



GREATER PITTSBURGH ARTS COUNCIL
Arts loud and clear

HAVING OUR SAY, REVISITED:
Greater Pittsburgh Arts Council's 2018 Arts Community Surveys
TECHNICAL REPORT

Introduction

Project Purposes

The mission of the Greater Pittsburgh Arts Council (GPAC) is to expand the reach, influence, and effectiveness of the region's diverse and vibrant arts community by providing leadership, advocacy, capacity building, and connections. In pursuit of that mission, GPAC is committed to diversity and equity. We believe differences provide varied viewpoints, ideas, and connections that strengthen and enrich GPAC's work with the communities in our region.

Every two years, GPAC seeks out the viewpoints of its diverse constituencies through an online survey of the Greater Pittsburgh arts & culture community. The project surveys the region's artists and those who work with and support arts & culture organizations. It attempts to learn about their challenges, accomplishments, and aspirations, as well as their views on the fairness of the local arts system, balancing arts and non-arts work, financial health, reaching audiences, and optimism about the future.

Surveys also solicit feedback on the quality and impacts of GPAC programs and services. GPAC counts on its Community Surveys to help us track trends and to plan future programs and services that strengthen the area's arts & culture support systems.

Methods

"Having Our Say, Revisited" reports on the results of a GPAC-designed, online survey administered in June and July 2018. The questionnaire contained a broad range of items—ratings, rankings, and many open-ended questions for respondents to offer both opinions and recommendations.

The survey was the same as the instrument used for the 2016 "Having Our Say" project which allowed GPAC, in this report, to **compare results from 2018 with several key findings from 2016**. As in 2016, this report analyzes selected items by sub-categories of race, gender, and age, a practice that revealed notable distinctions.

The survey was distributed widely via direct mail to GPAC databases, Facebook posts, and communications to participants in GPAC affinity groups—Racial Equity & the Arts, Accessibility Peers, and the Pittsburgh Arts Research Committee, among others. Our goal was to hear from as many respondents as possible, including multiple perspectives from within the same organizations. Respondents were encouraged to "share the survey widely with your friends, colleagues, and associates in the arts & culture community."

We received **373 completed questionnaires** - 217 from individual artists and 156 from arts & culture organization administrators/board members/supporters.

Organization of this Report

"Having Our Say, Revisited" has two sections. The first is a report on **Artists**. GPAC supports artists because, collectively, they make Pittsburgh a better place and raise the quality of life and economic vitality of our region. To that end, GPAC seeks to help artists protect and promote their work, become more self-sufficient, and network. GPAC took the 2018 Community Survey, as was done in 2016, as an opportunity to learn more about the challenges and accomplishments of individual artists in Greater Pittsburgh, as well as issues of how they make a living, fund their artistic work, pay their bills, utilize service providers, and rate the Pittsburgh area as a place to work, live, and play.

The second part is a report on **Arts & Culture Organizations**, based on the survey responses of organizational staff and board members. As with the Artists section, the report details the challenges and accomplishments of area arts & culture organizations, plus findings about their financial states, audience projections, and practices on equity, accessibility, data usage, evaluation, and advocacy.

Both sections look at cross-cutting issues that apply to both artists and organizations. These issues include whether Pittsburgh is a great arts city, welcoming, cliquish, and/or a place that inspires enough optimism about the future for arts community members to want to stay. Both sections present recommendations from respondents on how to ensure the future health of Greater Pittsburgh's arts ecosystem.

To read highlights of this study, see *Having Our Say, Revisited, Executive Summary*, at GPAC's website: <http://www.pittsburghartscouncil.org/Research>

TABLE OF CONTENTS

Table of Contents	4
Artists Survey	5
Who Responded?	5
Challenges and Accomplishments	10
Making a Living as an Artist	11
Funding Artistic Work	15
Everyday Lives of Artists in Greater Pittsburgh	18
Rating the Greater Pittsburgh Arts Community	22
Core Issues in the Greater Pittsburgh Arts & Culture Sector	31
Organizational Survey	33
Who Responded?	33
Challenges and Accomplishments	37
Rating the Greater Pittsburgh Arts Community	41
Perspectives on GPAC as a Service Provider for Arts & Culture Organizations	44
Core Issues	47

ARTISTS SURVEY 2018

Who Responded?

Of the 217 artists who answered the survey, here are their key characteristics:

Q. 1

Roles of Artists in Arts Community (multiple responses were permitted)		
Role	Percentage	Count
Independent artist	83.50%	167
A Creative	41.00%	82
Teaching Artist/Educator	40.50%	81
Artist affiliated with specific arts organization	23.50%	47
Artist entrepreneur	23.00%	46
Artist/activist	21.50%	43
Artist/arts administrator	18.50%	37
Owner of arts business	15.50%	31
Part of an arts co-op, collective, performing group	10.50%	21

Q. 2

Artistic Discipline of Respondents (multiple responses were permitted)		
Artistic Discipline	Percentage	Count
Visual Arts, 2-dimensional	45.00%	90
Visual Arts, 3-dimensional	26.00%	52
Music and Opera	21.50%	43
Photography	21.00%	42
Theatre	18.50%	37
Crafts	17.00%	34
Media Arts	16.50%	33
Literature	15.50%	31
Multidisciplinary	15.00%	30
Design Arts	13.50%	27
Interdisciplinary	12.50%	25
Musical Theatre	8.50%	17
Folk/Traditional Arts	4.00%	8

Q. 3

Gender (self-identified)		
Gender	Percentage	Count
Female	52%	94
Male	43%	79
C is Female	3%	4
Non-binary	1%	2
C is Male	0.5%	1
Who cares?	0.5%	1

Q. 4

Race (self-identified)		
Race	Percentage	Count
White, non-Hispanic	85%	147
African American, Black	8%	13
Multi-racial	2%	4
Latino (x)	2%	3
Native America	1%	2
Asian	<1%	1
N/A	2%	3

Q. 5

Ability/Disability	
Ability/Disability	Percentage
No self-identified disability	5%
Orthopedic impairment	4%
Emotional disturbance	4%
Multiple disabilities	2%
Visual impairment(inc. blindness)	2%
Hearing impairment	2%
Deaf	2%
Specific learning disability	1%
Autism	

Q. 6

Sexual Orientation (self-identified)	
Sexual Orientation	Percentage
Straight/Heterosexual	75%
Gay	9%
Bisexual	8%
Queer	3%
Lesbian	1%
No answer	4%

Q. 7

Length of Residence in Greater Pittsburgh	
Length of Residence	Percentage
1-2 years	5.67%
3-5years	6.38%
6-10 years	9.22%
10-15 years	11.35%
15+ years	39.01%
Born and Raised	18.44%

Also, several respondents reported recently moving back to Pittsburgh after being away for several years.

Q. 8 If Moved to Pittsburgh in Last 15 Years, Why?



Education

9.88%



Partner/Significant Other

12.35%



Artistic Opportunities

20.99%



Job

20.99%

**27.16% respondents chose "Does Not Apply" and 21.13% respondents choose "Other". Reasons cited under "Other" were: family connections/obligations, quality of life, visited and decided to stay, and low cost of living in Pittsburgh (compared to NYC and LA).*

Q. 9

Arts Learning Experience
(respondents able to check all that apply)

Artistic Discipline	Percentage	Count
Self-taught	60.00%	99
College/University (Undergraduate)	59.39%	98
College/University (Graduate)	47.27%	78
High School	31.12%	53
Arts School/Conservatory	24.24%	40
Pre-college	9.7%	16
Classes at Arts Organizations	9.5%	15
Master/Mentor	9.5%	15

"Other" responses included learning via professional organizations and online videos such as YouTube.

2018 V. 2016 Comparisons

The primary differences between 2018 and 2016 respondents are:

- a higher percentage of males
- more artists in the 65+ age category
- more artists moving to Greater Pittsburgh for partners/significant other vs. educational opportunities

Challenges and Accomplishments

Q. 10

Significance of Challenges	
4-point scale from a high of “extremely significant” (4) to a low of “less significant” (1)	
Securing grants, fellowships, donations	2.85
Marketing, promoting your art	2.84
Managing personal and artistic expenses	2.51
Finding affordable studio/work/rehearsal space	2.51
Taking care of basic needs, e.g., health care, housing, etc.	2.45
Engaging the community	2.40
Lack of mentors and networks	2.34
Family obligations	2.27
Lack of critical review and feedback	2.23
Technology/social media/website	2.05
Legal issues/contracts	1.99
Discrimination (institutional or interpersonal)	1.94

Demographic Differences

Discrimination was seen as an extremely/very significant challenge by Black respondents at far higher rates (57.15%) than did White respondents (12.15%).

2018 vs. 2016 Comparisons

In 2016, top 5 challenges were: a) securing grants, fellowships, donations (2.93), b) marketing, promoting your art (2.71), c) managing personal and artistic expenses, d) taking care of basic needs, e.g., health care, housing, etc., and e) finding affordable studio/work/rehearsal space.

2018 respondents expanded on their ratings in many ways:

- *“Getting a tour booked and having the money to be able to leave my full-time job to go on tour.”*
- *“Finding affordable studio space. Rents are being doubled.”*
- *“Time. My entire life is a balance of work (teaching), family, and last is always art.”*
- *“Pittsburgh lacks an incubator for plays—a second stage [for] modest productions.”*
- *“The lack of reviews and promotion of the arts in the local new media.”*
- *“Reaching an audience that will support and attend events.”*
- *“Pittsburgh’s out-of-control cliquishness and snobbery.”*
- *“Organizations expecting me to donate art, do free appearances, do free events. Essentially, it’s very hard to get paid for my work.”*

Q. 11 Accomplishments

Respondents also spoke of many accomplishments achieved in the last year. For example:

- *"I have completed many commissions for patrons."*
- *"Production of one-act plays in local theaters."*
- *"Founded a small arts organization, created a studio space for other artists to create work, and hosted five exhibitions of local artists."*
- *"Got into the Three Rivers Juried Exhibition, and sold two pieces."*
- *"I wrote, illustrated, and published a crowd-funded book."*
- *"I got the Neighborhood Allies Love My Neighbor" project grant twice for my jam session."*
- *"Got my first grant—a Project Stream grant."*

Making a Living as an Artist

Q. 12

Pittsburgh-area artists work in multiple ways to make a living. Here are means used by Pittsburgh artists:

Means of Making a Living	
(Multiple Answers Permitted)	
Teaching	40.72%
Working full-time	35.93%
Selling art	35.33%
Independent contractor	33.53%
Working part-time	22.75%
Partner or family supports living expenses	17.96%
Other	16.17%
Multiple part-time jobs	14.97%
Living on savings	10.18%
Looking for work	8.98%

* 'Other' responses referenced were retired, commissions, and "hustle, hustle, hustle."

2016

Answers (in order): selling art, teaching, independent contractor, working full-time, multiple part-time jobs, partner or family supports, other, and looking for work.

Q. 13

Annual Household Income	
Annual Household Income	Percentage
\$50,000-99,999	33.75%
\$25,000-49,999	26.25%
\$100,000-200,000	20.00%
\$10,000-24,999	14.37%
More than \$200,000	3.75%
Less than \$10,000	1.88%

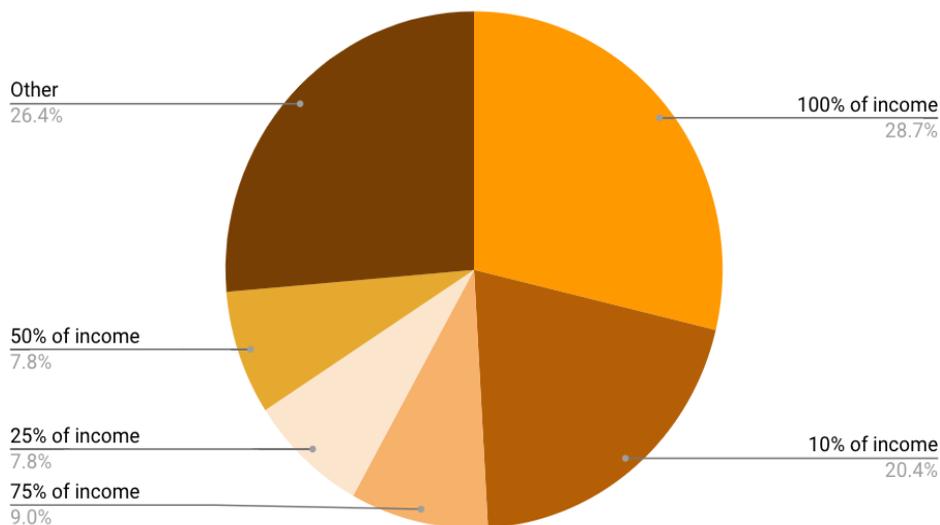
Q14.

Annual Individual Income	
Annual Individual Income	Percentage
\$10,000-24,999	28.81%
\$25,000-49,999	28.81%
\$50,000-99,999	24.22%
Less than \$10,000	11.80%
\$100,000-200,000	3.73%
More than \$200,000	0.62%

Demographic Differences

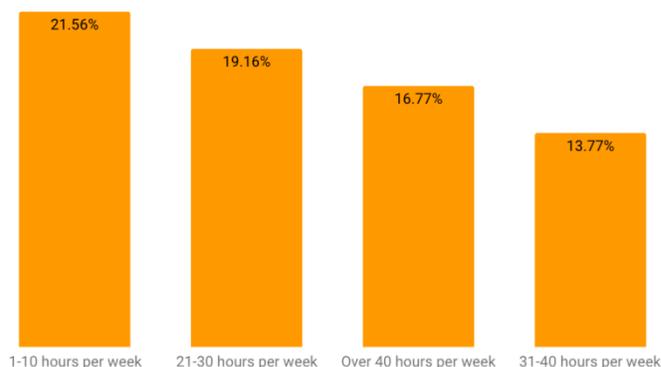
- **Race** 42.86% of Black respondents had individual incomes between \$10,000 and \$24,999, and income for 21.49% was between \$25,000 and \$49,999. In contrast, White respondents' income was spread more widely, including among higher income categories: 25.71% (\$50,000-\$99,999), 23.57% (\$25,000-\$49,999), and 22.86% (\$10,000-\$24,999).
- **Gender** In terms of gender male respondents were far more likely to have a higher income in the \$50,000-\$99,999 category than were female respondents (30.56% vs. 14.95%).
- **Age** Age was not a strong indicator of individual income, but older respondents (age 65+) were somewhat more likely to have income in the \$50,000-\$99,999 range than were younger respondents.

Q. 15 Percent of Individual Income from Selling (and Teaching) Art



Note: a majority of “other” responses were “0”

Q. 16 Average Hours/Week Spent By Artists on Art



Demographic Differences

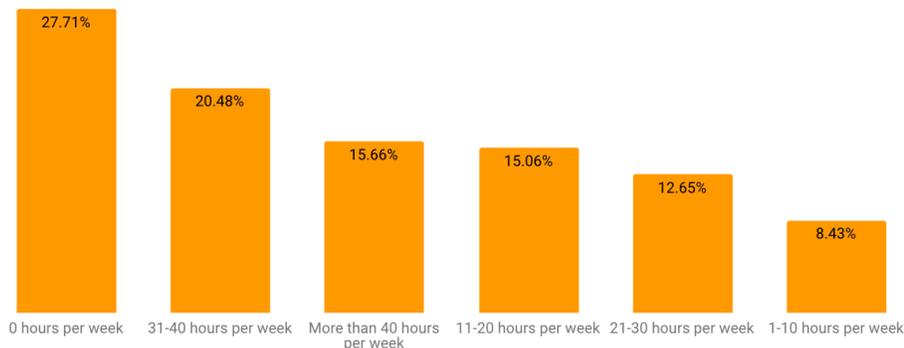
- **Age** Younger age groups spend fewer hours per week on their art. 20.93% of respondents in the 20-35 age group devote 1-10 hours per week on art. Percentages are similar among the 36-50-aged groups who spend 11-20 hours per week on art (27.91% and 25.00% respectively). Higher percentages are found in older age groups. E.g., 25.00% of those in the 65+ age group spend 31-40 hours on their art, while 21.74% of 51-65-aged artists devote 40+ hours per week on art.
- **Race** Black respondents spend somewhat less time on their art than do White respondents, especially among younger artists. For example, 28.57% of Black artists work 1-10 hours per week on their art—in contrast to 19.29% of White artists. The gaps in other age categories are smaller.
- **Gender** Younger females are able to spend notably less time on their art than do younger males. Specifically, 20.56% of females and 15.28% of males spend just 1-10 hours per week on art. Also of note, 20.83% of males are able devote 40+ hours per week on their art—that figure is 9.35% for females.

Comments

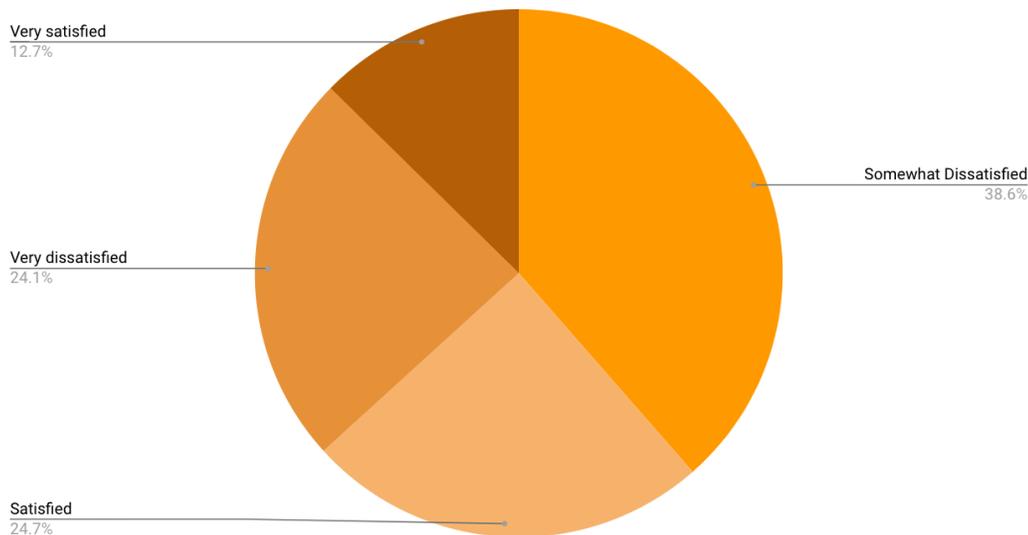
- “Most of my time I spend working.”
- “Varies week to week.”

Q. 17 Average Hours/Week Spent by Artists NOT on Art

In addition to working on their art and outside of the arts, respondents noted time spent on parenting and volunteering.



Q. 18 Satisfaction Between Current Balance of Time Spent on Art Work and Not Among Artists



Demographic Differences

- **Age** Again, older adults (aged 65+) were much more likely to be satisfied (58.33%) or very satisfied (33.33%) with their art work/non-art work balance. In contrast, ratings clustered around “somewhat dissatisfied” for the three younger cohorts: 20-35 (32.56%), 36-50 (32.81%), and 51-65 (26.09%). Further, the younger age groups led others in “very dissatisfied” responses: 20-35 (25.58%) and 36-50 (26.56%).
- **Race** Black artists were more likely to respond “somewhat dissatisfied” than were White artists (42.86% vs. 33%), while Black and White artists were “very dissatisfied” in similar proportions (21.43% and 20.17%).
- **Gender** Levels of satisfaction with art work/non-art work balance clustered in similar ways by gender. 36.11% of Males and 33.64% of Females were “somewhat dissatisfied” on this measure.

Comments

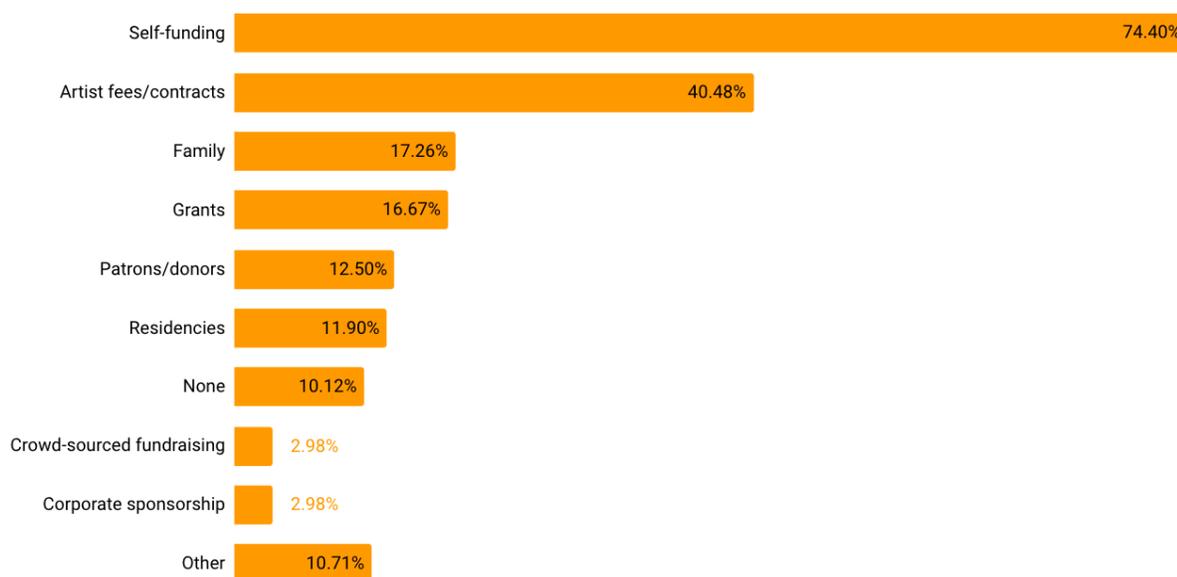
Many respondents followed-up their rankings with comments, such as:

- *“Need a full-time job to support my family.”*
- *“I’d like more interesting, challenging opportunities—but love what I’ve been working on in the last year.”*
- *“Just need to focus—there are so many social causes that beckon urgently.”*
- *“It is very difficult to sustain an artistic practice when no one is buying the inventory being generated/created.”*
- *“I would love to have a better work/life balance, but it seems to take all my time to make a living.”*

Funding Artistic Work

Local artists also use multiple ways to fund their artistic work.

Q. 19 Source of Funds



“Other” responses included: commissions, university support, sales to private collectors, and merchandising.

Securing grants was cited by artists as among their greatest challenges. The next four items measure their efforts toward and success in securing grants.

Q. 20

Number of Grants Applied For in Past 2 Years	
Number of Grants	Percentage
0 grants applied for	54.11%
5-7 grants applied for	11.64%
2 grants applied for	10.27%
1 grant applied for	8.77%
3-4 grant applied for	7.53%
8-12 grants applied for	6.85%
Other	2.05%

"Other" numbers of grant applications: 20, 20, 15

Q. 21

Percentage of Grant Applications That Were Funded in Past Two Years	
	Percentage
0 funded grant applications	72.82%
10% funded grant applications	6.80%
20-25% of grant applications	7.77%
40-60% of grant applications	4.85%
75-80% of grant applications	1.94%
98-100% of grant applications	2.91%

Q. 22 Artists' Success in Securing Grants From Foundations/Public Agencies Outside Pittsburgh

- No: 82.50% of respondents
- Yes: 17.50%

Examples cited by artists who secured outside grants were: National Endowment for the Arts, Mid-Atlantic Arts Foundation, PA Council on the Arts, Advancing Black Arts, and Boston Foundation.

Q. 23 Descriptions of Best (and Worst) Experiences in Applying for Grants

- *"Still trying to figure it all out."*
- *"2018 was the best year, as I received a grant. All other years resulted in self-funded efforts."*
- *"I love Neighborhood Allies' "Love My Neighbor" process. They have consultants to help you with the application if you need it. They walk you through every step like they're training the entire community to seek out funding and execute projects."*
- *"Worst was 2017. A local foundation did not print out my entire application. So despite the committee wanting to award me grant money, they had to deny me."*

Q. 24 Availability of grant funding in Greater Pittsburgh: Is access fair, equitable?

- No: 54.88% of respondents
- Yes: 45.12%

In contrast, the 2016 figures were:

- No: 77.65% of respondents
- Yes: 22.35%

Demographic Differences

Across all cohorts, non-responses were high, from a low of 28.57% to a high of 70.83%.

- **Age** Respondents in the 50-65 age group were more likely to say grant-funding was inequitable (34.38%) than were those in other cohorts.
- **Race** Differences on this question were significant. 42.86% of total Black respondents said funding here is inequitable, in contrast to 22.14% of White respondents. Also of note, non-responses from Black artists were lower than for other groups, suggesting answering this question was of particular importance to Black respondents.
- **Gender** 30.56% of Male respondents said grant funding here is fair and equitable, while only 10.28% of Female respondents said the same.

Note

In 2016, 100% of Black respondents answering this question find the grants funding inequitable, whereas 15.24% of White respondents considered access to be fair.

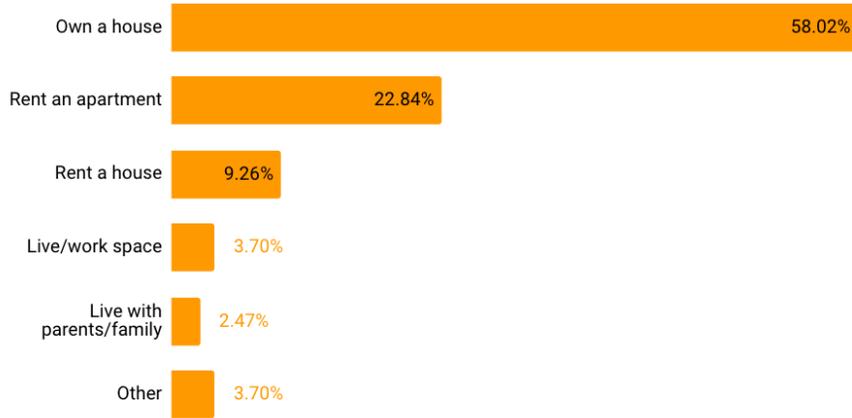
Comments

- *"It seems like there is a diverse amount of opportunities in the Pittsburgh region to cater to the wide range of artistic practices."*
- *"Grants are not given based on quality or aesthetics of work, but based on political ideology."*
- *"I find that in recent years grant funding to individual artists seems to be generally proportional across race and gender categories."*
- *"At times it seems like artists who are connected with a larger, familiar organization will receive grants for their projects, based on those connections."*
- *"The same people seem to get grants over and over."*
- *"It seems random. Every artist I know goes into the grant process doing their absolute best but having no idea what the committee may be looking for on that given grant cycle. It doesn't seem like something arts could slowly get better at."*
- *"Somewhere in between? Panelists will always bring their own agendas, but GPAC seems to pull together very balanced panels to combat this, and is addressing these issues with grants such as the new LIFT program."*
- *"For me, what's inequitable is the preponderance of organization grants vs. the limited support for individual artist."*
- *"It feels that Pittsburgh-based funders have made positive strides in addressing systemic racism and sexism in their funding models. That's a positive change and hopefully it continues."*

Everyday Lives of Artists in Greater Pittsburgh

The everyday lives of artists can facilitate or inhibit their work in the arts. This section explores several such variables.

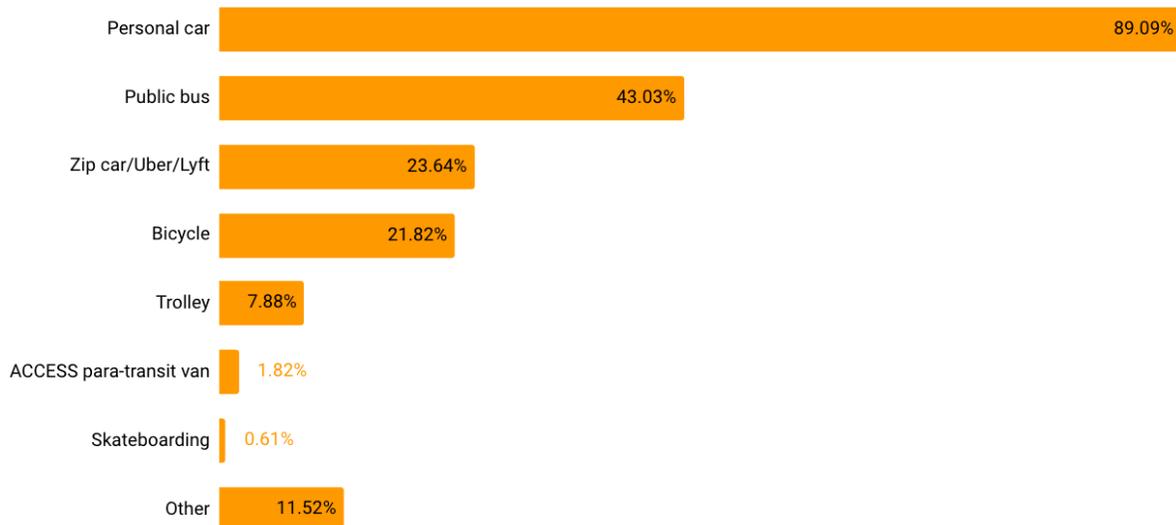
Q. 25 Types of Housing Where Artists Live:



"Other" responses include "live with friends" and "retirement community."

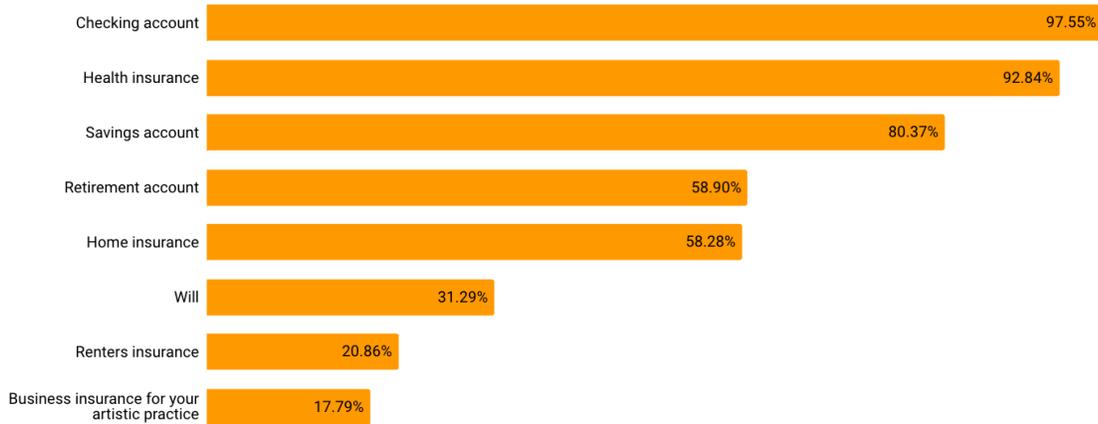
Q. 26 Forms of Transportation Artists Use:

(multiple options permitted)



"Other" responses included walking, truck, mo-peds, and borrowing cars.

Q. 27 Types of Financial Accounts/Insurance Artists Have
(multiple options permitted)

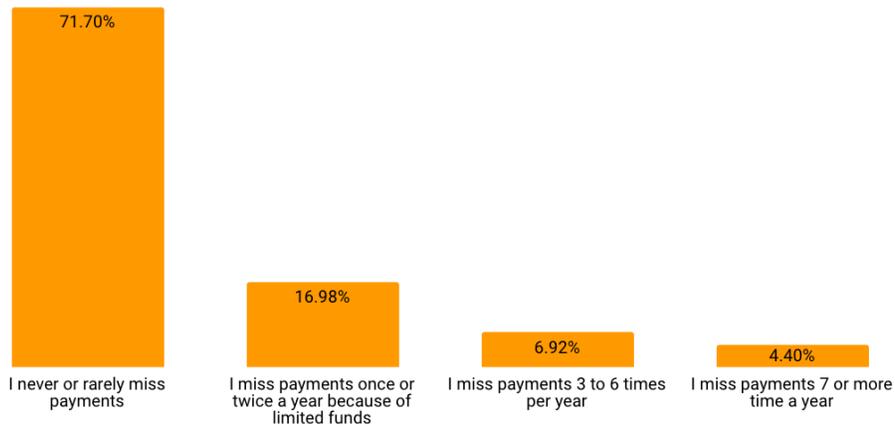


Comments:

- *"Most of my benefits are from my full-time job."*
- *"Health insurance likely to go away next year."*
- *"Need a local or cheap agency to offer studio insurance."*

Q. 28 Making Timely Payments of Bills

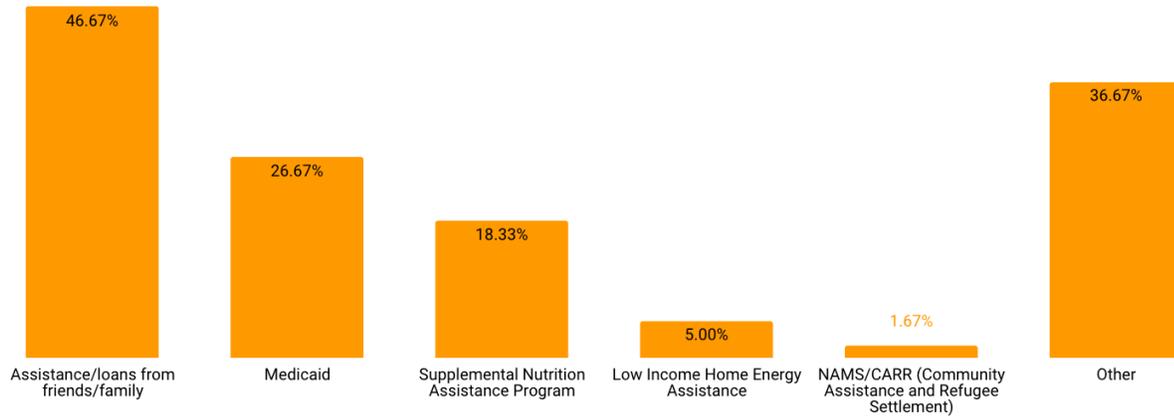
(due to limited funds)



Comments

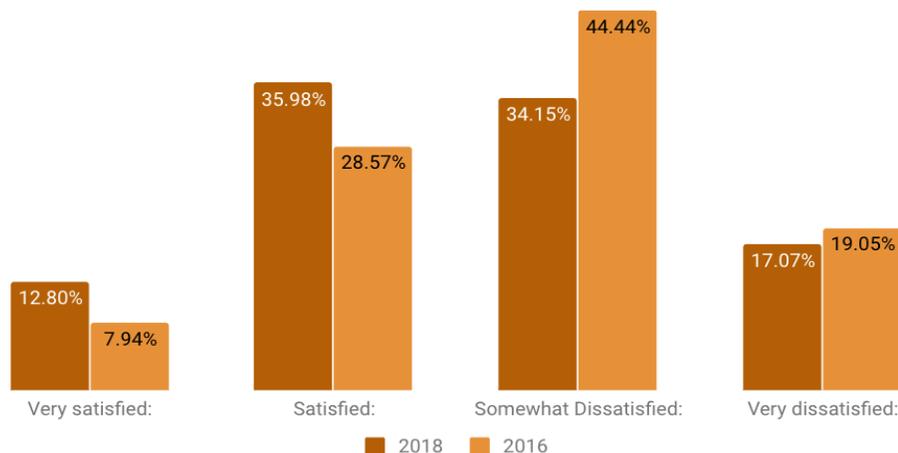
- *"Doesn't mean it's easy."*
- *"This is only because I budget and don't spend any money."*
- *"Meet payments only because I have a full-time job."*

Q. 29 Forms of Assistance Used by Local Artists



Other forms of assistance cited: Social Security, community food bank, and Affordable Care Act.

Q. 30 Level of Satisfaction with Current Financial Situation



Demographic Differences

2018

- **Age:** In the 65+ age group, 45.83% of respondents were satisfied and 37.50% were very satisfied with their financial situation. In the other groups, 60% of responses were distributed in the satisfied and somewhat dissatisfied categories.
- **Race:** 71.43% of Black respondents were either somewhat or very dissatisfied with their finances, while only 41.43% of Whites said they were very or somewhat dissatisfied.
- **Gender:** 60% of both Females and Males responded that they were very or somewhat dissatisfied with their financial situation.

2016

- **Age:** 58.33% of the 65+ age group were satisfied or very satisfied, while only 22.22% of the 35050 age group were.
- **Race:** Black, multiracial, and ALAANA groups, in combination, and at a rate of 72.00% were either dissatisfied or very dissatisfied with their current financial situations. White respondents, in contrast, at a rate of 34.29%, were either satisfied or very satisfied with their finances.
- **Gender:** No notable differences by gender.

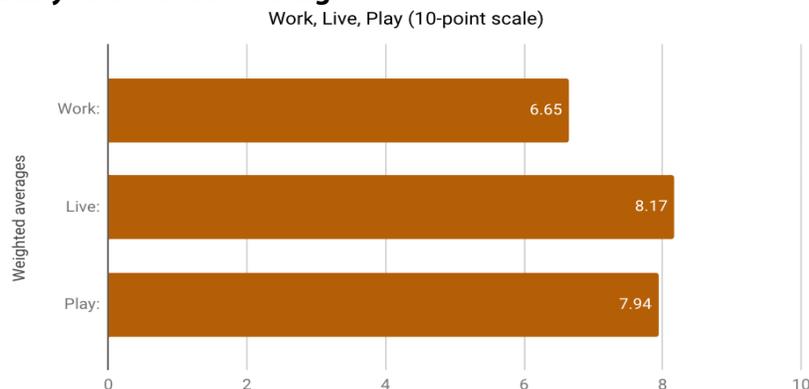
Quotes 2018

- *"I just don't know where to start in finding a consistent income that doesn't demand all my attention. I feel like I'm jumping from sinking lily pad to lily pad most of the time."*
- *"My financial situation is not predictable or stable. Next year it could be completely different."*
- *"We decided not to have kids because there was no way we could afford to without huge struggles."*
- *"I would love to make the jump from all my teaching gigs and really work on crafting my business as a performer/choreographer, but it costs money to rent space, establish a business status, pay other artists, employees, etc."*
- *"I am financially stable because I am married and get almost no actual income from my artistic work."*
- *"I'm relocating to take a full-time job because I can't make a living here."*
- *"I have been a relatively successful artist, but there is serious gender bias and age discrimination in this city. Fortunately, I also exhibit in other cities."*
- *"I have over 100K in student debt, which makes being a freelance artist unsustainable. I have a full-time nonprofit job and am only able to practice my art only on weekends and evenings."*

Rating the Greater Pittsburgh Arts Community

In addition to offering specific answers about their work and everyday lives, respondents were asked about the broader arts environment in which they work, live, and play.

Q. 31 Rating the Livability of Greater Pittsburgh



“Work” demographic differences:

- **Age:** Across age groups, “Work” ratings were lower than those for “Live” and “Play.”
- **Race:** The average rating of 6.10 among Black respondents was lower than for other racial groups.
- **Gender:** There were no differences of note by gender.

“Live” demographic differences:

- **Age:** The 65+ age group has an average rating of 8.55, higher than other age groups.
- **Race:** The Black respondents rating of 6.10 was lower than the White respondent’s average rating of 7.75.
- **Gender:** The average rating among Male respondents is slightly higher than the average rating by Females—8.37 vs. 7.97.

“Play” demographic differences:

- **Age:** The 65+ age group, again, had an average rating of 8.77, higher than other age groups.
- **Race:** Black respondents’ rating 6.40 was slightly lower than the White respondents’ rating 7.08.
- **Gender:** There were no differences of note by gender.

2018 vs. 2016 comparisons

Differences were slight between 2018 and 2016, though differences between Black and White respondents on the “Live” variables were more dramatic in 2016—5.94 (Black) vs. 8.26 (White).

2018 respondents offered additional comments as well, such as:

- “I love Pittsburgh! It has been a great place to work as an artist and raise a family.”
- “I don’t know how far an artist can take their career in Pittsburgh before needing to branch out to major areas such as NYC or LA.”
- “It’s a relatively cheap area but with extremely unsophisticated tastes.”
- “Pittsburgh is wonderful but there are very few work opportunities locally.”
- “I wish local artists were valued as much as national artists in the eyes of Pittsburgh’s large cultural organizations.”
- “Pittsburgh is increasingly expensive, growing less bohemian, and more corporate, and its arts communities, like most sectors, remain fractured.”

Q. 32 Is Pittsburgh a great arts city/region?

- Yes: 77.78%
- No: 22.22%%

In 2016, these figures were:

- Yes: 80.36%
- No: 19.64%

Demographic Differences

- **Age:** In the 65+ age group, 70.83% of respondents agreed that Pittsburgh is a great arts city/region, a higher rate than other age groups: 20-35 (37.21%), 36-50 (45.31%), and 51-65 (43.48%). All of these figures reflect high “no response” rates—30% to 50%.
- **Race:** 50% of both Black and White respondents replied “Yes” to the question.
- **Gender:** Similarly, differences between respondents on this question were small by gender—Female (48.60%, yes), Male (44.44%, yes).

Comments (from 2018)

- “If you are bored in Pittsburgh, it’s your own fault. There is always something art-related to do or see. I couldn’t recommend Pittsburgh enough to anyone who wants a creative life.”
- “Extremely creative artists who do innovative work.”
- “Generational institutionalized racism.”
- “There are many supportive art opportunities in the area and you can still live here for a reasonable price.”
- “Many world-class arts institutions as well as an active community of artists and makers.”

Q. 33 Do you feel welcome here?

- Yes: 87.30% of respondents
- No: 12.70%

In 2016, these figures were:

- Yes: 80.36%
- No: 19.64%

Demographic Differences (in 2018)

- **Age:** In the 65+ age group, 87.50% of respondents agreed that they feel welcome here, a higher rate than other age groups: 20-35 (44.19%), 36-50 (56.25), and 51-65 (52.17). All of these figures reflect high “no response” rates—30% to 50%.
- **Race:** 50% of Black respondents replied “Yes” to the question, while 58.87% of White respondents did so.
- **Gender:** Differences on this question were very small by gender—Female (56.07%, yes), Male (59.72%, yes).

Comments:

- *“I am worried about how Pittsburgh’s interest in gentrification is altering the ability for artists to live and work in a city that used to be affordable.”*
- *“Not a yes or no question.”*
- *“At first, no. But I’ve slowly begun to meet artists in the area and feel welcome over the course of two years.”*
- *“Art is a tough business and Pittsburgh is a tough town, but I feel welcome here and keep plugging away.”*
- *“I’m worried about our crumbling outlets for journalism. I’d love to see a foundation provide long-term funding for a cultural publication that can act independently to develop local arts criticism and more thoughtful arts writing.”*

Q. 34 How do you find the local arts community? (multiple answers permitted):

- *Supportive?* Yes: 63.20% of respondents
- *Cliquish?* Yes: 50.44%
- *Collaborative?* Yes: 39.20%
- *Vibrant?* Yes: 29.60%
- *Competitive?* Yes: 26.40%
- *Non-supportive?* Yes: 10.40%
- *Other—* Yes: 24.0%

“Other” responses included:

- “I think the Pittsburgh arts community is competitive in a good way. There are many people doing great work, and isn’t the same one or two artists having the every opportunity. I like that.”
- “It’s not a welcoming city for Black people and other people of color.”
- “I have found the city and the arts community to be a little more cliquish than I had anticipated.”
- “I feel welcome by artists, less so by arts institutions.”
- “Overall, Pittsburgh feels friendly, but if you are new and don’t know many members of the arts community, I think the barriers to entry can be difficult.”

2018 vs. 2016 Comparisons

Answers in 2018 reflected the same rank-order as responses in 2016, though “vibrancy” received a lower percentage of Yes’s in 2018.

Demographic Differences (in 2018):

- **Age** While “no opinion” was a common response, all age groups rated the area’s arts community highly as “supportive,” with very few seeing it as a non-supportive. At the same time, “cliquish” was also a common response, especially among younger cohorts—20-35 (37.21%) and 36-50 (37.50%).
- **Race** Black respondents rated the area’s arts community as less supportive than did White respondents (28.57% vs. 45.00%), though ratings on collaboration were similar (at 28.57% and 27.14%). At the same time, Black respondents see the arts community as competitive more than do Whites (28.57% vs. 17.14%).
- **Gender** Differences on these questions were minor.

Q. 35 Do you feel optimistic about your future as an artist in Pittsburgh?

- Yes: 74.10% of respondents
- No: 25.90% of respondents

Demographic Differences

Race In 2018, 76.84% of White respondents responded yes, followed closely by Black respondents at 70.00%. In 2016, responses were notably lower for both groups and with a larger gap between White and Black respondents: 62.86% vs. 52.65%. Further, multi-racial respondents, in 2018, responded yes at a lower rate (57.14%) than did either Black or White respondents.

Comments

- “Yes. I’m settled and connecting with a growing community of artists.”
- “I feel okay. I don’t feel like Pittsburgh is the land of opportunity it once appeared to be.”
- “I am hopeful and working on partnerships, collaborations, and thinking outside the box. But the main thing keeping me here is affordability.”
- “[GPAC] gave me the newfound confidence I needed to take the next step in my career.”
- “I’m a natural optimist with no basis for the optimism.”
- “I’ve been fortunate enough to be able to sell about half of the work since I’ve lived here. That is enough for me.”

Q. 36 Are you planning to stay here or to leave?

- I'm planning to stay (77.94%)
- Not sure (13.24%)
- Leave whenever an opportunity makes it feasible (6.62%)
- Leaving within a year (2.21%)

Comments:

- *"If family wasn't an issue, I would not stay here. There are many issues here I don't feel synchronized with—not the least of which is racism. And the infrastructure is crumbling."*
- *"Enjoy having Pittsburgh as a home base, but also looking for more touring/national opportunities."*
- *"Pittsburgh will always be my permanent home, but I am prepared to leave temporarily if it helps support my art."*

Perspectives on GPAC and other service providers for artists

How well are GPAC and other service providers addressing the needs of individual artists?

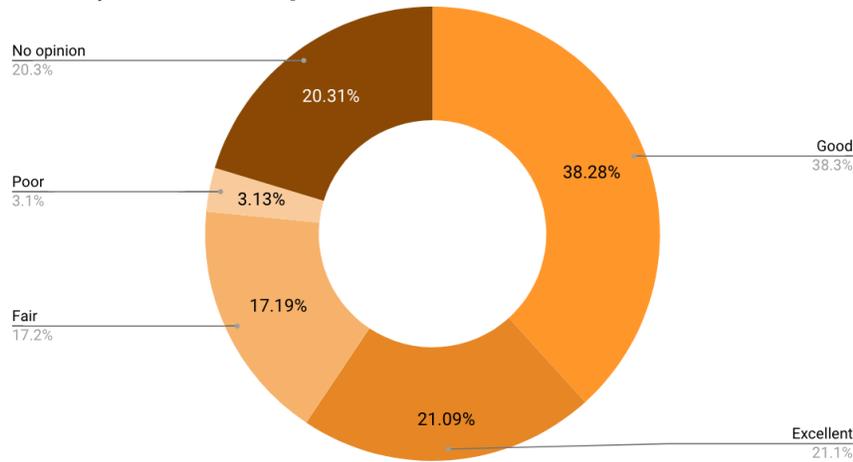
Q. 37 Do you agree with these statements about GPAC?

- "keeps me informed of developments in the arts at local and state levels"
 - Strongly Agree/Agree: 73.53%, Disagree/Strongly Disagree: 8.09%, No Opinion: 18.38%
- "helps to provide an environment in the region that is supportive of artists"
 - Strongly Agree/Agree: 73.73%, Disagree/Strongly Disagree: 6.57%, No Opinion: 19.71%
- "is an effective voice in advocating for the creative sector with local and state governments"
 - Strongly Agree/Agree: 65.67%, Disagree/Strongly Disagree: 8.21%, No Opinion: 26.12%
- "helps me find resources and/or opportunities that support me as an artist"
 - Strongly Agree/Agree: 52.90%, Disagree/Strongly Disagree: 13.04%, No Opinion: 34.06%
- "helps me feel more connected to other people in the arts"
 - Strongly Agree/Agree: 53.29%, Disagree/Strongly Disagree: 18.25%, No Opinion: 28.47%
- "helps me more effectively be an artist"
 - Strongly Agree/Agree: 37.96%, Disagree/Strongly Disagree: 22.63%, No Opinion: 39.42%
- "increases the visibility of my work"
 - Strongly Agree/Agree: 32.35%, Disagree/Strongly Disagree: 30.88%, No Opinion: 36.76%

Comments

- *"GPAC changed my life and career, and I am forever grateful."*
- *"I belong to GPAC but am not actually aware of everything it does."*
- *"AOG is very helpful."*
- *"I honestly don't know what GPAC does, but I should."*
- *"I want to learn more about GPAC."*

Q. 38 How would you rate your overall experience with GPAC?



Demographic Differences

"No opinion" was a common response across demographic categories

- **Age:** Ratings were notably high among 36-50 and 51-65 age groups.
- **Race:** More Black respondents answered "Excellent" than did White respondents (35.71% to 17.86%).
- **Gender:** More Female respondents answered "Excellent" than did Male respondents--22.43% to 18.06%. Further, a few Male respondents' (8.34%) rated their experience between Fair and Very Poor.

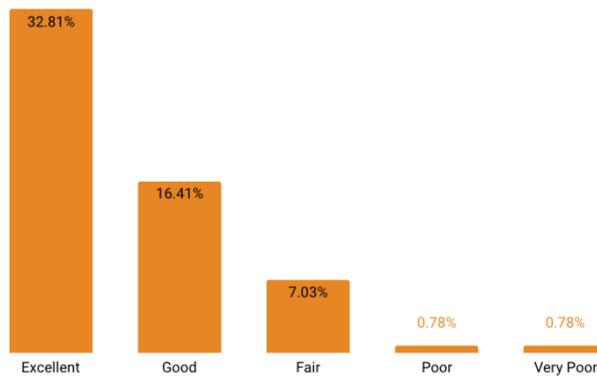
2018 vs. 2016 Comparisons

Ratings on this question were very similar in both years.

Comments

- "Every time I need help, they addressed the situation promptly and gave me usable information."
- "I haven't utilized GPAC as much as I could. Wish there were more hours in the day."
- "I appreciate what y'all do and your care for artists."
- "Most programs I see listed are not directed toward the individual artists, e.g., at the annual meeting."

Q. 39 How would you rate your interactions with GPAC staff?



Demographic Differences

Ratings in response to this question were very similar, by demographic category, to those found with question 38.

Comments

- *"We've had some wonderful experiences with GPAC during a time of crisis."*
- *"There is not a single person at GPAC who is not willing to bend over backwards to help you."*
- *"I haven't really felt like the lines of communication are the most open, but everyone has generally been kind and helpful."*
- *"When I first moved here I attended a GPAC event with great trepidation, expecting it to be super-cliquey. It was not. Everyone who I have met who works with GPAC has been incredibly helpful. I have never had a negative experience with GPAC."*

Q. 40 Are you and the arts & culture community better off because GPAC exists?

- Yes: 95.31%
- No: 4.69%

Demographic Differences

Again, "no opinion" was a common response across demographic categories

- **Age** Ratings were notably high among 36-50 and 51-65 age groups.
- **Race** Black and White respondents said Yes at similar rates (64.29% and 65.00%).
- **Gender** Female and Male also respondents indicated Yes at similar rates (63.89% and 63.38%).

Comments

- *"GPAC is the only organization willing to change to support the region's needs. I hope this leadership continues."*
- *"I would love more focus on individual artists instead of arts organizations."*
- *"At least someone is trying to help the struggles of artists."*
- *"Probably yes, but I'm unaware how."*

Q. 41 If you are a GPAC member, why?

Of the 217 individual members who responded to this survey, 100 were GPAC members and 117 were not. The 110 were asked why they are a GPAC member.

Reasons Cited:

- Free membership for artists: 49.53%
- Relevance of GPAC programs and services for artists: 20.56%
- Quality of GPAC programs and services for artists: 14.95%
- GPAC discounts for members: 0.93%
- Other: 14.02%

Other reasons for membership cited:

- *"All of the above."*
- *"Great organization—classy and always responsive and very helpful."*

Q. 42 Why aren't you, as an individual artist, a GPAC member?

The 117 respondents who are not GPAC members were asked "why not?"

Reasons Cited

- *Not sure what benefits are for an individual artist membership in GPAC.*
- *Unaware that membership for individual artists is free.*
- *Haven't seen membership information recently.*
- *Financial issues/limited funds*
- *Haven't looked into benefits enough*
- *Not a joiner*
- *Forgot to renew*
- *No real reason I haven't joined.*

Q. 43 How valuable are the programs and services that GPAC offers to individual artists?

Respondents were able to rate items on a 4-point scale--extremely valuable, very valuable, fairly valuable, and less valuable. They were encouraged to rate as many programs/services as possible, although there was a N/A option as well. The figures below are averaged ratings for each program/service.

Program Services	Rating
Small project and career grants	3.27
Grant application assistance	3.06
Network of Arts Administrators of Color	2.91
Technical assistance for public art projects	2.82
Conversations/actions to advance equity and inclusion for artists	2.81
Volunteer Lawyers for the Arts	2.80
Pittsburgh Artist Registry	2.79
One-on-one consulting with GPAC staff	2.78
Business Volunteers for the Arts	2.78
Professional development workshops for artists	2.77
Public art commissioning opportunities	2.73
Artist Resource Fair	2.72
Membership discounts	2.69
PittsburghArtPlaces	2.66
Artsburgh.com	2.66
Teaching artist workshops	2.64
Fair Play Pittsburgh Music	2.52
Research reports	2.46

Q. 44 What other programs/services could GPAC or other providers offer to artists?

Respondents were able to rate items on a 4-point scale--extremely valuable, very valuable, fairly valuable, and less valuable. They were encouraged to rate as many programs/services as possible, although there was a N/A option as well. The figures below are averaged ratings for each program/service.

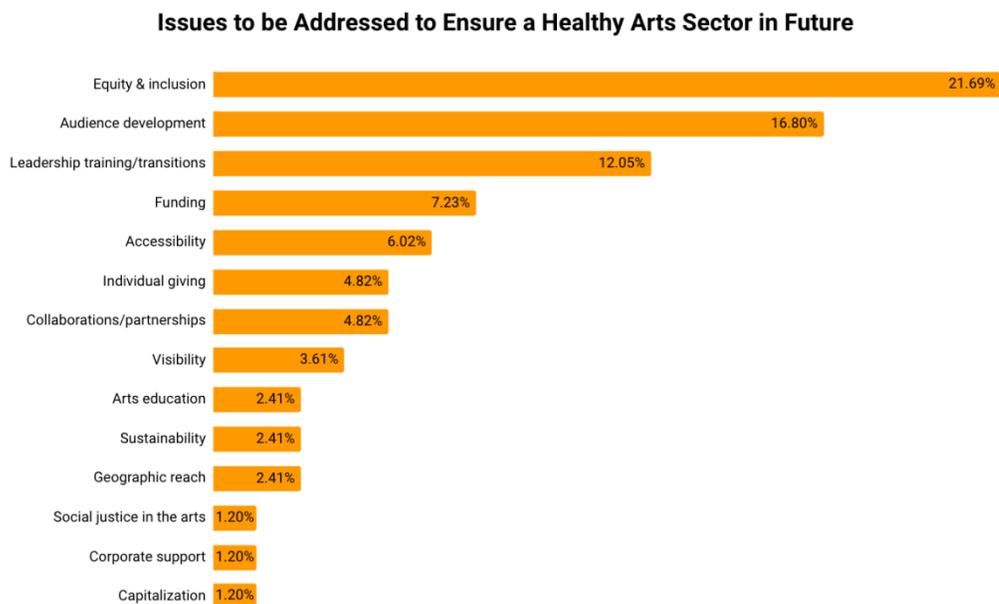
Programs/Services Respondents Wish GPAC Could Provide (rated on a 4-point scale)	
Grants for artistic creation	3.59
Performance/exhibition opportunities	3.38
Support for collaboration/development of new artistic works	3.27
Campaign encouraging people to buy local visual/performing arts	3.19
Fiscal sponsorship	3.13
Connections to artists/art places outside of Pittsburgh	3.13
Residencies	3.09
Studio, rehearsal, or performance space rental	2.98
Teaching artist opportunities	2.95
Accounting/financial management services	2.95
Workshops on topics of interest to artists	2.93
Career assistance/coaching	2.89
Technology or equipment rental	2.83
Emergency fund for artists	2.82
Mentorship from other artists	2.74
A "seat at the table"—how/where to get involved with board/committees	2.68
Touring information	2.57
Information about events on health care and housing	2.44

Comments

- *"Mostly I need the time to take advantage of GPAC programs & services."*
- *"Money. Need lots of money for travel for research, productions, and script development. Science researchers receive hundreds of thousands of dollars. Artists need this, too."*
- *"It would be nice to see some of these programs spread across the counties of SW PA."*
- *"Pittsburgh Artist Registry is a very valuable resource that is well-populated by the artistic community. Is it being used by businesses, architects, designers, and collectors in serious ways?"*
- *"Connections to affordable housing."*

Core Issues in the Greater Pittsburgh Arts & Culture Sector

Q. 45 Issues to be Addressed to Ensure a Healthy Arts Sector for the Future



2018 vs. 2016 Comparisons

Most notably, equity and inclusion were rated more highly as priorities in 2018 than in 2016.

Reasons offered by respondents on why these issues are important to them:

- *‘A vibrant theatre community needs a strong community of writers regularly getting their work done in town. Need a dialogue between the artists who live here and audiences seeing the work. Less new plays being imported and more local work supported right here.’*
- *“I want to see the outer towns and cities near Pittsburgh thriving. If these areas thrive, that’s all the better for Pittsburgh.”*
- *“The artistic community should fight hard to be inclusive and representative of all the citizens affected by the conditions of the day. It’s partly our job as artists to resist and respond, to heal and hold one another, and to work towards a more equitable and just future.”*
- *“The higher cost of “spaces” means that a lot of us have no place to work. We also need available white wall galleries for short-term exhibits so that all artists need to gain audience and build communities. Community and meeting spaces—other than bars and cafes—are needed to foster collaboration and critical review.”*
- *“The hurdles that need to be jumped to be a “mom and pop” theatre project here are too difficult to negotiate and wear down a lot of good artists. Artists need to practice their art in smaller projects and venues.”*
- *“Artists need funding to produce work and need venues to share their work.”*
- *“Pittsburgh struggles with equity and inclusion, but the arts have always been a field that leads the way...”*
- *“At this point, most of my collaborators and mentors are out of the region, because it is easier for me to find those groups online than here in the city. Maybe I am not looking in the right places. But it would be great to look in Pittsburgh for these types of communities.”*

Q. 46 How can strategic partnership, within or outside the arts, address these issues? What roles can GPAC play?

- *"Advocating for independent artists and creating opportunities so that businesses and other organizations can better understand how to connect with independent artists would be a great service."*
- *"Funders should provide incentives to institutions to help produce or co-produce local artists' work. Writers should not always be expected to self-produce. They need to focus on writing and getting better by seeing their work regularly staged. That's the missing piece in our theater/arts community, in my opinion."*
- *"GPAC might try hosting a dreaming session to develop ideas for the future of the arts in Greater Pittsburgh."*
- *"Bring money, policy, and action together. Artists and arts organizations often feel alone and working in a vacuum. Pull them together."*
- *"I love the advocacy work you do. Help private companies and human service organizations see the value of artist residencies and buying work directly from artists."*
- *"GPAC could double down on relationship-building with other community non-profits and become adept at recognizing where artists can be of service to causes. If GPAC were to give a little grant to those non-profits to finance those artists, this would help the community through strengthening artists and those who do good in the community. This could be part of the Pittsburgh arts ecosystem."*
- *"It might be interesting to explore more unlikely partnerships, to see who's interested in art outside the artworld."*
- *"Perhaps the idea of gatherings and networking opportunities for artists and specific disciplines could be an idea for the future."*
- *"Advocate for government policies meant to incubate arts & culture."*
- *"Help to develop public-private partnerships to tone down the unthinking boosterism of downtown merchants. Without oversight, their agenda is just growth without concern for authenticity of place."*

Q. 47 Final Suggestions From Artist Respondents

- *"I am still a little lost on what all that GPAC does. I want to learn more about how I can use these resources to my advantage."*
- *"I appreciate all the work that GPAC does. They bring the arts together and put more focus on Pittsburgh as an arts town, which helps everyone."*
- *"I am more aware of GPAC now and will check in on your website."*
- *"Participating in this survey has shown me how little I know about GPAC. This is welcome information in itself."*

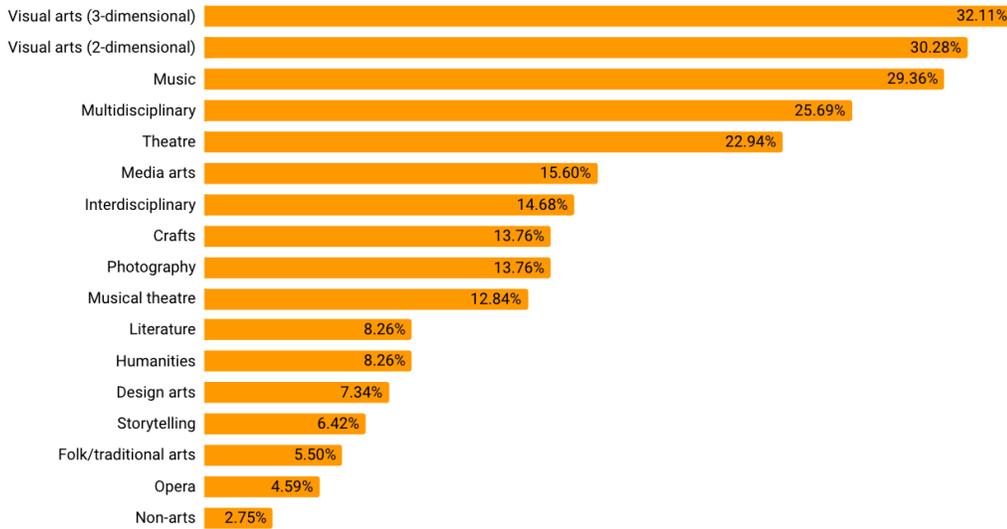
ORGANIZATIONAL SURVEY

Who Responded?

Of 179 arts & culture organization administrators/board members/supporters who completed the project's questionnaire, here are their key characteristics:

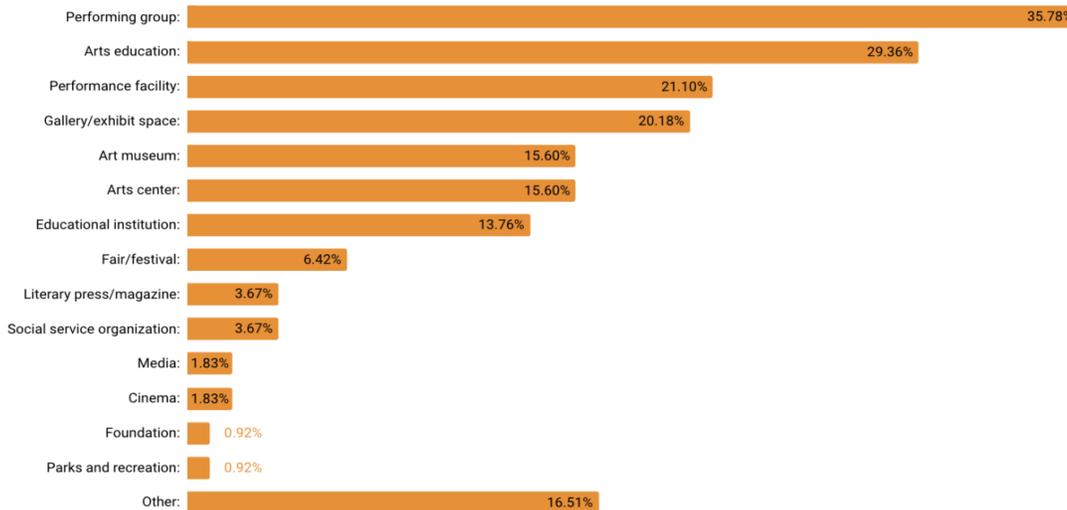
Q. 1 Artistic Disciplines of Respondents' Organizations

(multiple responses permitted)



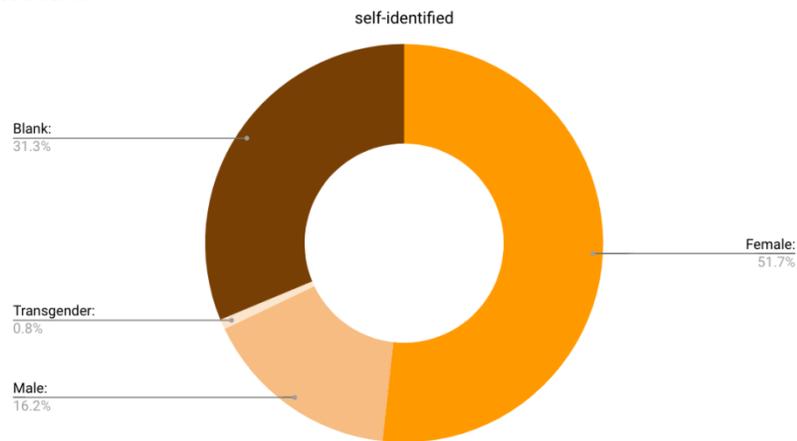
Q. 2 Types of Respondents' Organizations

multiple responses permitted

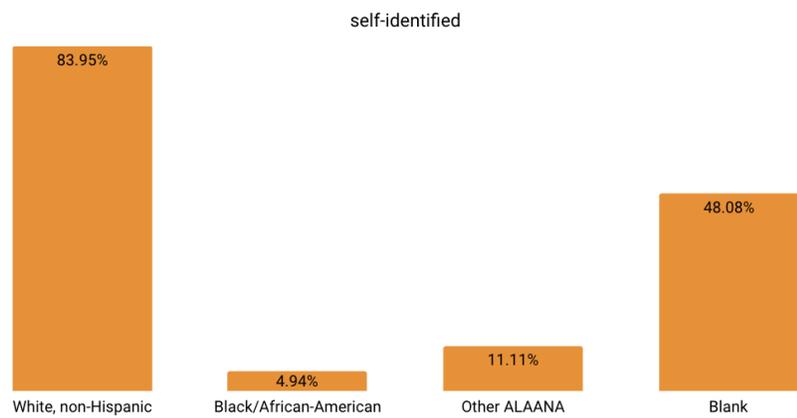


“Other” responses included: presenting organization/arts presenter, creative placemaking, artist studios, and National Historic Landmark.

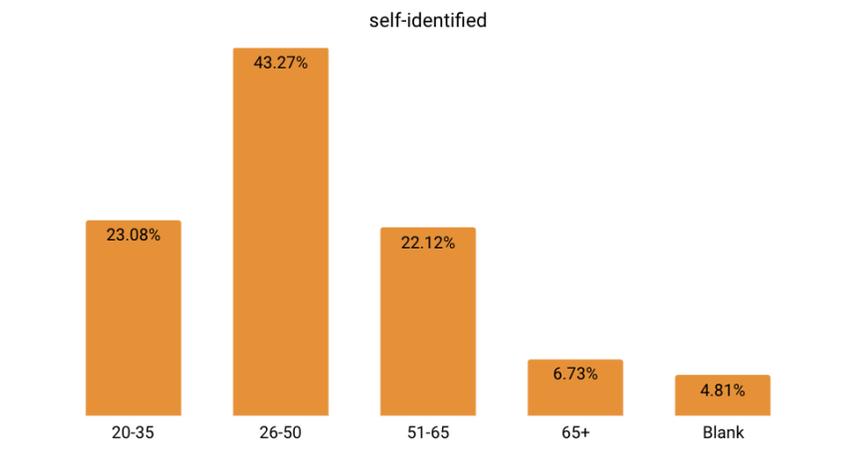
Q 3. Gender of Respondents



Q. 4 Race of Respondents



Q. 5 Age of Respondents



Q. 6 Primarily Focused on Serving a Particular Group

Race, ethnicity, national tradition, LGBTQI group, disability community, or other identity

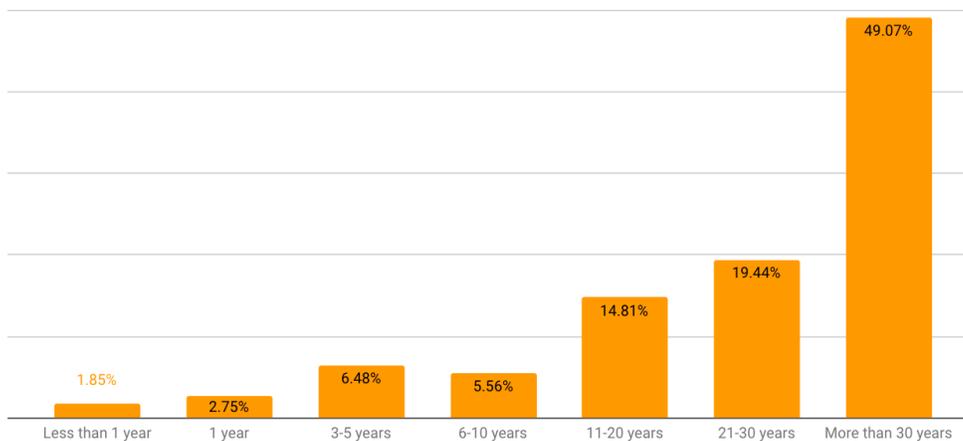
No: 76.15%

Yes: 23.85%

Specific "Yes" Responses

African-Americans, Judaism, Latinos, Latina, LGBTQI, LGBTQI women, Caucasian

Q. 7 Respondents' Organizations: Years in Existence

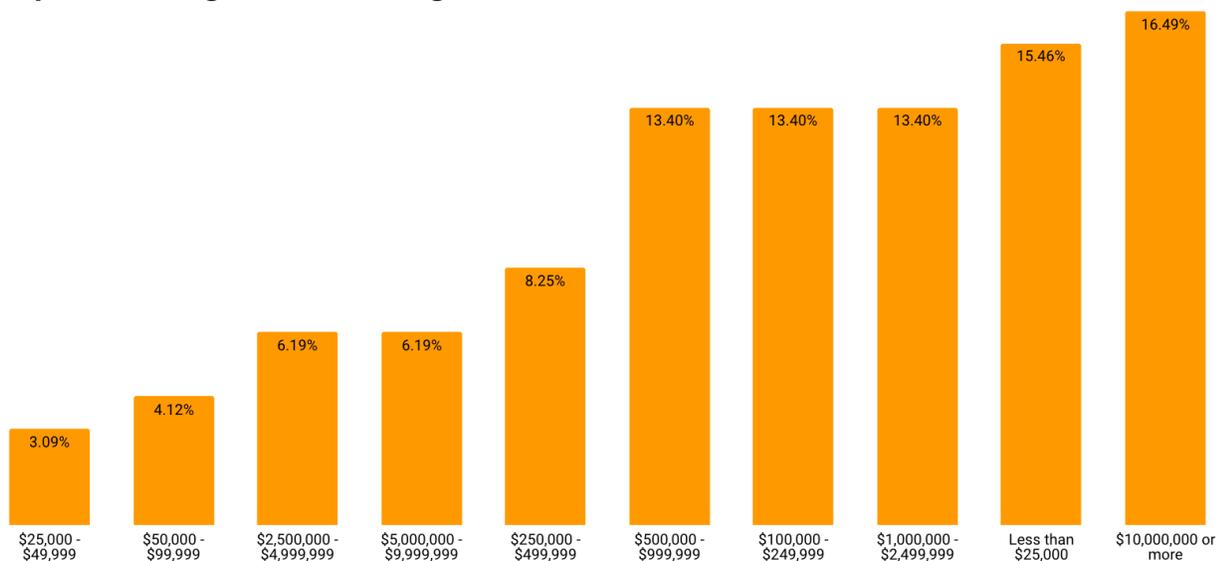


Q. 8 Does your organization have

- 501 (c) 3 status? Yes: 88.07%
- Fiscal sponsor? Yes: 5.50%
- Other? Yes: 6.42%

'Other' responses are: an affiliate of a 501 (c) (3), for-profit business

Q. 9 Respondents' Organizations - Budget Size



Q. 10 Employees: Paid, Full-Time

- 0 FTEs: 27.08% of respondents (26)
- More than 30 FTEs: 22.92% of respondents (22)
- 3-5 FTEs: 12.50% of respondents (12)
- 11-20 FTEs: 10.42% of respondents (10)
- 6-10 FTEs: 8.33% of respondents (8)
- 1 FTE: 7.29%: 7.29% of respondents (7)
- 2 FTEs: 5.21% of respondents (5)
- Don't know: 2.08% of respondents (2)

Q. 11 Roles Within Organizations

Respondents represent a broad array of roles within their organizations, though weighted toward senior leadership. Those roles are listed here in order of frequency:

- 13 Executive Directors/CEOs
- 8 Development/Fundraising Directors
- 6 General Managers/Managing Directors:
- 5 Board Members
- 4 Presidents/Board Chairs
- 4 Marketing Managers
- 3 Vice Presidents
- 3 Program Directors
- 3 Foundations/Government Relations Manager
- 3 Finance Directors
- 3 Directors of Operations
- 2 Artistic Directors
- 2 Education Directors
- 2 Learning and Community/Neighborhood Engagement Coordinators
- 2 Communications Directors
- 1 each: Producer, University Professor, Founder, IT Director, Accessibility Coordinator, Director of New Play Development, Managing Editor, Manager of Creative Arts Department, Business Development Associate

Q. 12 Does Your Organization Offer

- Health insurance: 98.33% (yes)
- A retirement plan: 73.33% (yes)

Notes: several respondents say health insurance is available only to full-time employees; other say it is available only who have worked for a minimum number of years with the organization.

Challenges and Accomplishments

Q. 13 Challenges

The significance of challenges organizational representatives face, rated on a 4-point scale from a high of "extremely significant" (4) to a low of "less significant" (1) are, on average and in descending order:

Significance of Challenges Organizational Representatives Face

4-point scale from a high of "extremely significant" (4) to a low of "less significant" (1)

Individual giving/Major gifts	3.12
Long-term sustainability	3.04
Increasing equity, diversity, inclusion (within board, staff, audiences)	2.99
Contributed income	2.95
Earned income/sales	2.76
Marketing	2.69
Community connections	2.66
Board development	2.62
Media relations/PR	2.49
Financial management	2.35
Accessibility to individuals with disabilities	2.25
Systemic racism, sexism, ableism in the arts	2.15
Incorporating new technologies	2.11

Respondents offered additional challenges their organizations are facing:

- *"raising adequate funding to continue to produce quality productions"*
- *"capital improvements"*
- *"increasing expenses related to rehearsal and performance venues (and lack of venue options)"*
- *"diversifying audiences"*
- *"professional development of staff, leadership training, and time/energy to do research on audience needs for programming (need data)"*
- *"staffing the organization with highly skilled arts professionals who can also work with people with intellectual and developmental disabilities as a full-time job"*
- *"need to grow our support base, build awareness across a wider geographic area, and show ability to perform in larger venues"*
- *"trying to stay relevant in a fast-paced world when you have a small budget, limited marketing/technological abilities, and a small team"*
- *"we are building our organization from scratch, so start-up funding is very important"*

2018 vs. 2016 comparisons

Challenges in equity & inclusion, long-term sustainability were rated higher in 2018 than in 2016, while challenges in earned income, incorporating new technologies, and organizational capacity were rated lower in 2018.

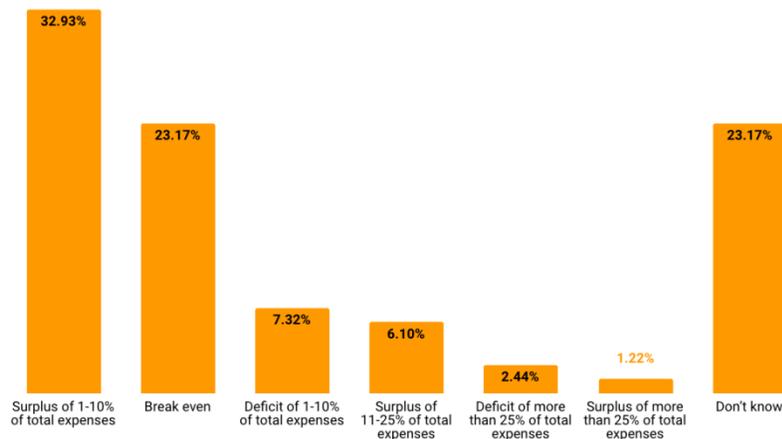
Respondents also described how their organizations are working on these challenges and how they need help:

- *"multi-year awards that are sizable"*
- *"deploying new marketing techniques"*
- *"reaching out to community organizations for cross-promotion opportunities"*
- *"diversity: we would like to be more representative of the city whose name we claim"*
- *"GPAC could help with professional development, workshops, and forums with local and national experts in diversity training; many in our internal working group on diversity have little or no training in this area"*
- *"GPAC can provide more networking opportunities so we can increase our board/organizational diversity"*
- *"we would like the pool of job applicants to include more people of color"*
- *"perhaps GPAC could generate a campaign to create a stronger atmosphere in our region for corporate support for the arts"*
- *"GPAC could activate its advocacy network to act on behalf of arts in schools"*
- *"GPAC could do a needs assessment series of workshops"*
- *"board development workshops, and a volunteer who assesses current boards and offers suggestions"*
- *"GPAC could help local arts professionals gain access to more professional development opportunities by providing a listserv of opportunities and/or scholarships to some of the bigger conferences"*
- *"GPAC needs to advocate for institutional donors to support human capital and investments in "people" (one of the things holding us back is the lack of a dedicated professional administrator"*
- *"Need a strategic planning process to better prioritize and understand challenges from stakeholders in the community; need to find more ways to engage with diverse communities outside the Cultural District; and need better branding of the work at the organization"*

Q.14 In addition to the varied challenges respondents cited, they also spoke of many accomplishments achieved in their organizations during the past year:

- *"Increased both attendance and contributions."*
- *"We are fully staffed for the first time in two years, ending a period of major upheaval and bringing together a formidable new team in pursuit of our mission."*
- *"Surpassed a goal of securing 10,000 members."*
- *"We moved away from our traditional fundraiser to a new model, with great success."*
- *"Presented a full season of productions."*
- *"Smooth process for selection of new artistic director, a woman with strong interest in community involvement" and "Our Education and Community Engagement Department is starting to redefine itself and increase its relevance to the community."*
- *"Economic impact report demonstrated up to \$5.7 million in impact in Allegheny County."*
- *"Giving artists a platform for their art and helping them learn about new opportunities."*
- *"For 'Give Big Pittsburgh' we ended up #11 in the city out of 496 organizations! Our tiny company—amazing!"*
- *"A marked increase in sensory-friendly performances."*
- *"Increased unique visitors to our website 70%."*

Q. 15 How did your organization’s most recently completed fiscal year end financially?
(of organizations)



2018 vs. 2016 comparisons

Deficits occurred at lower rates in 2018 than in 2016.

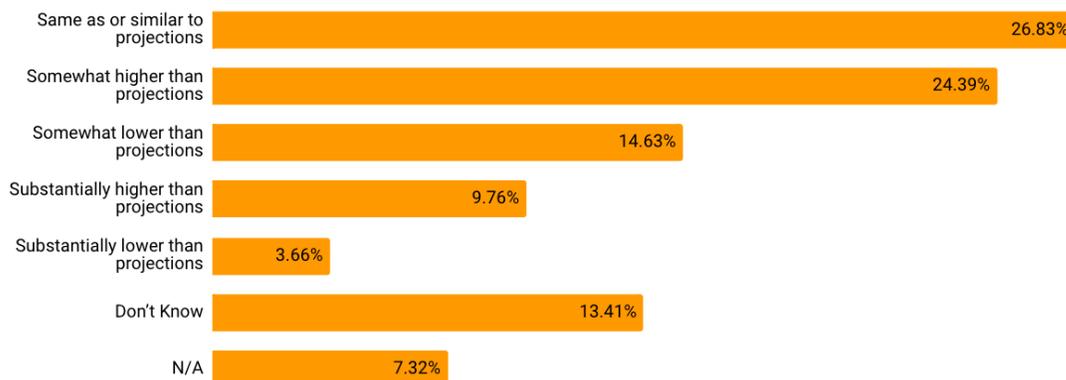
Q. 16 What is the overall financial state of your organization right now?

This item was an open-ended question. Responses included:

- “Strong. We are lucky to have an ample reserve and regular surpluses.”
- “Generally very healthy, with strong methods for cost control and projections.”
- “Very tenuous because we need funds to pay our director and rent equipment for our larger performances.”
- “Short and long-term finances are strong, but a major fundraising effort will be needed in the next 1-3 years for a relocation effort and capital building project.”
- “We continually fundraise to keep ahead of rising costs.”
- “Healthy in the short term, but unable to grow or add paid administrative staff.”
- “We need more money than budgeted or secured to break even in 2018.”

Q. 17 How do your attendance figures in your most recently completed year compare to projected figures?

(Compare to Project Figures)



2018 vs. 2016 comparisons

There were relatively small variations on this measure between 2016 and 2018.

Q. 18 Organizational Practices

This question asks about policies, advocacy activities, and data usage of each respondent's organization:

Practices	Percentages
Established an ongoing partnership with an arts (or non-arts) organization:	78.79% of respondents
Created a written policy or took other steps to advance diversity, equity, and accessibility	65.15% of respondents
Utilized DataArts tools and data to inform decision-making:	46.97% of respondents
Engaged in arts advocacy at state, federal, or local levels:	42.42% of respondents
Conducted a formal program evaluation:	39.39% of respondents
Utilized results of GPAC's Economic Impact Calculator in internal or external communications:	31.82% of respondents

2018 vs. 2016 comparisons

Arts & culture organizations posted increases in several activities between 2016 and 2018: created equity/diversity/accessibility policies, established ongoing partnerships, conducted program evaluations, and utilized DataArts resources.

Comments

- *"About to try to establish an ongoing partnership with another Latino non-profit."*
- *"As a formal company-wide process, none of these."*

Rating the Greater Pittsburgh Arts Community

Respondents were asked about the broader arts environment in which they work.

Q. 19 Is Pittsburgh a great arts city/region?

- Yes: 95.89%
- No: 4.11%

Demographic Differences

Gender: “Yes” responses on this measure varied--transgender (100%), male (85%), female (73.44%). “No response” was higher than “No” responses in all categories.

Race: “Yes” answers by White respondents (77.94%) were higher than Black respondents (50%), while ALAANA “Yes” answers were higher than both (88.89%). Note: the remainder of Black responses were divided evenly between “No” and “No Reply” (25% each).

Age: “Yes” answers on this question varied by age category--65+ (100%), 20-35 (79.17%), 51-56 (78.26%), and 36-50 (65.22%), while percentages of “No Reply” responses varied widely—65+ (0%), 20-35 (20.83%), 51-65 (11.76%), and 36-50 (34.78%).

2018 vs. 2016 Comparisons

Overall, ratings of Pittsburgh as a great arts city/region increased slightly between 2016 and 2018—from 92.20% Yes to 95.89% Yes. Of note, Black respondents saying Yes decreased from 75% in 2016 to 50% in 2018, though, again, 25% of Black respondents answered No Response in 2018.

Comments

- *“Exceptional number, variety, and quality of artists and arts organizations.”*
- *“Lots of cultural stuff going on here. A good number, though, are not accessible to everyone because of cost.”*
- *“When I travel from here to other cities, I often meet people talking about coming to Pittsburgh to check out the art.”*
- *“Many artists aren’t supported or recognized and move away or give up their practice. Countless more receive low-quality arts education in school and do not become artists as adults.”*
- *“There is a fair amount of support for the arts here compared to other cities Pittsburgh’s size. But it seems to be focused more on the established art forms presented by traditional arts organizations. Overall, Pittsburgh is a rather conservative arts environment.”*
- *“The interconnectivity of the arts community—it’s incredibly supportive even when shows are technically in competition.”*
- *“The arts are a critical component of why Pittsburgh is a great place to live. Overall the quality is outstanding, from a world-class orchestra to the diversity of volunteer-based arts organizations like ours.”*

Q. 20 Do you feel welcome here?

- Yes: 95.83% of respondents
- No: 4.17%

Demographic Differences

Gender: “Yes” responses on this measure varied by gender—male (80%), female (73.44%), and transgender (0%), while “No response” rates also varied—female (25%), male (10%), and transgender (0%).

Race: “Yes” answers by White respondents (73.13%) were higher than Black respondents (50%), while ALAANA “Yes” answers were higher than both (88.89%). Note: “No Response” rates were high—Black (50%) and White (23.88%).

Age: “Yes” answers on this question varied somewhat by age category—65+ (100%), 20-35 (73.68%), 51-56 (69.57%), and 36-50 (60.87%), while percentages of “No Reply” responses were high in some cases—36-50 (34.78%), 20-35 (26.32%), and 51-65 (21.74%).

2018 vs. 2016 comparisons

As in 2016, White respondents said “Yes: they feel welcome here” in 2018 at higher rates than did Black respondents.

Comments

- *“Vibrant, welcoming people and places.”*
- *“I feel like people watch out for each other.”*
- *“Yes, I feel welcome personally, but not necessarily what I and my organization represent ethnically, culturally, and linguistically.”*
- *“As a member of the LGBTQ community, I feel welcome within Allegheny County, but I feel increasingly excluded from the surrounding counties due to the prevailing political climate.”*

Q. 21 How do you find the local arts community? (multiple answers permitted)

- *Supportive?* Yes: 76.06% of respondents
- *Collaborative?* Yes: 63.38% of respondents
- *Vibrant?* Yes: 52.11% of respondents
- *Cliquish?* Yes: 46.48% of respondents
- *Competitive?* Yes: 30.99% of respondents
- *Non-supportive?* Yes: 8.45% of respondents
- *Other*—15.29% of respondents

Demographic Differences

(multiple answers permitted)

Gender: Female responses rated these features of the local arts community most highly: supportive (59.38%), collaborative (48.44%), vibrant (47.75%), and cliquish (35.94%). Similarly, males rated these measures in the same order, though percentages varied: supportive (47.37%), collaborative (47.37%), vibrant (36.84%), and cliquish (36.84%). “Non-supportive” got the lowest ratings—male (10.53%) and female (3.13%).

Race: White respondents rated features of the local arts community similarly: supportive (53.73%), collaborative (46.27%), vibrant (41.79%), and cliquish (35.82%). Responses by Black respondents, however, were quite different—supportive (25.00%), collaborative (25.00%), vibrant (50.00%), and cliquish (25.00%).

Age: Highest ratings by age were in the 20-35 category: supportive (66.67%), collaborative (62.50%), vibrant (54.17%), and cliquish (45.83%). 65+ ratings were supportive (57.14%), collaborative (28.57%), and vibrant (28.57%), while 42.86% of this group see the arts community as competitive. 51-65 ratings were, in order, supportive (56.62%), collaborative (52.17%), vibrant (43.48%), and cliquish (39.13%), while ratings for the 36-50 category are more closely clustered--supportive (43.38%), collaborative (34.78%), cliquish (34.78%), vibrant (30.43%), and competitive (30.43%).

2018 vs. 2016 Comparisons

Disparities between White and Black respondents found in 2016 were replicated in 2018.

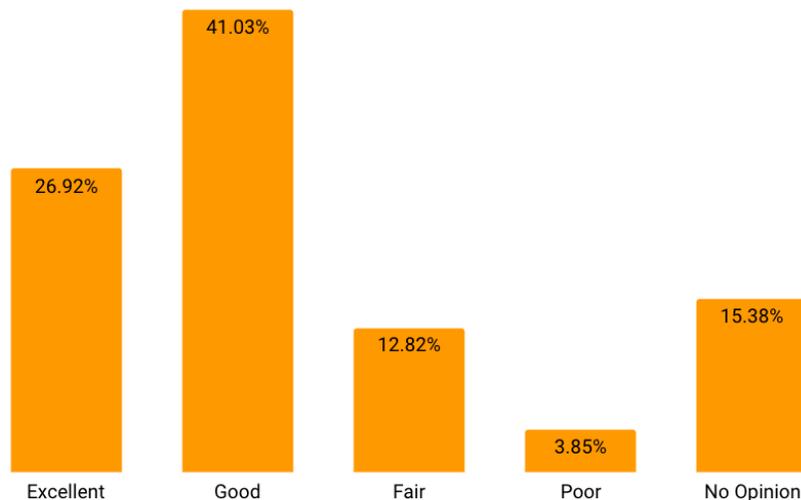
"Other" responses included:

- *"As a small organization, I feel supported by other small arts organizations. But larger organizations do not develop talent or give **paid** opportunities to advance the full arts economy of Pittsburgh."*
- *"I think, like in many other areas, there is still systemic racism and ableism in the arts sector. The system leans in my favor, but I have friends with different experiences."*
- *"What I find amazing is that every event I go to, I see heads of different organizations in the audience. It's an **incredibly** supportive environment."*
- *"I find collaboration and support among a small group of small organizations and artists. However, I do experience cliquishness with more mainstream or larger minority group organizations. There are few Latinos in this area. We are a minority and there is a minority of interest in what we have to offer."*

Perspectives on GPAC as a service provider for arts & culture organizations

How well are GPAC and other service providers addressing the needs of local arts & culture organizations?

Q. 22 How would you rate your overall experience with GPAC?



Demographic Differences

- **Gender** Responses rating overall experience with GPAC as excellent or good were similar by gender - Female (57.81%) and Male (65%), while fair or poor ratings were much less common - Female (12.51%) and Male (10.00%).
- **Race** Ratings of excellent and good were higher by Black respondents (75.00%) and ALAANA respondents (70%) than by White respondents (58.21%). No responses were high as well—ALAANA (30.00%) and White (26.87%).
- **Age** Highest ratings of excellent or good were in the 20-35 age category (62.50%), followed by 51-65 (60.86%), 65+ (53.76%), and 36-50 (52.18%). No responses were also high, ranging 42.86% in the 65+ category to 25% among 20-35 respondents.

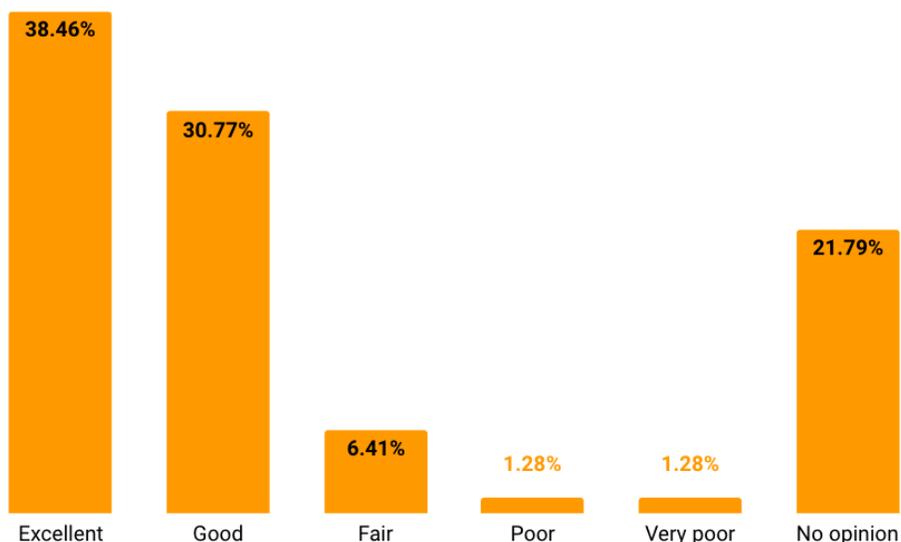
2018 vs. 2016 Comparisons

Ratings of GPAC by Black respondents in 2018 were higher than those by White respondents, just as they were in 2016.

Comments

- *"I can't believe how much I learned at GPAC this year. Through the workshops, individualized meetings with your staff and volunteers, we have gained an enormous and invaluable amount of information that directly relates to us growing our capacity. I can't wait to do more."*
- *"Communication and organization seems to suffer, perhaps as a result of attempting to do too much at once. While I value many of the programs GPAC offers, my experience in many programs has been confusing and frustrating."*
- *"My personal experience with GPAC is more positive than I perceive the company's experience as a whole to be. Most members of other departments do not participate. Senior management identifies more strongly with the Cultural Trust's management."*
- *"In our first year of operations, our organization did not interface much with GPAC. I would like to improve this in the next year."*

Q. 23 How would you rate your interactions with GPAC staff?



Demographic Differences

- **Gender** Responses rating interactions with GPAC staff as excellent or good were higher for Males (at 70.00%) than for Females (56.76%), though non-responses were notably high among Females (37.50%).
- **Race** Ratings of excellent and good were higher by ALAANA respondents (80.00%) and Black respondents (75.00%) than by White respondents (55.22%), though non-responses were also higher among White respondents (35.82%).
- **Age** Highest ratings of excellent or good were in the 65+ age category (71.43%), followed by 20-35 (66.67%), then the other two groups--36-50 (52.17%) and 51-65 (52.17%). "No" responses were also high, ranging (47.83%) in the 51-65 category to (25%) among 20-35 respondents.

2018 vs. 2016 Comparisons

Again, ratings of GPAC staff by Black respondents in 2018 were higher than those by White respondents, just as they were in 2016.

Comments

- *"The staff is great. When referring a colleague to GPAC, I often refer them to specific people, then mention the GPAC affiliation. I feel like it should be the other way around."*
- *"Have had very little interaction."*
- *Everyone is super friendly and willing to help you think through any problem."*
- *"I've had several one-on-one meetings with your staff this year, and it's **always** a joy and pleasure to be around people who are equally as passionate about the arts in Pittsburgh."*

Q. 24 Is the arts & culture community better off because GPAC exists?

- Yes: 96.15%
- No: 3.85%

Demographic Differences

Gender: “Yes” responses on this measure varied slightly by gender—Transgender (100%), Male (90.00%), and Female (76.56%). Of note, “No response” were highest among Females (21.88%).

Race: “Yes” answers were high among all respondents--White (83.58%), ALAANA (80.00%), and Black (75.00%), though “No Response” replies reduced those ratings—e.g., 25% among Black respondents.

Age: “Yes” answers on this question varied somewhat by age category--65+ (100%), 51-56 (86.96%), 20-35 (79.17%), and 36-50 (65.22%), though high “No Response” rates (34.78%) accounted for the lowered figures among 36-50 respondents.

Comments

- *“Often I’m unsure of what GPAC’s exact role is in the arts community. As a result, I find myself looking elsewhere for services that GPAC has.”*
- *“Absolutely!”*
- *“A support group in any profession is a great help.”*

Q. 25 Why has your organization joined GPAC as a member?

Of the 156 organizational representatives who responded to this survey (and answered the membership question), 109 were GPAC members and 46 were non-members. The members were asked **why** they were GPAC members. Multiple responses allowed.

Reasons cited

- Networking: 65.52%
- To support the local arts community: 60.92%
- To establish partnerships/connections: 57.47%
- Education/professional development: 54.02%
- Information resources: 52.87%
- To support arts advocacy efforts: 48.28%
- To support GPAC: 41.38%
- Relevance of GPAC programs and services: 29.89%
- Quality of GPAC programs and services: 26.44%
- To secure financial support: 16.09%
- Member discounts: 12.64%
- Reasonable membership rates: 10.34%

Other reasons for membership cited:

- *“Although other benefits are useful, GPAC’s advocacy for the arts is the most important aspect of membership.”*
- *“Principally, we regard membership as an obligation re: being supportive of the rest of the arts community.”*

Q. 26 Why isn’t your organization a GPAC member?

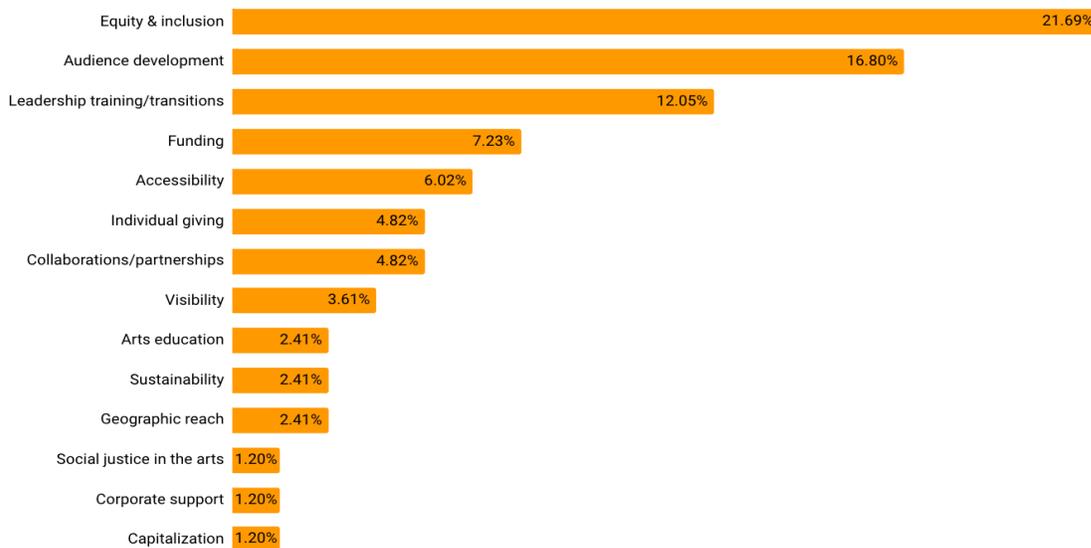
Reasons cited by non-members were:

- *“We are not a non-profit so I thought we could not join.”*
- *“We are new—really new—so not sure yet how relevant GPAC programs are to us.”*
- *“We were at one point, but there was a leadership change, and it got removed from the budget.”*
- *“Too expensive. What are the benefits of my organization joining GPAC?”*

CORE ISSUES in the GREATER PITTSBURGH ARTS & CULTURE SECTOR

Q. 27 Issues to be Addressed to Ensure a Healthy Arts Sector in the Future

This question explored respondents' thoughts about the relative importance of core issues to arts leaders and how those issues might be addressed. Respondents were asked to identify three such issues.



Reasons offered by respondents on why these issues are important to them:

- *"We need to grow the overall arts audience in Pittsburgh to sustain the vibrant sector built by passionate founders, foundations, and generous supporters. We need our organizations to professionalize and embrace new ways of doing things to accomplish these and other goals."*
- *"Re: equity and inclusion, I think the equity in the arts report is a great example of follow-through and follow-up. But I think there is more room for follow-up."*
- *"In order for the arts community ... to grow and flourish, better efforts need to be made to ensure everyone is included."*
- *"Diversity & inclusion is important for sustaining a healthy arts community. Visibility is crucial for creating an audience. Accessibility is key to making sure anyone can attend or participate in the arts without regard to age, ableness, or financial access."*
- *"Leadership and audience development are particularly important. Without them, we will have no skilled leaders ready to take on the complex issues of leading our organizations, and there will be no one in the community who finds us relevant or valuable."*
- *"In this era where ethnic minorities are demonized and denigrated by our country's leaders, arts organizations have a responsibility to show how important ethnic diversity is to the health of our country. I also believe the more we honor our communities, the more we will be supported by our donors. Plus, it is simply the right thing to do."*
- *"We are at an over-saturation moment in Pittsburgh. There are more cultural opportunities than there are audiences. So, the marketplace will strain to course-correct. But to do so effectively, the old ways of doing business must defer to modern realities."*
- *"We can only attract a diverse audience when we offer diversity on stage. GPAC (and others) also need to promote the arts outside the Cultural District on a large scale."*
- *"We need sustainable arts & culture organizations because they have so much to offer this city in terms of challenging racism, building bridges, and improving quality of life."*

Q. 28 How can strategic partnerships, within or outside the arts, address these issues? What roles can GPAC play?

- *“Cultural and arts organizations could support more cross-cultural initiatives to explore connections. GPAC could promote and support this. This would encourage groups to seek each other out.”*
- *“Keep bringing groups together. Give them a problem or two and ask them to solve it. People are amazing at solving a problem that is not their own. It is our own problems that stump us.”*
- *“It’s not about partnerships. It’s about systemic and implicit bias that intentionally leaves out some from changing the way we consume and support the arts.”*
- *“GPAC can play a role by looking outside the arts to bring in a new audience and connect them to the type of arts programming they are interested in (e.g., Artsburgh). It is essential that we reach beyond our sector to increase awareness of the cultural amenities of the city.”*
- *“Importance of strategic partnerships cannot be overstated. GPAC can highlight outstanding projects, partnerships, and achievements as examples to replicate, to inspire, and to challenge the status quo.”*
- *“For us as a small organization, strategic partnerships are the only way to survive. We are in the middle of establishing new relationships with two out-of-town organizations. GPAC could promote these kinds of partnerships on a larger scale by reaching out to other cities and regions.”*
- *“Partnerships with your neighborhood, city officials, local advertising agencies, funders, artists, and cultural producers all serve to make organizations successful. If GPAC can figure out a way to make everyone share and create functioning partnerships within Pittsburgh, that would be awesome.”*
- *“Offer grants that require partnering and/or exploring cultural connections.”*

Q. 29 Final Suggestions From Respondents

- *“There seems to be a lot of effort and resources put into the annual convening, which I have attended twice, but only found it helpful for networking. I would rather see GPAC put those resources toward high quality professional development opportunities or towards making Artsburgh a digital destination for all, not just “arts people.”*
- *“Thank you for all you do.”*
- *“I have only vaguely heard of GPAC. But I will look you up now to see if we can work together in some way.”*



GREATER PITTSBURGH ARTS COUNCIL
Arts loud and clear

810 Penn Avenue, Suite 600
Pittsburgh, PA 15222-3401
Tel: 412.391.2060

www.pittsburghartscouncil.org

December 7, 2018
Pittsburgh, PA