5.35%
NAMS/CARR	-	1.67%	-
None	-	-	71.12%
Other	33.33%	36.37%	-

Satisfaction with Financial Situation

As shown below, there have not been significant changes in financial situation satisfaction since 2016.

Overall, how satisfied are you with your current financial situation?	2016	2018	2022
Very satisfied	7.94%	12.80%	10.24%
Satisfied	28.57%	35.98%	34.63%
Somewhat dissatisfied	44.44%	34.15%	35.12%
Very dissatisfied	19.05%	17.07%	20.00%

Comments included:

- “Because of my irregular income, I've not been able to get a home loan.”
- “I know we're the lucky ones. We are educated, white homeowners. We are doing fine.”
- “It's either a good job or enough time for art. Haven't been able to have both.”
- “It's hard with rise in everything.”
- “Barely cover bills”
- “I'm grateful for what I have. Things always haven't been this good. But I'm not settling.”
- “Tired of being in this position where I'm living paycheck to paycheck.”
- “I would much rather be making my living strictly from my art as opposed to my day job.”
- “Student loans are the biggest burden but also this year has drained our family savings and security. It's been rough.”
- “I keep ‘spending money to make money’ and am not making enough to pay the bills. I basically am paying for my art expenses with my income but depending on a dwindling savings to pay my other bills.”
- “I want one job that pays me what all my little jobs 7 days a week pay.”
- “I'm satisfied with my overall financial situation, but not how I'm earning it (in a full time job that doesn't leave much time for my own art).”
- “I can only do this job because I am dependent on family help and support. It's worth it to me, because it's my dream and they are extremely supportive and willing, but I wish I could do this job and be independent. That dependence isn't a great feeling.”
- “The only reason I am ok is because so have an incredible private client- but any day that work could stop and I'll be dead in the water. I work very hard as a public artist and the amount that PGH pays for public art vs other cities is insane. I really need to get out of here!”

Differences Across Race

BIPOC artists were more likely to report being “very dissatisfied” with their financial situation (26% vs. 15.2%).

Artist Life Impacts from COVID-19 Pandemic

Artists were asked an open-ended question: “how has your life (both as an artist and as a human) changed since the onset of the COVID-19 pandemic? How have the past two years impacted you?” We received 138 answers, which were analyzed for common themes. The three most common themes were **1) loss of work, income, opportunities, 2) more time spent on art, and 3) isolation**. Comments could (and often did) touch on multiple themes. A sample of color-coded comments are shared below. Comments have been lightly edited, primarily to remove identifying information.

- “It’s been downright depressing. From March 2020 to March 2021, I played one concert, and had no performances of my compositions. **Calendar 2021 had only 2 [performances]; normally that number would be 30-70.** Converting teaching materials to online format ate up absurd amounts of time for an inferior end result. And **general malaise from the political environment & social isolation didn’t nurture creativity...**”
- “I’ve done a lot **more work than I had in past years**. My work is mainly mental health related and I found myself making much more art and doing a lot more writing to amplify the lived experiences of the mentally ill.”
- “My **earnings have been reduced by 66%**. I work more and earn less.”
- “I have been lucky enough to be able to spend **more time creating** & have had more interest in my art however I have had **less money to make art than ever before.**”
- “It’s been extremely stressful. **Multiple periods of unemployment**, unable to collect unemployment because I could not demonstrate consistent income from my art business which was impacted by the pandemic.”
- “I moved to Pittsburgh right before COVID hit, and with everything closed down, I was **isolated from other artists and opportunities in the city**. COVID probably set me back two years, but at the same time, it did **allow me more time to focus on my artwork**. Very catch-22.”
- “I was **let go from my job** in 2020 then lost apartment the next year.”
- “I used up most of my savings during the last two years, because I was **not able to teach or do events.**”
- “**Income loss** was the greatest impact (-50% in 2 years).”
- “**I didn’t do any in person shows between 2020 and 2022.** It also made me feel **disconnected from the greater [artistic discipline] community.**”
- “**Business has been way down**, but I’ve been eligible for various relief programs, so it’s been ok overall. I like having a work-life balance, so less work has just forced me to focus on other things and relax a little.”
- “**Fewer live performances, fewer direct in-person interactions with artists and audiences**, more chance via Zoom to encounter other artists and audiences at least superficially.”
- “Everything being put on pause **allowed me focused time for creating new work**. Mostly [artistic discipline], but also [artistic discipline] with my small ‘pod’ of collaborators. Also having a lot of experience in site-specific performance, I was fairly easily able to adapt to pandemic restrictions and still put on live, safe performances in non-traditional spaces. **I did a lot of work to be ready to hit the ground running when things got a bit safer**, and so far it’s been paying off.”
- “I **lost my job** when the pandemic started. Also, the residency I was planning on attending at a college in [different state] was canceled due to the pandemic. I supported my [family member] with childcare when schools shut down [...]”

- **“I lost everything because of covid.** I was forced from my home and lost the access to resources needed to create art. **I no longer have the space I need to create.** My mental health has only gotten increasingly worse the longer I am unable to create.”
- “It really messed up my artistic practice and fulfillment. **I went from working at 2 studios and making work for many hours a week to doing the minimum.** I went back to school and now have a master’s degree in art education, but it was at the cost of my time as an artist. I’m now trying to **put back together years of networking,** being a teaching artist, and making work while full time.”
- “I had just launched a design business right before lockdown, and it has been **mostly at a halt until this Spring.** I have needed to live on savings because I have some health issues that made it a risk to work in the public. Besides the hospitality, and food industry being greatly affected, (who are much of my target audience) there were, and still are issues with the supply chain that effect design projects, and that has made some difficulties concerning the work with my manufacturers, printer, etc. **Not to mention the social isolation.”**

Mental health impacts, in conjunction with or as a result of the themes illustrated above, were also commonly shared. BIPOC artists mentioned mental health impacts at a higher proportion than the average of all artists. Some of these comments included:

- “More exhausted, physically and mentally. More grateful for friends, even though I don’t see them as often as pre-COVID. More grateful for my artistic practice as a means of escape from the world.”
- “I have a lot of internalized fear and trauma relating to how the arts industry completely collapsed in March 2020. I have a constant fear - rational or otherwise - that each job I get will be my last and that, despite my current job security, I will lose my full-time job with no notice because I was furloughed from it less than two months after starting. The past two years have helped me focus on the aspects of my life that are truly important - my personal and professional well-being, balancing work and life, not allowing my value to be exploited - and the industry seems slow to respond to societal change in views on labor.”
- “[...] my relationship with my [person] has disintegrated, as my mental health. [...] I can’t find a therapist that will accept Medicaid. I’m stuck. I’m stuck [...]”
- “Covid was pretty tough for me. From early 2020 until about February to March of this year I made next to no art at all. I had periods of anxiety and poor health, but even when I was well I couldn’t find the motivation to create.”
- “Worsened mental health and greater awareness of the importance of mental health.”

Value of Artist Programs & Services

The top two programs and services based on weighted ratings of value were grants for artistic creation and performance/exhibition opportunities. Connection to artists/art places outside of Pittsburgh and workshops on topics of interest to artists tied for third position. Fiscal sponsorship was rated as fifth. These weighted averages had a maximum score of four.

Challenges and Barriers

Please indicate how valuable each of the following programs and services are, or would be, to you. (Please rate at least 8 items)						
	Extremely Valuable	Very Valuable	Fairly Valuable	Less Valuable	Don't Know/ Not Applicable	Weighted Average
Fiscal sponsorship	39.50%	24.00%	20.00%	8.00%	8.50%	3.04
Studio, rehearsal, or performance space rental	36.63%	18.81%	14.36%	16.34%	13.86%	2.88
Home ownership assistance	24.75%	12.63%	22.22%	16.67%	23.74%	2.6
Technology or equipment rental	24.24%	29.29%	19.19%	20.71%	6.57%	2.61
Career assistance/coaching	37.13%	22.28%	24.26%	9.90%	6.44%	2.93
Grants for artistic creation	57.28%	22.82%	11.17%	5.83%	2.91%	3.36
A campaign encouraging people to buy local art (performance and visual)	41.46%	26.34%	21.46%	9.27%	1.46%	3.01
Emergency funds for artists	32.67%	27.72%	20.79%	11.39%	7.43%	2.88
Information or events about health care and housing	22.00%	17.00%	22.00%	26.50%	12.50%	2.39
Teaching artist opportunities	29.70%	28.71%	20.79%	14.85%	5.94%	2.78
Accounting/financial management services	26.37%	24.88%	24.38%	14.43%	9.95%	2.7
Performance/exhibition opportunities	49.75%	27.59%	11.33%	7.39%	3.94%	3.25
"A seat at the table"--how and where to get involved with boards, committees, or advocacy	31.16%	27.14%	22.61%	14.57%	4.52%	2.78
Support for collaboration/development of new artistic works	39.41%	25.12%	21.18%	10.84%	3.45%	2.96
Residencies	39.71%	23.04%	17.16%	12.75%	7.35%	2.97
Connection to artists/art places outside of Pittsburgh	42.03%	28.50%	20.77%	6.76%	1.93%	3.08
Touring information	17.35%	15.82%	25.51%	20.92%	20.41%	2.37
Mentorship from other artists	36.63%	24.26%	23.76%	11.39%	3.96%	2.9
Workshops on topics of interest to artists	38.61%	32.67%	22.28%	4.46%	1.98%	3.08

Comments included:

- "Finding out where to get affordable health care (that's not through the city). I make too much money at my full time job but it doesn't provide health insurance."
- "Grant opportunity to support my work as an independent documentary filmmaker. Also, marketing my work is very hard in Pittsburgh."
- "Free continuing instruction/learning"
- "How to sell more art. Vetted resources lists, easy access obvious locations of these resources that are maintained."
- "FISCAL SPONSORSHIP!!!"
- "It was listed here, but want to reiterate SPACE, SPACE, SPACE. Affordable rehearsal and performance spaces. What I hear from most working artists, and it's definitely true for me: we know how to make our work, we have our projects ready to go and we have our collaborators, we just need space to do it in (and of course money, which funds space rental). I really don't need a Zoom workshop on financial planning (no offense intended!), I just desperately want space to do my work in, if I had to prioritize one or the other."
- "These things are all valuable- but done in Pittsburgh- with Pittsburgh people- to a cyclical Pittsburgh economy that will end up hitting a wall- it ends up being a waste of time- this is coming from an artist, programmer, and administrator. All sadly."
- "Market research to narrow down your target audience, marketing coaching. Building your artist brand to create a differentiator. Growing audiences on social media, how to start and grow your mail list. Introductions to the media (newspaper, local magazines, tv morning shows) Workshops on elevator speech, speaking about your art, public speaking to be able to eloquently talk about your art."

Differences Across Race

BIPOC artists' top five most valuable programs services were: 1) Connection to artists/art places outside of Pittsburgh," 2) Grants for artistic creation, 3) Performance/exhibition opportunities, 4) Career assistance/coaching, and 5) Studio, rehearsal, or performance space rental. These demonstrate several departures from the average of all artists.

Change Over Time

This question was previously phrased as "what other programs/services could GPAC or other providers offer to artists?" The question phrasing was changed so that this question could be better utilized by other organizations that serve the region's artists. The data from 2018 is thus not 100% comparable because of the phrasing. However, "grants for artistic creation" and "performance/exhibition opportunities" were rated numbers one and two in 2018. "Fiscal sponsorship" was also highly rated in 2018.

Artists in Greater Pittsburgh

This section began with two questions about length of time the artists had lived and practiced art in the Greater Pittsburgh region. Those question breakdowns can be found in the “Who Responded” section of this report.

Reasons for Moving to Pittsburgh

If you moved to Greater Pittsburgh in the last 15 years, what were your reasons? Check all that apply.		
	Percent	Count
Job	17.58%	32
Education	17.03%	31
Artistic Opportunities	20.33%	37
Partner or significant other	17.03%	31
Does not apply	45.60%	83
Other*	13.19%	24

***Other responses included (most topics shown here were noted by multiple respondents):**

- “Diversity”
- “Family / aging parents”
- “family, lower cost of living”
- “I was priced out of my former city [. . .]”
- “I love the area”
- “My wife got a job at [a local university]”
- “Cost of living; abundance of water”
- “access cultural venues”

Plans to Stay or Leave

If you moved to Greater Pittsburgh in the last 15 years, what were your reasons? Check all that apply.		
	Percent	Count
Leave within a year	2.91%	6
Leave whenever an opportunity makes it feasible	13.11%	27
I'm planning to stay	66.99%	138
Not sure	16.99%	35

Comments included:

- "I want to stay, but our political climate and policies against bodily autonomy and safety have me considering a move to a different country."
- "Up to now, at least, Pittsburgh has been very affordable for an urban area, where classical/contemporary musicians need to locate in order to have sufficient work opportunities to support a career. Many players are able to make it work by freelancing with orchestras or ensembles in Wheeling WV and Canton or Youngstown OH which are all manageable drives. And as a touring hub, 65% of the country's population is within a long day's drive."
- "I feel like my time in Pittsburgh is coming to an end, but I am not sure where I would like to live next. I am a native [to a large Northeast city], so I'd like to go home but it may not be financially feasible."
- "I think Pittsburgh has a lot to offer, and I am finally getting to know like-minded people. I'm in the [discipline specific artist collective], and I think it's so cool to have found a group of artists who work in the same medium as me, with the same goals as me: lifting up [discipline] and finding more ways to exhibit and sell work."
- "I moved here in the 1990s from NYC I wanted to be a part of the potential that Pittsburgh could be. Although Pittsburgh is the darling of the media - the eds and meds sector and growing tech - as for the arts it's a lot harder to find reasonable space to work and exhibit. Sales are down for local art in my opinion, the overall community has lost hubs like the Pittsburgh Filmmakers and Center for the Arts and some centers like Silver Eye are more nationally focused. Local music is not celebrated the whole scene seems discounted."
- "I have tried to get my workout in the community for many years and been somewhat successful with that, however, I'm so busy working trying to keep my 'head above water' that there's not been time to devote enough energy and time to self-promotion."
- "I moved back here from [college] with the hopes of buying a house, which seems less plausible by the minute. My job prospects here haven't been great either."
- "Because of my design business, I might need to relocate to be near a city that is less conservative, and more progressive in their interior design taste."
- "I love this city, its people, its aesthetic, its beauty...I really don't want to leave."
- "It seems like there isn't enough theater to sustain a community of serious, professional artists. There's a leadership void."
- "I plan on going back to school for my MFA, which may require I leave Pittsburgh, but I'd like to return if I do leave."
- "I will be here as long as my mother is. After that, probably not. The community of successful artists is very closed. The same people receive grants and opportunities over and over a lot."

Optimism about the Future in Pittsburgh

As shown below, the level of artist optimism about their futures in Pittsburgh has stayed consistent since 2016.

Do you feel optimistic about your future as an artist in Pittsburgh?			
	2016	2018	2022
Yes	74.10%	74.10%	74.27%
No	25.90%	25.90%	25.73%

For transparency, there were 83 comments on this question. The following selection illustrates some of the common themes:

- “Not enough resources here to support a diverse, active community of artists on a consistent basis.”
- “Because of subject matter I find my art isn’t acceptable in many areas of Pittsburgh and I don’t see that changing terribly in the future. I’ve been here 25 years and I’m not going to stop creating but 90% of my work has been printed outside of the US and I feel the subject matter is just too subject to stigma here.”
- “I am presuming that some semblance of pre-Covid concert schedules will return, although I'm concerned that many of the hundreds of small-town presenters of art music in WV, OH, MD and western NY may have "gone under" during the pandemic years [...]"
- “I can’t make connections. I don’t live in the city. I’m older. I don’t know any other artists. I feel like people don’t understand me here.”
- “I’m hoping to grow more of a community here and I believe the audience for local art will grow.”
- “I learned to set my own goals and objectives to be not beholden to any cultural climate. I do not try to fit any current scene. Living as an artist - the observation, the making, the process, the research, and when possible, the presentation/ exhibition of work is what interests me [...] My home studio is almost finished so there are few places I would rather be in the world, except for visiting other studios/workshops that would not be feasible to incorporate.”
- “[...]In May [2022] I sold more than I ever had at any previous show, and I feel like I have more support now than I did in the past.”
- “I’m unsure if I will ever be able to achieve financial stability through the artwork— but confident that I will keep trying and finding new opportunities more and more frequently.”
- “A big part of why I moved to this area was because of the thriving arts community. I haven't quite gotten my bearings yet in it, but I'm hopeful that I will!”
- “Art is going well, but my mental health has taken a great toll since living here. As a black woman, it's becoming harder and harder to take care of my immediate needs (like housing, health) being in PGH even though my art is flourishing here so far.”
- “There are barely any music business professionals here. Barely any labels - the ones that are here can't truly help you. Barely any tour managers (especially for hip-hop/pop artists) etc. It's just not the city to make it as a music artist.”
- “I'm starting to feel like I've reached a ceiling of what I can do in Pittsburgh as a Black artist living in Pittsburgh.”

- “The cost of Living is low compared to other cities, but art scene is very conservative as to purchasing by public. In other words, art seems very tame and not risky as to content. Art over the couch decoration.”
- “I feel the greater Pittsburgh region lacks opportunities with substantial outcome. Compared to Manhattan or Los Angeles there are far fewer art-based events that would entice collectors to travel here. I feel that limits artists of this region and forces them to have to travel if they want their work to be seen in a larger light.”

Differences Across Race

BIPOC artists were less likely to feel optimistic about their future in Pittsburgh (47.51% yes, 52.49% no) compared to the average of all artists.

Issues for the Arts and Culture Community to Address for a Healthy Future

The survey included an open-ended question that asked respondents to “please identify any issues that the arts and culture community must address to ensure a healthy future. Examples might be greater visibility, leadership, equity and inclusion, audience development, accessibility, and government relations, among others.

Based on analysis of 102 answers, the following three themes emerged most often. A sample of comments associated with these themes are shared below.

1. Equity & Inclusion (23.53% of responses)

- “Equity and Inclusion in the form of distinct funding, production, professional development opportunities, and patronage reserved for new and emerging artists.”
- “A true understanding of equity. There are opportunities, collaborations, and residencies in abundance. Curators have also stepped their game up. Folks just ain’t getting paid well.”
- “Equity & inclusion are primary concerns. As a mature artist, I find it very frustrating that those of us over 55 are not included in so many of the opportunities like funding for projects, programming, teaching, exhibiting and presenting art in the region.”
- “Stop promoting and enshrining cisgender white men in the arts. Give queer and Black artists more of a voice, a constant seat at the table, and the ability to showcase their works. Avoid tokenism, as that makes the entire movement seem hollow and performative.”

2. Audience Development (19.61% of responses)

- “To me this city feels like a small town sometimes. People are more influenced by word of mouth than advertising, and they often don't want to pay what something is worth to create. It's hard to build a market for your art here, unless it's related to a sports team or a bridge.”
- “Audience development is key. Create opportunities for the public to mingle and get to know the artists of our region. Have free galley talks with good. Invite the public in at a happy hour talk, etc.”
- “There are many vendor markets, but it is HARD to find buyers of fine art-- people who want to buy originals, people willing to spend more for large pieces, etc. [...]”

- “A suggestion for audience development would be setting up larger scale art fairs to attract art collectors from outside of the state [...]”

3. Visibility & Exposure (16.67% of responses)

- “Greater visibility is something that simply can't be overdone, especially for classical/contemporary music. For individual performing artists/ensembles, for composers, for the field in general. The Cultural Trust obviously sees its mission as promoting downtown arts. Not an unworthy goal, but there are many performing groups who work in other parts of the city due to cost or just appropriateness of the venues - but they border on invisible to the general public.”
- “Greater visibility for art markets like Handmade Arcade.”
- “Greater visibility for artists of all types, demonstrating how important our contributions are to society, and furthermore, why we deserve to be paid more to secure our financial futures and independence. Let's make the "starving artist" trope a thing of the past.”
- “Definitely greater visibility. The Pittsburgh art scene has great potential to rival other major cities yet the avenues for artists to show their work and gain recognition are severely lacking.”

Other common mentions included funding and accessibility. Note: responses could be tagged with multiple themes, and many topics mentioned that are not detailed here (such as marketing, lack of venues, and more) intersect with some of the above themes.

ORGANIZATION SURVEY

Who Responded

The following charts detail the demographic information for the 136 organization survey responses. Some questions were multi-select (noted where applicable). Not all respondents answered all demographic questions, so counts of responses are included in each chart.

What is your organization’s primary discipline(s)? Check all that apply.		
	Percent	Count
Dance	16.18%	22
Music	23.53%	32
Opera	5.15%	7
Musical Theatre	11.03%	15
Theatre (dramatic, comedy, mime, puppet, etc.)	20.59%	28
Storytelling	8.82%	12
Visual Arts: 2-dimensional (painting, graphics, etc.)	32.35%	44
Visual Arts: 3-dimensional (sculpture, installations, etc.)	27.94%	38
Design Arts (architecture, fashion, etc.)	8.82%	12
Crafts (clay, fiber, metal, wood, etc.)	16.91%	23
Photography	17.65%	24
Media Arts (film, audio, video, etc.)	25.00%	34
Literature (fiction, non-fiction, poetry)	8.82%	12
Interdisciplinary	10.29%	14
Folk/Traditional Arts	5.88%	8
Humanities	5.88%	8
Multidisciplinary	19.12%	26
Non-Arts/Non-Humanities	2.21%	3

What is your organization's primary institution type? Check all that apply.		
	Percent	Count
Performing Group (dance, theatre, music, etc.)	32.35%	44
Performance Facility	18.38%	25
Art Museum	16.18%	22
Gallery/Exhibit Space	22.79%	31
Cinema	2.94%	4
Literary Press/Magazine	2.21%	3
Fair/Festival	5.15%	7
Arts Center	17.65%	24
Arts Council/Service Organization	6.62%	9
Arts Education	30.88%	42
Educational Institution	12.50%	17
Foundation	1.47%	2
Health Care Facility	0.74%	1
Religious Organization	0.00%	0
Seniors' Center	0.74%	1
Parks and Recreation	0.74%	1
Government Agency	0.00%	0
Media	3.68%	5
Social Service Organization	3.68%	5
None of the Above	2.21%	3
Other	18.38%	25

“Other” included the following: community space, membership organization, unspecified arts businesses, Africa centered and culture preservation, world music, art therapy, retail shops, arts consulting, presenting organizations, affordable studio space, arts studio facility & professional development org.

Respondents by Org Budget Size	Percent	Count
Small (Less Than \$250K)	34.58%	37
Medium (\$250K-\$999K)	15.89%	17
Large (\$1M-\$9.9M)	17.76%	19
Very Large (More than \$10M)	13.08%	14
Unknown	18.69%	20

Is your organization’s work and/or top leadership primarily representative of a particular race, ethnicity, national tradition, LGBTQ+ group, disability community, or other identity?		
	Percent	Count
No	67.65%	92
Yes (please specify)	33.82%	46

“Yes” answers included 18 identifying as LGBTQ+ and 14 representative of BIPOC leadership or BIPOC-focused work (8 of which specify Black and/or African Diaspora). The rest of the responses specified that their organizations were representative of white leadership.

About how many years has your organization been in existence?	Percent	Count
Less than one	1.48%	2
1	1.48%	2
2	5.19%	7
3 - 5	9.63%	13
6 - 10	9.63%	13
11 - 20	17.78%	24
21 - 30	15.56%	21
More than 30	39.26%	53

Does your organization have:	Percent	Count
501 (c) 3 status?	72.06%	98
a fiscal sponsor?	10.29%	14
I don't know	8.82%	12
Other (please specify)	8.82%	12

“Other” included: B-corp, LLC, corporation, unspecified for-profit, unspecified non-profit, start-up organization seeking 501(c)3 status, public school, and status unknown

Which of the following best describes your race or ethnicity? Check all that apply.	Percent	Count
American Indian or Alaska Native	2.06%	2
Asian or Asian American	0.00%	0
Black or African American	5.15%	5
Hispanic, Latinx, or Spanish origin	6.19%	6
Middle Eastern or North African	1.03%	1
Native Hawaiian or Pacific Islander	0.00%	0
White or European	68.04%	66
More than one race*	5.15%	5
Other self-identification**	3.09%	3
Prefer not to answer	9.28%	9

**Note: This question was incorrectly formatted and did not include an option to check more than one box as the question text suggested. To maintain the integrity of the data as it was reported to us, we noted self-identifications of “biracial” or “more than one race” in its own row titled “more than one race.” This row was not an option in the survey. Even where biracial identities were specified by respondents (i.e., “I am both Black and white”), we did not redistribute self-identifications into racial categories so as not to assume how those respondents might have identified under different circumstances.*

***Other self-identifications included: European/Spanish and other comments not specifying racial identity*

Which of these best describes your gender?	Percent	Count
Woman	59.79%	58
Man	22.68%	22
Non-binary	7.22%	7
Agender	0.00%	0
Gender fluid	2.06%	2
Gender queer	2.06%	2
Prefer not to answer	6.19%	6
Other/self-identify	0.00%	0

Do you identify as a member of the LGBTQ+ community?	Percent	Count
Yes	27.84%	27
No	60.82%	59
Prefer not to answer	11.34%	11

Do you identify as transgender?	Percent	Count
Yes	8.25%	8
No	84.54%	82
Prefer not to answer	7.22%	7

Do you identify as a person with a disability?	Percent	Count
Yes	27.84%	27
No	59.79%	58
Prefer not to answer	10.31%	10
Prefer to self-describe*	2.06%	2

**Self-descriptions included ADHD (neurodivergent) and chronic anxiety.*

Organization Department (check all that apply)	Percent	Count
Executive Leadership	39.53%	51
Artistic/Curatorial	25.58%	33
Finance	14.73%	19
Diversity, Equity, Accessibility, Inclusion	20.16%	26
Human Resources	10.85%	14
Development/Advancement	26.36%	34
Marketing/Communications	23.26%	30
Guest Services and/or Sales	6.98%	9
Programming	21.71%	28
Education	22.48%	29
Community Outreach/Engagement	21.71%	28
Facilities, Operations, or Production Management	9.30%	12
Visitor Experience/Front of House	13.95%	18
Research/Evaluation	10.08%	13
Event or Facility Rentals	6.98%	9
Not listed (please specify)	6.20%	8

"Not listed" included project management, public housing, therapy/counseling, artists, and library services.

Which of these best describes your current position level?	Percent	Count
Executive/Senior Leadership (including Vice President)	29.46%	38
Director	27.13%	35
Manager	17.83%	23
Individual Contributor (Associate, Coordinator, Specialist, Analyst)	14.73%	19
Entry Level	3.88%	5
Intern	0.00%	0
Volunteer	1.55%	2
Other (please specify)	5.43%	7

“Other” included: information facilitator, teaching artists (non-entry-level), independent contractor, teacher, artists, and assistant director.

Is your position currently part time or full time?	Percent	Count
Part time	31.78%	41
Full time	68.22%	88

Individual Worker Detail

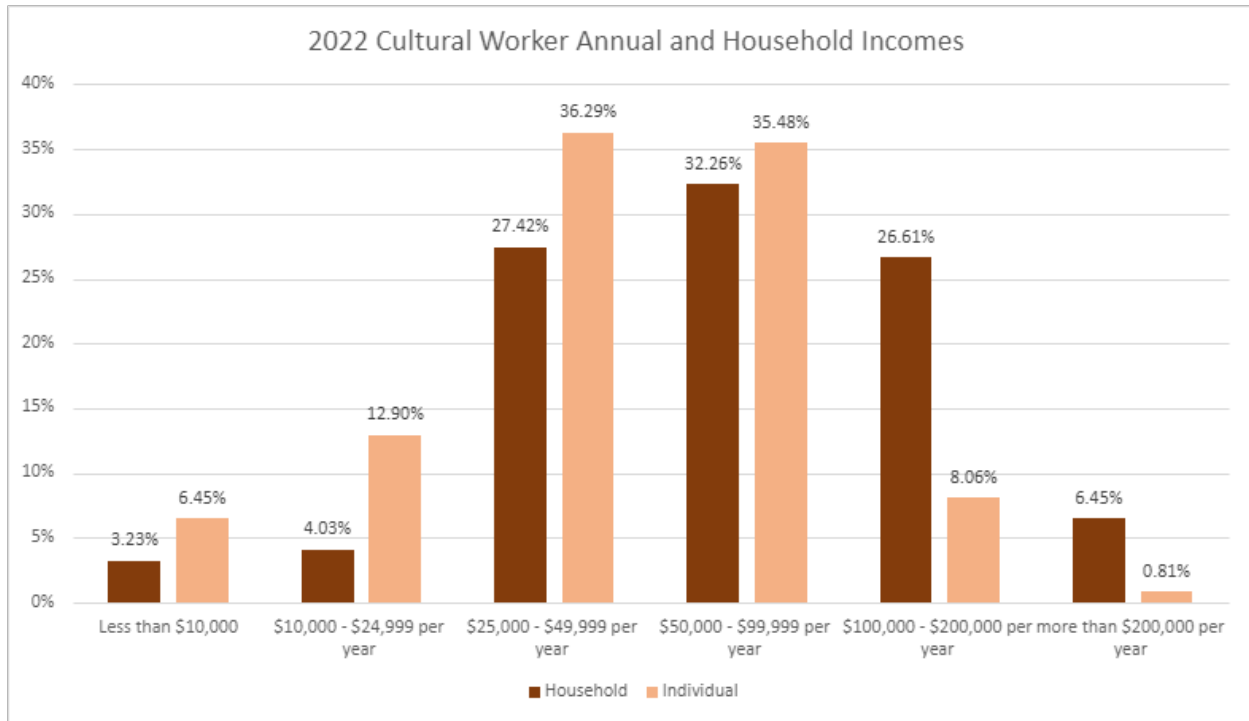
The first three questions of this section (as it appeared in the survey) asked for department, position level, and part time vs. full time work and are shown in the previous “Who Responded” section.

Benefits

Which of these benefits does your organization offer as part of your current position? Check all that apply.					
	All respondents	501(c)3 orgs only	Full time workers only	Workers in orgs with budgets >=1mil %	Workers in orgs with budgets <1mil %
Health insurance	49.22%	60.87%	70.11%	93.94%	24.53%
A retirement plan	42.97%	50.00%	58.62%	81.82%	20.75%
Pension	7.03%	3.26%	8.05%	6.06%	7.55%
Paid parental or family leave	28.91%	34.78%	39.08%	51.52%	16.98%
Life insurance	26.56%	29.35%	36.78%	54.55%	11.32%
Health savings account	21.09%	27.17%	31.03%	54.55%	5.66%
Paid vacation and/or personal time off	58.59%	69.57%	80.46%	90.91%	39.62%
Paid sick leave	53.13%	60.87%	68.97%	84.85%	33.96%
I'm not sure	6.25%	4.35%	3.45%	0.00%	7.55%
Other (please specify)	28.91%	25.00%	16.09%	0.00%	45.28%

“Other” responses included 37 comments stating that no benefits were offered.

Annual Household and Individual Income



Differences Between Groups

Differences between groups by race, ability, department, and position level were analyzed. No notable differences or correlations were observed except for correlations between higher position levels and higher individual incomes.

Worker Priorities

When considering job and career options, how important to you are each of the following?						
	Not at all important	Slightly important	Moderately important	Important	Very important	Weighted average
Personal interest in/passion for the work that you do	0.00%	3.10%	11.63%	21.71%	63.57%	4.46
Organizational culture	1.55%	2.33%	12.40%	33.33%	50.39%	4.29
Flexibility in work setting or hours (i.e., the option to work from home, the option to set your own hours)	0.78%	3.88%	17.83%	30.23%	47.29%	4.19
Wages/pay	0.79%	3.17%	15.87%	42.86%	37.30%	4.13
Benefits	4.80%	8.00%	20.80%	32.00%	34.40%	3.83

Other priorities from the comments included:

- “Career advancement and opportunities to learn”
- “Work life balance”
- “Location”
- “Regional career opportunities for my partner”
- “Connection to long-term career goals”

General comments included:

- “I would be willing to take a pay cut if i was being provided health insurance through my job.”
- “I want to have a career that leaves a tangible and positive impact on how people understand and digest visual culture.”
- “My priorities when considering job/career options is what will let me effect change in a positive and sustainable way, while also maintaining a dignified standard of living.”

Differences Between Groups

BIPOC respondents and those who identified as having disabilities rated flexibility in work setting or hours as having greater proportional importance compared to other priorities on average.

(Respondents with Disabilities) When considering job and career options, how important to you are each of the following?						
	Not at all important	Slightly important	Moderately important	Important	Very important	Weighted average
Personal interest in/passion for the work that you do	0.00%	3.70%	29.63%	14.81%	51.85%	4.15
Organizational culture	3.70%	0.00%	18.52%	29.63%	48.15%	4.19
Flexibility in work setting or hours (i.e., the option to work from home, the option to set your own hours)	0.00%	7.41%	14.81%	18.52%	59.26%	4.3
Wages/pay	0.00%	3.70%	11.11%	48.15%	37.04%	4.19
Benefits	3.70%	11.11%	33.33%	18.52%	33.33%	3.67

Comments included:

- “I’d love to have the luxury to care more about organizational culture, but I have to prioritize pay/benefits to survive.”
- “I took a pay cut to have a more balanced work and family life and an office culture that is supportive and not combative. However, I don’t enjoy that I had to take a pay cut in order to have those benefits.”
- “Work life balance, organizational maturity, financial stability”

(BIPOC Respondents) When considering job and career options, how important to you are each of the following?

	Not at all important	Slightly important	Moderately important	Important	Very important	Weighted average
Personal interest in/passion for the work that you do	0.00%	15.79%	15.79%	10.53%	57.89%	4.11
Organizational culture	5.26%	10.53%	21.05%	15.79%	47.37%	3.89
Flexibility in work setting or hours (i.e., the option to work from home, the option to set your own hours)	5.26%	10.53%	21.05%	10.53%	52.63%	3.95
Wages/pay	0.00%	16.67%	22.22%	27.78%	33.33%	3.78
Benefits	5.26%	21.05%	15.79%	26.32%	31.58%	3.58

Comments included:

- "I'd love to have the luxury to care more about organizational culture, but I have to prioritize pay/benefits to survive."
- "My work must be one that I'm passionate about offer a way for me to benefit others in a positive way."
- "Emotional capacity- how much of my heart will I need to give in order to do the work. how much will I have to fight internally within the organization for just practices."

Likelihood to Remain in the Field for the Next Two Years

How likely are you to remain working in the arts and culture sector for the next two years?						
	All respondents		BIPOC respondents		Respondents with disabilities	
Very likely	98	76.56%	14	73.68%	17	62.96%
Somewhat likely	16	12.50%	3	15.79%	4	14.81%
Neither likely nor unlikely	9	7.03%	2	10.53%	4	14.81%
Somewhat unlikely	2	1.56%	0	0.00%	1	3.70%
Very unlikely	3	2.34%	0	0.00%	1	3.70%

Comments included:

- "I founded [organization], so I am likely to stay. Also, I am 69 years old, and I am unlikely to move on to another organization."
- "Might have to get a new job. My biggest concern is my wages, especially now that inflation is wild."
- "It's the only sector I've ever worked in."

Differences Across Groups

The above chart shows that respondents with disabilities were less likely to report they were “very likely” and more likely to say they are “neither likely no unlikely” to stay in the sector. In addition, we analyzed for differences across employment level and department, and no significant differences were found.

Organizational Detail & COVID-19 Impact

At the beginning of this section of the survey, respondents were asked to provide operating budget information for their organization. This data is shown in the Who Responded section of this report.

In addition, to not overrepresent organizations that had more than one employee respond to the survey, effort was made to de-dupe organization responses for COVID-19 analysis. This was conducted by looking at series of similar answers across budget size, institution type, discipline, and other identifying information.

Operating Status

Which of the following describes your organization's current operating status?					
	All responses	Budgets <=\$1M	Budgets >\$1M	Performing arts	Visual arts
Operating at an increased capacity (more programs, staff, etc. than pre-pandemic)	19.42%	25.93%	9.09%	12.96%	34.15%
Operating at normal capacity (same programs, staff, etc. as pre-pandemic)	34.95%	29.63%	42.42%	40.74%	29.27%
Operating at reduced capacity (less programs, staff, etc.)	25.24%	25.93%	27.27%	29.63%	14.63%
Operating at modified capacity (different programs, staff, etc.)	12.62%	9.26%	18.18%	9.26%	12.20%
Merged with another organization	0.00%	0.00%	0.00%	0.00%	0.00%
Hibernating (suspended operations and programming)	0.97%	1.85%	0.00%	1.85%	0.00%
Permanently Closed/Defunct	0.97%	1.85%	0.00%	0.00%	2.44%
Other/ it's complicated (please describe)	5.83%	5.56%	3.03%	5.56%	7.32%

“Other/it’s complicated” responses included:

- “The 2021-22 season had less programming than pre-pandemic but the 2022-23 season is planned to have pre-pandemic programming capacity.”
- “increased programs but same staff --- burn out capacity.”
- “Modified capacity as well as different programs and staff members are implemented into the program/curriculum.”

Return to Pre-pandemic Attendance

Based on current trends, when would you estimate that attendance at your organization will return to pre-pandemic levels?					
	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Already back to/above 2019	23.66%	28.89%	12.50%	22.45%	57.89%
Next three months (May-Jul 2022)	4.30%	2.22%	6.25%	2.04%	5.26%
By the end of 2022	17.20%	20.00%	12.50%	18.37%	10.53%
Sometime in 2023	35.48%	28.89%	40.63%	36.73%	17.54%
Later than 2023	12.90%	8.89%	25.00%	14.29%	5.26%
Don't expect audiences to return to pre-pandemic level	1.08%	2.22%	0.00%	2.04%	0.00%
Other/ it's complicated (please describe)	5.38%	8.89%	3.13%	4.08%	3.51%

"Other/it's complicated" answers included:

- "Stopped delivering programs in the same way and have pivoted most of our resources away from the public. We won't have audiences for most of our work now. Still supporting artists."
- "Book sales are returning to pre-pandemic levels; however, costs have increased so most gains are being erased."
- "I don't imagine any audience will consistently hit pre-pandemic levels, as people seem less inclined to go out."

Fiscal Year End Status

How did your most recently completed (or nearly completed) fiscal year end?					
	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Deficit of more than 25% of total expenses	8.57%	12.00%	0.00%	15.00%	7.41%
Deficit of 11-25% of total expenses	17.14%	18.00%	15.00%	17.50%	18.52%
Deficit of 1-10% of total expenses	11.43%	12.00%	10.00%	12.50%	7.41%
Break-even	20.00%	20.00%	20.00%	22.50%	14.81%
Surplus of 1-10% of total expenses	31.43%	26.00%	45.00%	25.00%	37.04%
Surplus of 11-25% of total expenses	7.14%	8.00%	5.00%	0.00%	14.81%
Surplus of more than 25% of total expenses	4.29%	4.00%	5.00%	7.50%	0.00%

Note: These percentages exclude answers of "I don't know."

Change Over Time

How did your most recently completed (or nearly completed) fiscal year end?		
	2022	2018
Deficit of any size	37.14%	18.75%
Breakeven	20.00%	29.69%
Surplus of any size	42.86%	51.56%

Note: These comparisons were calculated excluding answers of “I don’t know,” so the percentages for 2018 will differ from those reported in the 2018 “Having Our Say, Revisited Technical Report.”

Days Cash on Hand

We asked respondents, “For approximately how many days could your organization function with the cash currently available in its reserves (Days Cash on Hand)?” Because this question was formatted as fill-in-the-blank, manual analysis was required to translate different answer formats into integers. We did not break down the data beyond finding basic averages.

The generally accepted “ideal” for Days Cash on Hand for an organization is 180 days. Organizations of all types approached or met this ideal. In particular, performing arts organizations exceeded this ideal on average, suggesting that higher deficit rates among this group were not due to poor financial management.

For approximately how many days could your organization function with the cash currently available in its reserves (Days Cash on Hand)?	
Type of Organization	Average Days Cash on Hand
Average of all responses	177 days
Budgets <\$1M	190 days
Budgets >\$1M	156 days
Performing arts	202 days
Visual arts	154 days

Consistency of Funds Available for Maintenance, Repairs

Since March 2020, how consistently have you had the resources to conduct necessary repairs, updates, or maintenance to your facility?					
	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Always	10.20%	13.33%	16.67%	15.15%	17.24%
Usually	25.51%	36.67%	43.33%	39.39%	31.03%
Sometimes	21.43%	23.33%	36.67%	33.33%	34.48%
Rarely	9.18%	20.00%	3.33%	9.09%	17.24%
Never	2.04%	6.67%	0.00%	3.03%	0.00%

Comments:

- “Immediate needs are covered, but many projects on the list”
- “We rent and have moved to a hybrid office set up. All home office supplies and furnishings have been the responsibility of the staff.”
- “We suffered a major equipment failure at a transmitter site in this current fiscal year and are working our way through the repairs and the expenses. It has negatively impacted our cash reserves in a significant way.”

Revenue Composition

Respondents were asked to report their organization’s average revenue composition “before the pandemic” as well as their revenue composition for the “current fiscal or most recently completed fiscal year (whichever is most appropriate).” This means the reported differences below are from the exact same sample of respondents/organizations.

	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Average % earned pre-pandemic	51.60%	51.90%	50.60%	47.16%	54.20%
Average % earned as of May/June 2022	44.00%	44.70%	43.00%	34.00%	54.70%
Average % contributed pre-pandemic	48.40%	48.10%	49.40%	52.84%	45.80%
Average % contributed as of May/June 2022	56.90%	56.80%	57.00%	66.00%	45.20%

Staff Reductions

Did your organization reduce staff during the pandemic?					
	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Yes	48.91%	34.04%	77.78%	51.02%	41.18%
No	51.09%	65.96%	22.22%	48.98%	58.82%

Note: For those that answered “yes,” the average staff reduction was 42.5%.

In comparison to your pre-pandemic staff size, how does your current staff size (actual or projected) compare?					
	All responses	Budgets <\$1M	Budgets >\$1M	Performing arts	Visual arts
Substantially smaller	7.94%	8.33%	7.41%	9.09%	11.54%
Somewhat smaller	23.81%	13.89%	37.04%	24.24%	15.38%
Same size or very similar size	44.44%	55.56%	29.63%	60.61%	26.92%
Somewhat larger	20.63%	22.22%	18.52%	6.06%	38.46%
Substantially larger	3.17%	0.00%	7.41%	0.00%	7.69%

Comments included:

- “We had folks that were working as contractors, that we brought on as staff, for overall just slightly more hours”
- “We have lost several people to new opportunities and are having trouble filling position”

Increased Wages for Retention and Recruitment

Has your organization increased wages and benefits for staff as a hiring or retention incentive (outside of scheduled cost-of-living adjustments)?		
	Count	Percent
Yes	35	53.03%
No	31	46.97%

Differences Across Groups

We checked various factors, including year-end status, staff size post-pandemic, discipline, and more. None of these factors were correlated with differences in the overall distribution of answers.

Organizational Challenges & Activities

Respondents were asked to rate the following challenges and needs at their organizations. Responses were then scored with weights from 1 for “less significant” to 4 for “extremely significant.” The rows with the highest weighted averages for each organization group are highlighted in color below.

What do you consider your organization’s most significant overall challenges and/or needs?								
	Extremely Significant	Very Significant	Fairly Significant	Less Significant	Don't Know/Not Applicable	Weighted Avg. All Responses	Weighted Avg. BIPOC Orgs	Weighted Avg. Orgs with Budgets <\$1M
Earned income/Sales	25.00%	32.29%	25.00%	11.46%	6.25%	2.76	3.17	2.79
Contributed income	20.43%	24.73%	32.26%	12.90%	9.68%	2.58	3.20	2.82
Individual giving/Major gifts	30.21%	30.21%	10.42%	23.96%	5.21%	2.7	3.17	2.94
Financial management	8.51%	32.98%	26.60%	26.60%	5.32%	2.25	2	2.35
Marketing	25.26%	30.53%	30.53%	11.58%	2.11%	2.71	2.88	2.86
Media relations/PR	20.83%	32.29%	23.96%	16.67%	6.25%	2.61	2.17	2.78
Long-term sustainability	34.02%	24.74%	25.77%	13.40%	2.06%	2.81	2.71	2.98
Increasing equity, diversity, inclusion (within board, staff, audiences)	32.29%	33.33%	18.75%	9.38%	6.25%	2.94	2.17	2.96
Board development	22.68%	27.84%	26.80%	12.37%	10.31%	2.68	2.8	2.86
Community connections	30.53%	30.53%	22.11%	14.74%	2.11%	2.78	2.86	2.90
Systemic racism, sexism, ableism in the arts	21.05%	22.11%	26.32%	20.00%	10.53%	2.49	2.14	2.36
Accessibility to individuals with disabilities	18.95%	26.32%	32.63%	16.84%	5.26%	2.5	3.14	2.59
Incorporating new technologies	11.58%	24.21%	31.58%	30.53%	2.11%	2.17	1.86	1.96
Having a seat at the table for public policy that impacts the arts	13.40%	22.68%	36.08%	19.59%	8.25%	2.33	2.67	2.25

Comments included:

- "We are in a period of growth. Having enough capacity for growth while not burning out."
- "Managing growth while trying to build out better wages and stipends for workers and artists."
- "Our biggest challenge is monetary. Particularly in regard to operating costs. With participant numbers down and less 'income' coming in, along with reduced audience numbers, another income generating activity, costs are outweighing revenue quite significantly right now."
- "1.) Economic Sustainability for Artists and their professional practices; 2.) Board Diversity; and 3.) Infrastructure Repairs and Upgrades."
- "Internal communication and culture"
- "Literary arts are historically under-funded and particularly effected by losses in revenue related to the pandemic, increasing costs due to supply chain disruptions around paper, and other challenges which have stressed an already under-compensated staff to the brink of burn-out, which is especially significant in the literary arts as so much of the success of editing is based on personal relationships and connections."
- "Long-term planning to match our strengths/resources with the needs of our community. We are in the middle of a strategic plan where this aspirational long-term vision in being created."
- "local politics, systematic white supremacist hierarchies and systems"
- "Earned revenue and re-building the audience is paramount. The larger and non-performing arts cultural orgs are in a much better spot than mid-size perf arts, especially those that produce serious, newer, and more diverse work."
- "Majority of staff (~70%) is part time and is under paid with no benefits, and very poor attitudes towards them from management. Very dismissive attitudes from management."
- "DEAI is a big one. Horribly mismanaged by archaic people who don't have the arts at the heart of their decisions (ageism)"
- "We frequently struggle to fill seats, in the [venue name] especially. Turnover has been a big problem in our Development department."
- "Employee retention and workplace culture are difficulties"
- "Decisions regarding format for services - virtual vs. in-person performances"

Change Over Time

The chart below shows the change in significance of each barrier/need since 2016. Where weighted average scores are missing, this indicates the corresponding item was not included in the survey that year.

What do you consider your organization's most significant overall challenges and/or needs?					
	2016 Weighted Avg.	2018 Weighted Avg.	2022 Weighted Avg.	Percent change since 2016	Percent change since 2018
Earned income/sales	2.99	2.76	2.76	-7.69%	+0.00%
Contributed income*	3.02	2.95	2.58	-14.57%	-12.54%
Individual giving/major gifts		3.12	2.70		-13.46%
Financial management	2.37	2.35	2.25	-5.06%	-4.26%
Changing external environment	2.37	-	-		
Marketing	2.66	2.69	2.71	+1.88%	+0.74%
Media relations/PR	2.59	2.49	2.61	+0.77%	+4.82%
Long-term sustainability	-	3.04	2.81		-7.57%
Increasing equity, diversity, inclusion (within board, staff and audiences)	2.77	2.99	2.94	+6.14%	-1.67%
Board development	2.52	2.62	2.68	+6.35%	+2.29%
Community connections	2.84	2.66	2.78	-2.11%	+4.51%
Organizational capacity	2.81	-	-		
Systematic racism, sexism, ableism, other forms of oppression in the arts**	2.25	2.15	2.49	+10.67%	+15.81%
Accessibility to individuals with disabilities**	2.10	2.25	2.50	+19.05%	+11.11%
Incorporating new technologies	2.45	2.11	2.17	-11.43%	+2.84%
Having a seat at the table for public policy that impacts the arts	-	-	2.33		

Key:

Falling
Rising
* no longer top 5
** first time in top 5

Strategies Used to Address Challenges

Respondents were asked the following open-ended question: “Please briefly describe how your organization is working on several of these challenges.” We received 34 answers to this question, and the most common theme among them was collaborative, sometimes cross-organizational, approaches to DEAI work.

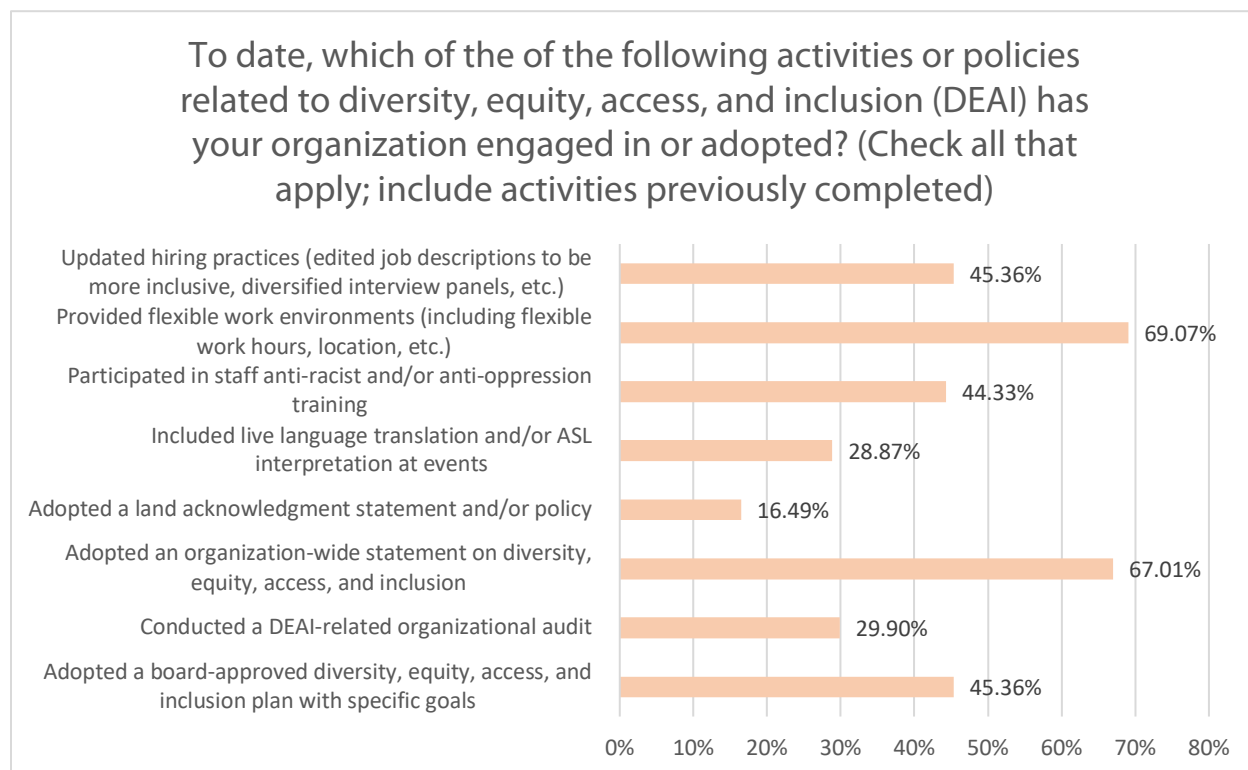
Comments associated with this theme included:

- “We are a part of a Pittsburgh-based arts equity collective working towards creating standards for local arts institutions looking to center arts-based equity work into their missions.”
- “Developing committees and leadership to increase equity diversity and inclusion among board/audience. Maintaining and developing new community partnerships.”
- “A new strategic plan is in the works and a DEAI committee has been formed with leadership, board, staff, and outside members.”
- “Creating and implementing a new strategic plan with priorities that address these challenges; hiring consultants to work with the organization on DEAI initiatives and internal culture (includes working in task forces with employees and board members from across the organization).”
- “To center DEAI issues we formed and will continue working with a formal coalition of our peers to keep learning, probing, and being held accountable to changes we can make in our systems and procedures.”
- “We have an IDEA committee and are working on a 5-year plan. We are working on partnerships to support marginalized groups in our artform.”

Other comments citing specific strategies to address DEAI or other challenges included:

- “Actively working to diversify the people we support through marketing, hiring more diverse consultants and artists, and diversify our board of directors.”
- “With support from a local funder, we're currently in a succession-and-strategic planning process with a consultant.”
- “We have acquired new donor management software and have converted our records to be much more useful and interactive. We are partnering more with other related organizations in the community and building strong alliances.”
- “Earned Income/Sales we increased our PT staff hours on this and plan on forming relationships with local event planners and vendors to increase referrals to increase rental revenue.”
- “Networking carefully, maintaining organizational vision and mission while being aware of conflicting priorities in the region, strategizing to diversify income streams (creating earned income opportunities, increasing grant writing and donor requests), seeking out more community members and paying them for expertise (marketing, financial management).”
- “Workers formed a union to help the lowest workers.”
- “Utilizing community events, festivals, and fairs to spread more awareness of our company's mission, and get more people involved.”
- “Financially we are working on more grant applications than ever and have developed a better grant tracking system. Thinking about how to be more inclusive in our work, we are revising our policies and are preparing ourselves for a new strategic planning process, which is to start with anti-racism training.”

DEAI Policy and Practice Adoption to Date



Other examples or insight from comments included:

- “Created paid time off for self-care and mental health”
- “Flexible work environments has gotten better, but work/life balance has not. Too much work being put on each person’s plate, causing a lot of turnover, which just adds more work to those still here.”
- “Accessibility will be one of our primary goals in 2022-23. We hosted our very first "Sensory Friendly" concert in 2021-22. We currently provide assistive listening devices, ASL interpreters, large print programs, and live stream viewing for all concerts.”
- “The organization has dedicated one revenue line during one month of the year to give back to the Black creative community in Pittsburgh. All revenue for this revenue line is donated to a Black-led and/or Black-serving organization in the form of an unrestricted donation.”
- “Facility upgrades for accessibility, induction loops at pos, paid internship program for people in traditionally marginalized groups.”
- We offer Audio Commentary during every show for patrons with visual impairments. We are planning an IDEA organizational audit.”

Differences Across Types of Organizations

Respondents from BIPOC organizations were significantly more likely to report that they were not aware of their organization’s DEAI policies or activities. They were slightly more likely to report that their organization had provided flexible work environments and less likely to report implementation of other policies or activities. Organizations with budgets under \$1M were slightly less likely to report implementation of all listed activities and policies.

To date, which of the of the following activities or policies related to diversity, equity, access, and inclusion (DEAI) has your organization engaged in or adopted?			
	All Organizations	BIPOC Organizations	Organizations with budgets <\$1M
Adopted a board-approved diversity, equity, access, and inclusion plan with specific goals	45.36%	0.00%	38.00%
Conducted a DEAI-related organizational audit	29.90%	0.00%	16.00%
Adopted an organization-wide statement on diversity, equity, access, and inclusion	67.01%	25.00%	64.00%
Adopted a land acknowledgment statement and/or policy	16.49%	12.50%	14.00%
Included live language translation and/or ASL interpretation at events	28.87%	12.50%	20.00%
Participated in staff anti-racist and/or anti-oppression training	44.33%	37.50%	40.00%
Provided flexible work environments (including flexible work hours, location, etc.)	69.07%	75.00%	64.00%
Updated hiring practices (edited job descriptions to be more inclusive, diversified interview panels, etc.)	45.36%	25.00%	36.00%
I am not aware of my organization's DEAI policies or activities	12.37%	62.50%	38.00%

Comments from BIPOC organization respondents included:

- "I've only been at the organization for a year and don't have a gauge for what the DEAI practices were like pre pandemic to compare. Events that I've organized have included a land acknowledgement, but not all events within the org do that."
- "Decreased traditional hierarchical power structures by redistributing power for organizational and program evaluation, increasing equitable inclusion/access of all staff members (teaching artists can communicate with executive director easily/directly)."

Comments from organizations with budgets under \$1M (both comments from BIPOC organizations also fall into this category) included:

- "Actively meeting with and working on (researching, writing policies, sharing our knowledge, accountability partners) DEAI issues with a formal coalition of our colleagues to prioritize this work. Also have statements relating to equity in our Financial Management and Operations policies, adopting Community Agreements for our staff, board, and program participants, and actively creating opportunities for non-dominate perspectives in our exhibitions and programs. Management and Operations policies, adopting Community Agreements for our staff, board, and program participants, and actively creating opportunities for non-dominate perspectives in our exhibitions and programs."
- "Our commitment to equity in hiring and contracting performers has been foundational since we began."

Correlations With Other Answers

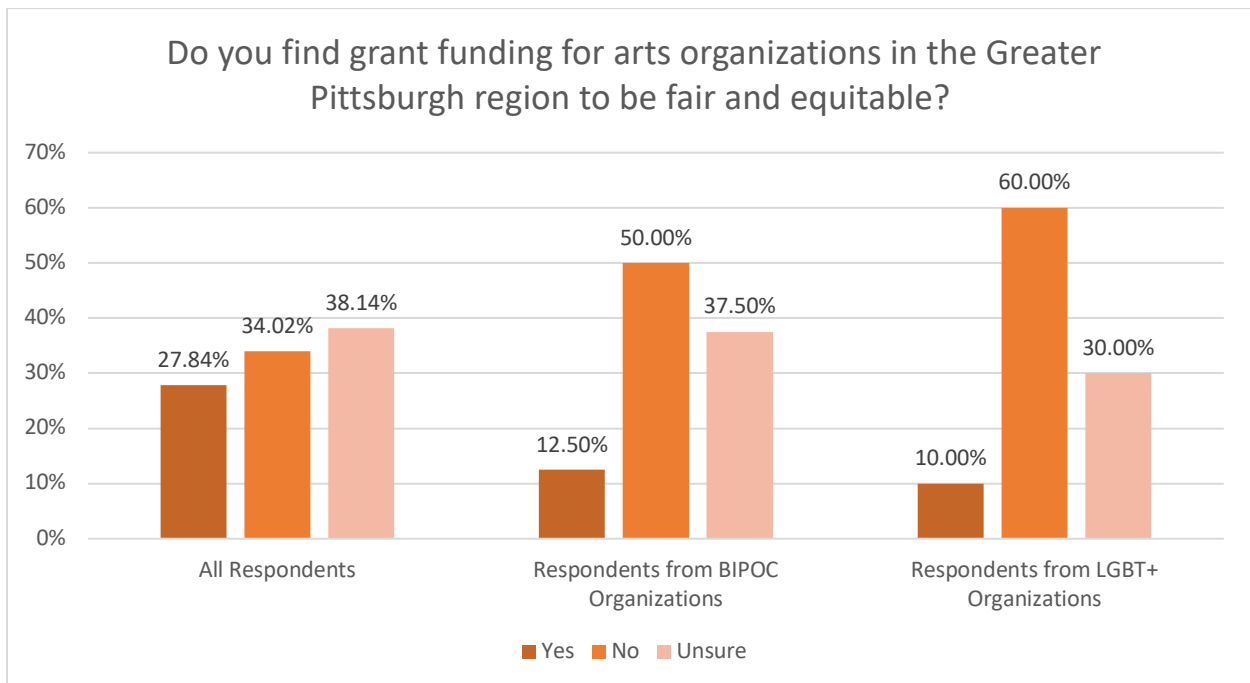
Since we did not ask about effectiveness regarding adoption of these activities/policies, we analyzed whether adoptions of these policies made measurable differences in other categories of answers. No notable correlations were found. There are several factors (sample size, time elapsed since adoption, and more, content of other questions asked) that may impact this outcome.

Comparison Over Time

This is the first year that this question has been included in the Community Survey.

Perception of Funding Equity

This is the first time that we asked organizational survey respondents about perceptions of equity in arts funding; thus, there is not comparable data over time like that which exists for artists.



Comments from each answer group included:

Yes: there were no comments from this respondent group.

No:

- "BIPOC run organizations are still getting less. They also need access to capacity support."
- "Funding is focused on older/larger orgs, new attempts at equity [...] end up resulting in funding for new programs instead of real support for orgs or real change."
- "Medium sized organizations can feel overlooked with so many opportunities for small organizations. Because we've grown we have scaled up enough to miss these opportunities and don't feel competitive with the large organizations."
- "We do find it fair and equitable, in terms of the selection process for program/project grants, but not very fair in term of operating grant funding. The only grants available to organizations of [small org name's] size are project grants - requiring us to invent unique programming

projects for every season, and then hope that one of the foundations will be willing to support that specific project. Only the larger arts organizations can expect to receive continued annual support for operating expenses from the foundations. Ironically, those organizations already have huge pools of donors/individual contributor. It's the smaller arts organizations that need operating support the most."

- "Being an organization with only one employee, it is very hard to grow our capacity without funding from the foundation community. And yet many will not provide yearly capacity building grants that include hiring staff."
- "While the foundations and other significant funders are incredibly generous, they are formulaic in their grant-making, keeping organizations in their pre-ordained budgetary buckets. No other [discipline] organization has done more than [organization name] in Pittsburgh; regardless of this fact, if we receive a grant the amount will remain in the same relationship to larger orgs who have done far, far less."
- "The amount of time it takes to prepare grants and grant reports is incredibly strenuous for my mid-to-large sized organization. I cannot imagine how smaller, leaner organizations are capable of dedicating the same amount of time an energy to the multitude of varying application questions and reporting requirements."

Unsure:

- "I would not cast it one way or the other. There is some fairness and equity, there are also traditions and relationships that maintain the status quo. Some groups and individuals seem to be favored over others, but patience and endurance are needed in any case. The real challenge is in supporting mission and service, not necessarily organizations and institutions. The fortunate organization and institutions need to be better stewards of the largesse they have been granted, including being inclusive of those less fortunate. This is not entirely a funding/funders issue, but also a much greater leadership issue."
- "The pandemic has changed so much about funding opportunities that I'm uncertain of the state of the field."

Differences Across Groups

As shown, respondents from BIPOC and/or LGBTQ+ organizations (as self-identified by respondents) were more likely than the average to say they did not find grant funding for arts organizations to be fair and equitable.

Issues for the Arts and Culture Community to Address for a Healthy Future

Like in the artist survey, the organization survey included an open-ended question that asked respondents to “please identify any issues that the arts and culture community must address to ensure a healthy future. Examples might be greater visibility, leadership, equity and inclusion, audience development, accessibility, and government relations, among others.”

Based on analysis of 81 answers, the following five themes emerged most often.

1. Equity and inclusion

- “Healthcare and wellness support of artists, teaching artists, and folks who support that work (arts admin.) Health is a part of equity. Individual giving and connecting wealthy patrons with small arts organizations would also help to be equitable with the wealth distribution.”
- “Finding ways to create livable wages and sustainable gig economy. Shift in mindset around funding to support not just orgs and individual artists, but everyone who supports the arts economy- independent curators, organizers, diy artist projects/spaces, and more. The artists and arts workers making things happen don't have as many issues with equity and inclusion.”
- “I would like to see more of an acknowledgment on how arts and arts settings have contributed to today's equities and firm plans from organizations on how they plan to combat that directly in tandem to their original organizational mission/vision.”
- “Cronyism seems to be rampant in this city. It's very difficult to access employment, opportunities, funding, etc. if you don't know the cishet white people in charge, which of course poses a huge barrier to those from marginalized communities. I'm glad to see improvement in terms of help and information sessions for grants to assist with applications.”
- “Pay Arts Administrators, especially emerging ones (who have more debt compared to their seniors) sustainable wages! People in Leaders for 20+ need to make space for newer voices, please retire Fill C-Suite positions and higher leadership with people of color. There are more than white and black when it comes to race.”

2. Audience development

- “Adapting to changes in the world and making sure the arts are accessible to more people. The audience is getting older and we need to find ways to engage younger people and keep them coming back.”
- “Rebuilding audiences, including currently disconnected audiences [...]. Maintaining affordable service price points.”
- “Audience Development is key to keeping the arts healthy. Easy access and low-barrier engagement could bring in those who find certain art forms “not for them” and in my opinion create better vehicles for dialog around social and societal issues that keep our country from being a compassionate and care-centered place.”
- “Find a way to separate politics from the audience engagement experience. We want to educate all people about the beauty and benefits of the arts even if they have different political views from some employees (even if it is the majority of arts workers). I think there is a real danger of alienating/excluding valued audience members because politics get in the way and we lose the chance to change hearts and minds by disinviting them to the party.”

3. Funding (tie)

- “[...] creating more trust-based grants where outcomes are less prescriptive and overall impact/sustainability is paramount. This would help grantees be more nimble during these dynamic times. Accountability is, of course, required, but perhaps with more latitude or an understanding that such latitude is permitted.”
- “Increased operating support for organizations capitalization”
- “Take risk with granting and stop making the application process so difficult, and then with all that time and energy people do not receive anything.”
- “Moving with greater speed, when it comes to funding and support. Consensus is valuable, but rarely achieved, and opportunities are missed. Set a clear direction. Act swiftly.”

4. Visibility (tie)

- “Greater Visibility for BIPOC organization {...}”
- “Greater visibility of newer and/smaller groups who have a continued presence in their community.”
- “Coverage from media, even if it’s just getting the word out, needs a boost.”
- “I think better/more visible government relations and a greater public awareness of the economic impact of the arts community would be helpful. But also ... right now it is hard to feel that much of anything in this country has a healthy future, you know?”

5. Individual giving

- “Individual giving and connecting wealthy patrons with small arts organizations would also help to be equitable with the wealth distribution.”
- “The nonprofit arts are too bound by their funders, both grants and individual donors to make sincere art 9 times out of 10. The problem is too large to tackle without dismantling the entire nonprofit industrial complex. and I am working to live. I’m not under the impression that I’m necessarily doing good work, even though I’m trying my best.”
- “Individual giving and cultivating repeat gifts [...].”
- “Individual giving is a huge factor, especially leading/large donor gifts.”

Change Over Time

The top five themes for each survey year are noted in color.

Please identify any issues that the arts and culture community must address to ensure a healthy future.			
	2016	2018	2022
Equity and inclusion	33.34%	21.69%	29.63%
Audience development	13.64%	16.80%	28.40%
Leadership training/transitions	5.30%	12.05%	4.94%
Funding		7.23%	18.52%
Accessibility	2.27%	6.02%	14.81%
Individual giving		4.82%	17.28%
Collaborations/partnerships		4.82%	7.41%
Visibility	12.88%	3.61%	18.52%
Arts education	3.03%	2.41%	2.47%
Sustainability*	21.97%	2.41%	2.47%
Geographic reach		2.41%	0.00%
Corporate justice		1.20%	
Capitalization		1.20%	3.70%
Transparency	1.52%	-	1.23%
Changes to grantmaking			13.58%
Pay, employee care, retention			11.11%

Differences Across Groups

Organizations with budgets under \$1M mentioned visibility and funding at higher proportions than the average of all organizations. The sample size of answers from respondents working at BIPOC organizations was too small to fairly conduct analysis for this group.

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The Greater Pittsburgh Arts Council is the region's primary arts service organization that provides advocacy, professional resources, research, and grant making to artists and nonprofit organizations in 10 counties within Western Pennsylvania.

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