

Cultural Workforce Survey Results

PSRC Arts and Culture Economic Recovery Strategy

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Survey Overview and Key Takeaways

BERK Consulting hosted an online survey of workers in the arts and culture sector that was open from April 4 through May 9, 2022. The survey gathered input from 299 eligible respondents. Nearly all respondents (296) currently work in the arts and culture sector.¹ The following sections summarize the feedback these respondents provided. Throughout this summary, we note when survey responses differed notably by the following respondent demographics:

- Respondent does or does not identify as BIPOC (Black, Indigenous, or a Person of Color)
- Household Income
- Age

Key takeaways from the survey include:

- **Arts and culture workers are experiencing challenges due to a combination of low wages and a high, increasing cost of living.** Nearly half of respondents have at least two sources of income (Exhibit 13) and 16% receive income from a sector other than arts and culture (Exhibit 15), primarily due to the need for additional income or more predictable income (Exhibit 17). Respondents with lower household incomes are more likely to have more sources of income (Exhibit 14). Income stability is a challenge, especially for respondents with lower incomes, who are less likely to report that they have income from the arts and culture sector in one year (Exhibit 19).
- **The COVID-19 pandemic had a major impact on workers.** Over half of survey respondents lost income and one in six lost a full-time or part-time job (Exhibit 20). Impacts were not distributed equitably across the sector: BIPOC respondents were more than twice as likely as non-BIPOC respondents to lose a job, though less than half as likely to be furloughed from a job (Exhibit 21), and respondents with lower household incomes were more likely to lose income or lose a job (Exhibit 22). The loss of workforce during the pandemic has led to unrealistically high workloads for remaining staff, which has in turn created staff burnout (Open-Ended Feedback).
 - **Workers' incomes are recovering from the pandemic at different rates.** One-third of respondents report that their arts and culture-related income has returned to pre-pandemic levels and an additional one-fifth anticipate that their income will do so within the next year, while one-third either anticipate that it never will or are unsure when it will (Exhibit 23).
 - **Less than one-third of workers received pandemic relief funding.** Three in 10 respondents personally received pandemic relief funding other than stimulus checks or child tax credit payments, including pandemic unemployment assistance or unemployment insurance (Exhibit 27)

¹ Three survey respondents currently do not work in the arts and culture sector but worked in the sector within the past three years. These respondents described the following reasons for departing the sector: other sectors offered a better fit for their desired lifestyle and work-life balance; other sectors offered better wages; and the COVID-19 pandemic created stress, unsustainably high expectations for number of hours worked, and unequal distribution of labor.

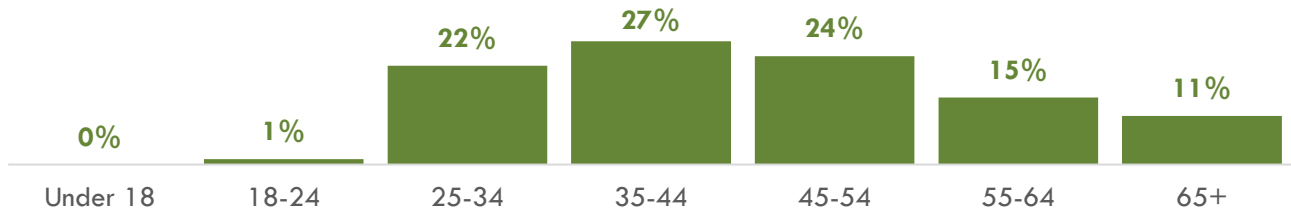
and Exhibit 28). Most respondents who did not receive relief funding were ineligible or chose not to apply for or take funding (Exhibit 29).

- **Most workers in the arts and culture sector have health insurance coverage.** Nearly all respondents have access to health insurance (Exhibit 30), primarily through their employers, though also through family members, public options, or unions/guilds (Exhibit 31).
- **The regional arts and culture sector may experience a significant exodus of workers, especially younger workers.** Forty percent of respondents are considering a change in their job and/or location within the next year (Exhibit 36). One in five respondents reported being unsure or thinking it is less than “very likely” that they will be living in the Puget Sound region in one year (Exhibit 32). Nearly one-third (31%) of respondents are either “somewhat considering” or “considering” leaving the arts and culture sector in the next year (Exhibit 33), primarily due to a desire for improved wages, benefits, predictability, and/or job security (Exhibit 35). Younger respondents were more likely to be considering leaving the sector than older respondents (Exhibit 34). One challenge to the regional sector is that job and funding opportunities are centralized in Seattle and King County, which leaves arts and culture workers with limited opportunities in other areas within the region, which typically have more affordable costs of living (Open-Ended Feedback).
- **Income- and affordability-centered strategies may be the best way to retain arts and culture workers.** Respondents identified strategies to help the region recruit and retain the arts and culture workforce and the four most frequently selected strategies all center on affordability and finances, including higher wages, more access to affordable housing, more access to affordable benefits, and student loan forgiveness (Exhibit 37).

Respondent Demographics

As Exhibit 1 shows, three-quarters (73%) of respondents were between the ages of 25 and 54, with a fairly even distribution across this range. One-quarter (26%) of respondents were aged 55 or older.

Exhibit 1. Age of Respondents (n = 242)

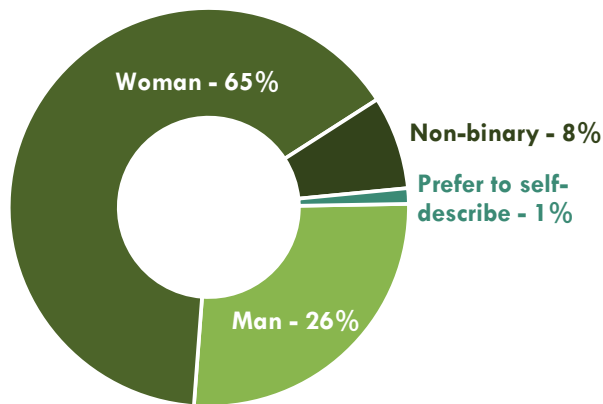


Source: BERK, 2022.

Exhibit 2 shows respondents' gender identities. About two-thirds (65%) of respondents identify as women and about one-quarter (26%) identify as men. Eight percent of respondents identify as non-binary and 1% prefer to self-describe using the following descriptions:

- An individual not defined by gender
- Bearded lady, gender non-conforming
- I am independent individual with high standard to give people opportunities in Art.
- Myn
- Two Spirit
- Unsure what this means

Exhibit 2. Gender Identity of Respondents (n = 238)



Source: BERK, 2022.

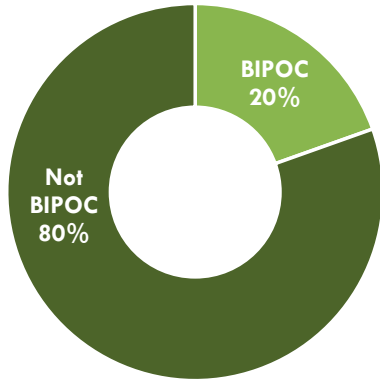
One in five (20%) respondents identifies as BIPOC, shown in Exhibit 3. Younger respondents are more likely to identify as BIPOC than older respondents. Exhibit 4 provides detail on respondents' racial and ethnic identities: the largest BIPOC racial or ethnic identities were Hispanic (6%), Asian (5%), and Black or African American (3%). Eight percent of respondents noted that they identify with multiple ethnicities or another ethnicity than the options shown in Exhibit 4 and provided the following descriptions (lightly edited for clarity):

- American--Scot, Irish, Swedish, Dutch and French
- Asian, Pacific Islander, White/Caucasian
- Asian/White
- Basque and Ainu
- Black Sugpiaq/Afro Indigenous
- Bothell

Caribbean Islander, Puerto Rican, Hispanic
 Caucasian & Asian
 I am Black and White, and the form would not let me choose both in the categories above
 Indonesian-Dutch
 Jewish
 Jewish American
 Mexican/Native American

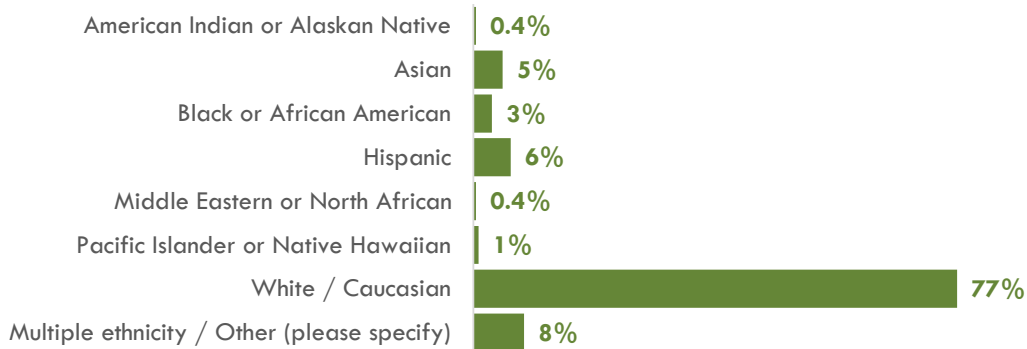
Mix
 Mixed - Black, White, American Indian
 Native to America, heritage uncertain. Should I describe my color?
 Volga German, Irish American
 White / Korean
 white with some Native and Black heritage

Exhibit 3. Respondents who Identify as BIPOC (n = 235)



Source: BERK, 2022.

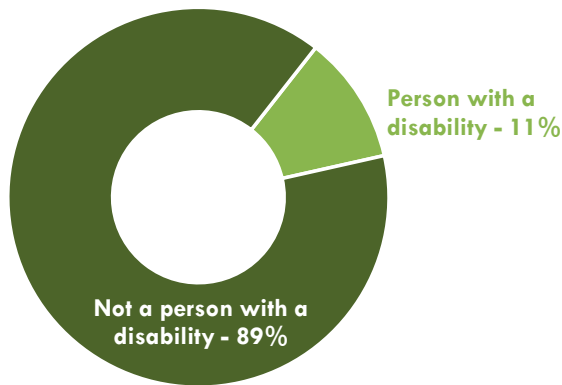
Exhibit 4. Respondents' Self-Identified Race(s) or Ethnicity(ies) (n = 236)



Source: BERK, 2022.

As shown in Exhibit 5, 11% of respondents identify as a person with a disability.

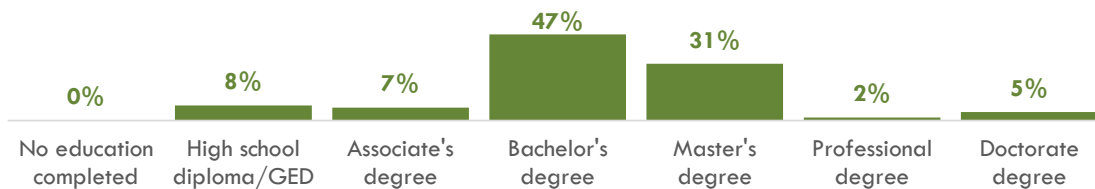
Exhibit 5. Respondents who Identify as a Person With a Disability (n = 238)



Source: BERK, 2022.

Exhibit 6 shows the highest level of education that respondents have completed. Nearly eight in 10 (78%) respondents have either completed a bachelor’s degree (47%) or master’s degree (31%) as their highest level of education. Eight percent have a high school diploma or GED as their highest level of education, and 7% have an associate’s degree. Five percent have completed doctoral degrees.

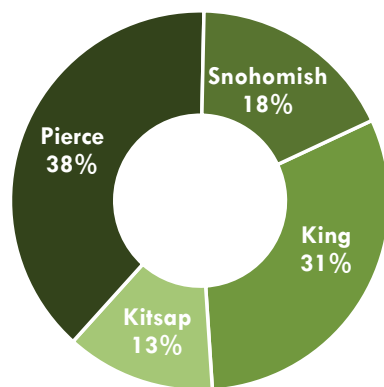
Exhibit 6. Highest Level of Education Completed by Respondents (n = 241)



Source: BERK, 2022.

Exhibit 7 shows the counties in which respondents live. More than two-thirds (69%) of respondents live in either Pierce or King counties, and about one-third (31%) live in Snohomish or Kitsap counties.

Exhibit 7. Respondents’ County of Residence (n = 220)



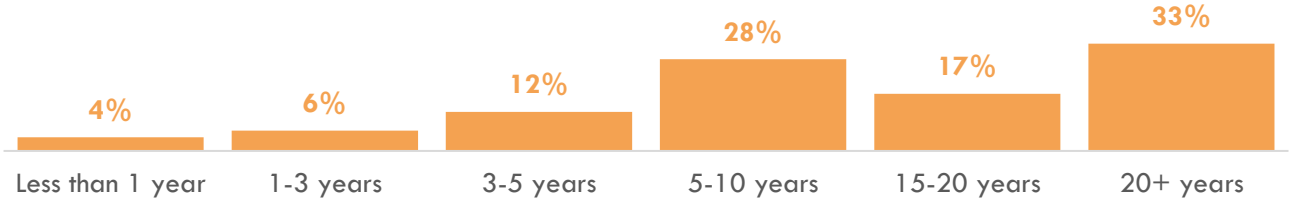
Source: BERK, 2022.

All but six respondents speak English as their primary language. Of these six, five speak Spanish as their primary language.

Respondents' Arts and Culture Work

As Exhibit 8 shows, most respondents have worked in the arts and culture sector for several years. Nearly eight in 10 (78%) respondents have worked in the arts and culture sector for at least five years, and one in three (33%) respondents has worked in the sector for 20 or more years.

Exhibit 8. Length of Time Respondents Have Worked in the Arts and Culture Sector (n = 294)



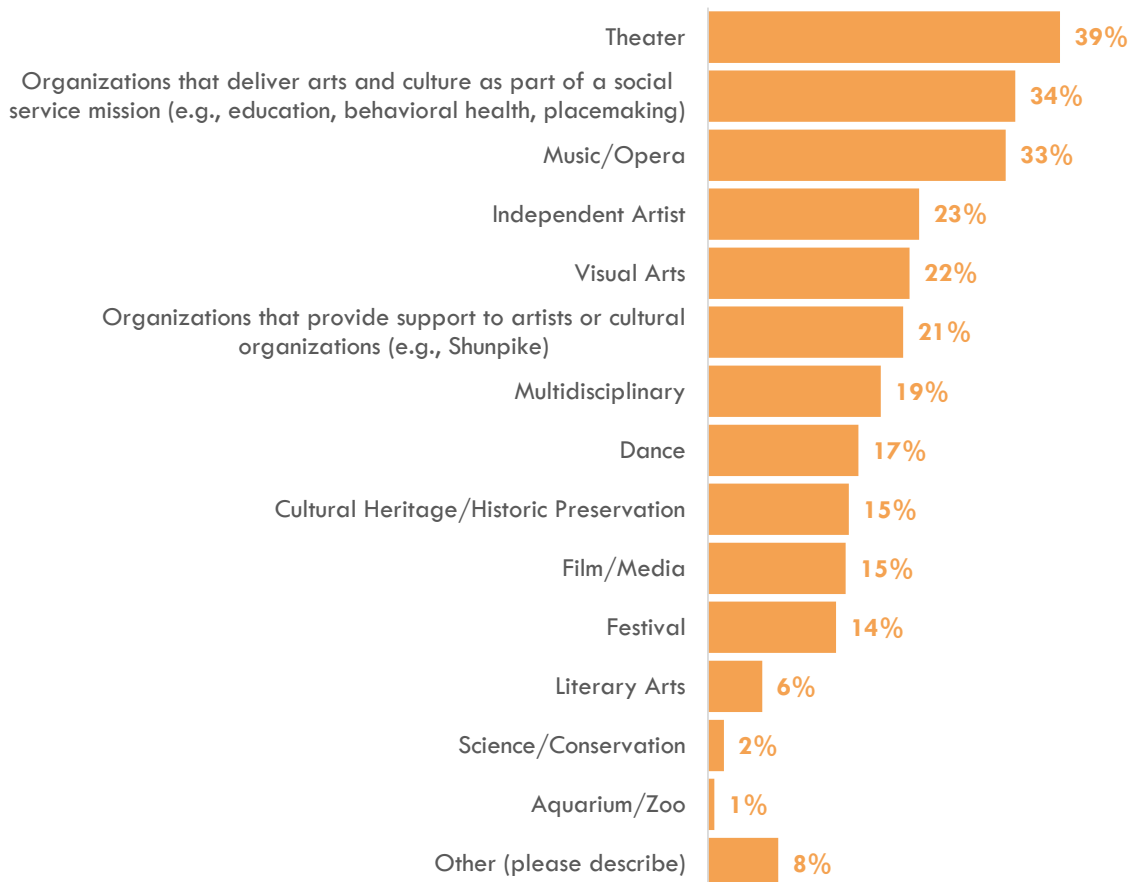
Note: The multiple-choice options provided mistakenly omitted years 11-14. Respondents likely rounded down to 5-10 years or up to 15-20 years.

Source: BERK, 2022.

Exhibit 9 shows the part(s) of the sector in which respondents work. The largest proportions of respondents work with theaters (39%); organizations that deliver arts and culture as part of a social service mission (34%); or music/opera (33%). Twenty-three percent of respondents identify as independent artists. Eight percent of respondents described their part of the sector in the following ways (lightly edited for clarity):

- Art teacher
- Arts Commission
- Arts Theater
- Book Arts/Letterpress
- commercial art gallery
- Community Celebrations through traditional song, dance, story
- Crafts
- Current: Northwest Folklife & Earshot Jazz, independent; Past: TeenTix, Seattle Art Museum
- Education
- Freelance musician (cellist)
- Funder
- Historical Society that operates a museum
- Humanities
- Labor union
- Museum
- Non-profit performing arts venue
- Organization that provides training for creative business entrepreneurs
- Performing Arts
- Public sector / arts funding
- University
- We support underserved artists as part of a non-profit mission
- Working/showing painter + Public school art teacher which I am considering “arts and culture sector for my answers, even though you apparently don’t

Exhibit 9. Part of the Arts and Culture Sector in which Respondents Work (n = 284)



Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 10 shows respondents' job roles. The largest proportions of respondents work in administration (37%), performance and creative content (35%), and organizational leadership (34%). Eleven percent of respondents described their role in the following ways (lightly edited for clarity):

- Admin (ED), fundraising, facility, grant-writing, outreach, leadership, some creative content
- Again, public school art teacher plus working artist
- Archive management
- Archives
- Art Advisor & Freelance Curator
- Art Model
- Artist
- Box Office (3)
- Collaborations between arts, heritage and culture organizations
- Commissioned work
- Curator
- Event Staff - working all of the events, not just administration
- Freelance art & design
- Front of House Event Manager
- Gallery artist
- gov't agency administration
- House management
- I was an artist in residence at two local elementary schools now I work and sell my artwork
- I wrote "Tacoma's Salmon Beach" a state historic district
- Membership & Ticketing Management
- Owner
- Performer
- Policy and program management
- Produce visual art and sell through public and private sales
- Program planner (hire presenters)
- projectionist
- Ticketing
- Union contract administration

Exhibit 10. Respondents' Job Role (n = 282)

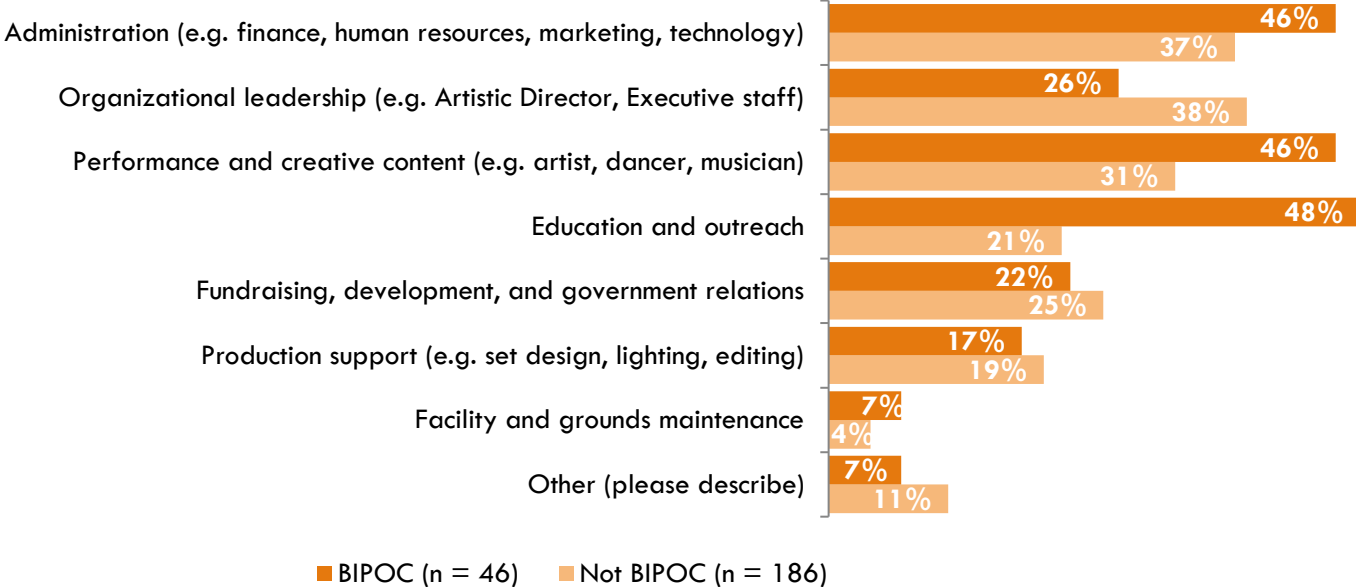


Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 11 shows the crosstab of respondents’ job role and their identity as BIPOC or not BIPOC. Respondents who identify as BIPOC are more likely to work in education and outreach, performance and creative content, and administration than respondents who do not identify as BIPOC. Respondents who do not identify as BIPOC are more likely to work in organizational leadership than respondents who are BIPOC.

Exhibit 11. Crosstab of Respondents’ Job Role and Identity as BIPOC or Not BIPOC (n = 232)



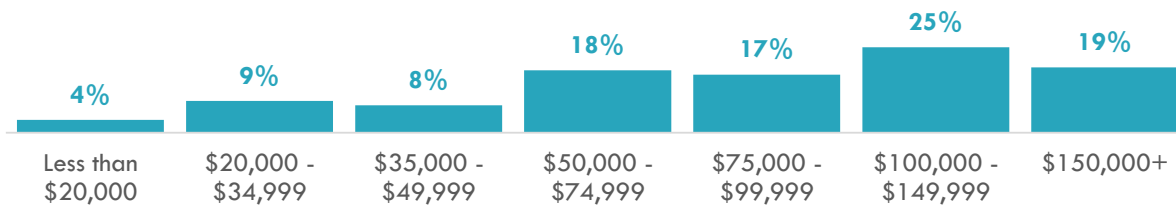
Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Respondents' Income

Exhibit 12 shows the distribution of respondents' household income, which includes income from non-arts and cultural sources from the respondent themselves and any other earners in the household, such as their spouse. About one in five (21%) respondents has a household income under \$50,000. About one in three (35%) respondents has a household income between \$50,000 and \$99,999. One in four (25%) respondents has a household income between \$100,000 and \$149,999, and one in five (19%) has a household income of at least \$150,000.

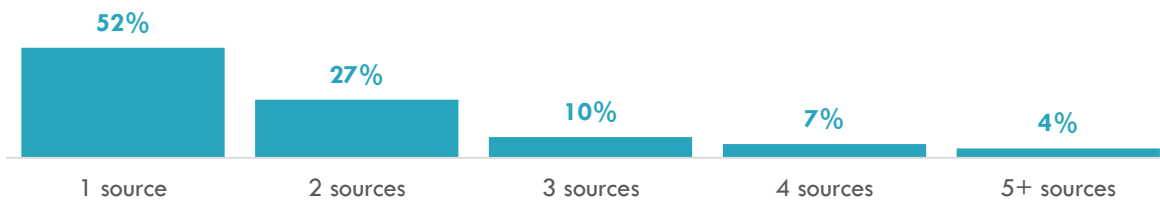
Exhibit 12. Household Income of Respondents (n = 237)



Source: BERK, 2022.

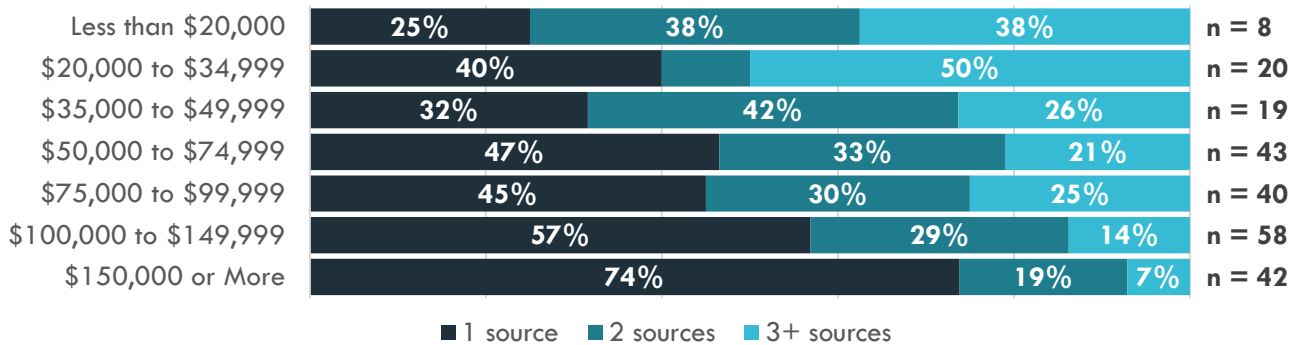
Slightly over half (52%) of respondents have a single source of income, as shown in Exhibit 13, and about one-quarter (27%) of respondents have two sources of income. One in five (21%) respondents has three or more sources of income. As Exhibit 14 shows, respondents with lower incomes are more likely to have more sources of income.

Exhibit 13. Number of Sources of Respondents' Income (n = 245)



Source: BERK, 2022.

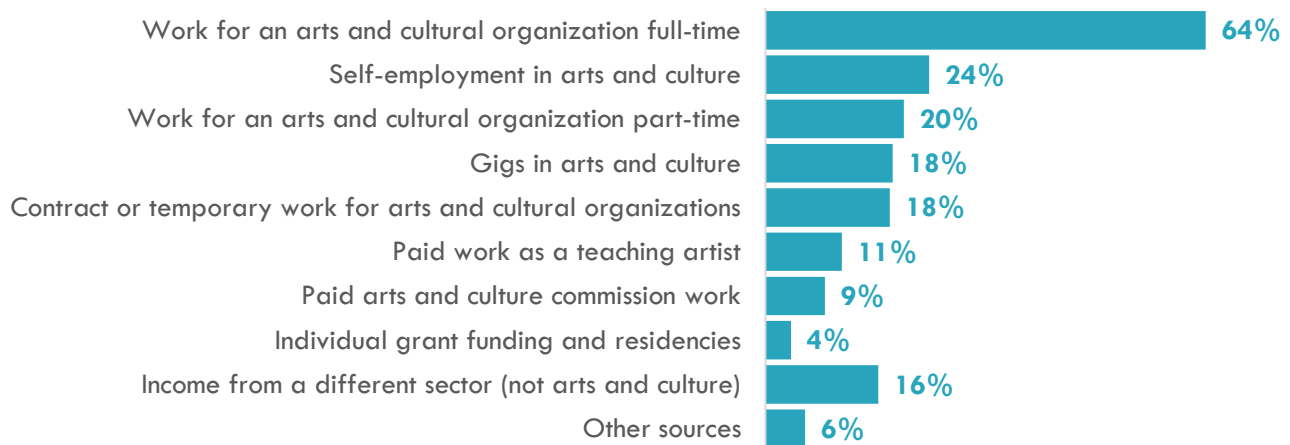
Exhibit 14. Crosstab of Respondents' Total Household Income and Number of Sources of their Income (n = 230)



Source: BERK, 2022.

Exhibit 15 shows the sources from which respondents receive income. Nearly two-thirds (64%) of respondents receive income from full-time work with an arts and cultural organization, and nearly one-quarter (24%) of respondents receive income from self-employment in arts and culture. Sixteen percent of respondents receive income from a sector other than the arts and culture sector.

Exhibit 15. Workplaces from which Respondents Receive Income (n = 245)



Note: Percentages do not sum to 100% because respondents may receive at income from multiple options.

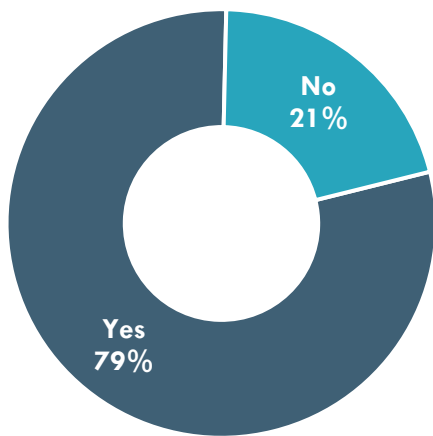
Source: BERK, 2022.

Exhibit 16 shows that of the 53 respondents whose primary source of income is not the arts and culture sector, nearly four in five (79%) would prefer arts and culture work to be their primary source of income. Some respondents included the following comments about their circumstances (lightly edited for clarity):

- I work 1.5 FTE but am paid for .4 FTE since COVID, trying to stay afloat
- I would have liked to earn more money as an artist but now working as much as I do is perfect
- I would love to be able to have a living wage and benefits that would enable me to contribute more to our family's resources
- If I had health insurance like City of Seattle I would be a full-time writer

- it supplements my Social Security income
- My income comes from admin which is stable takes all my time so I can't do the kind of cultural work I actually want to do.
- Not at this point, I don't want to take a paid job that could pay an artist
- Not right now. I like the balance in my life.
- Retired, supplementing income

Exhibit 16. Respondents Who Would Prefer Arts and Culture Work to be their Primary Source of Income (n = 53)

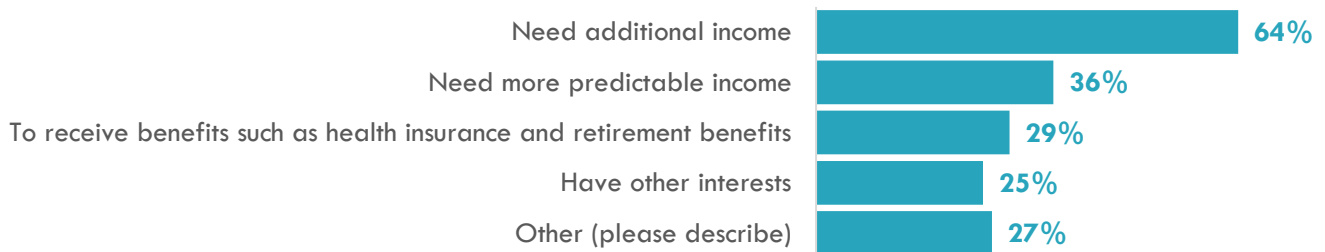


Source: BERK, 2022.

Exhibit 17 shows the reasons that respondents work in another sector. Nearly two-thirds (64%) of respondents who work in another sector do so to obtain additional income, over one-third (36%) of respondents do so to acquire more predictable income, and one in three (29%) do so to receive benefits such as health insurance or retirement benefits. Over one-quarter (27%) noted other reasons for working in a different sector, which they described as follows (lightly edited for clarity, some redacted for anonymity):

- Again, public schools art teacher
- Arts & Culture job is unable to provide full time hours
- Arts and Culture industry tends to be exclusive in its hiring rather than inclusive. It does not value longevity in the field and diversity of skill sets.
- I have taken non-arts work when I needed income but I have been able to derive the entirety of my living from the arts for at least the last six years.
- I need additional income, but I do not have time/energy for an additional job.
- I'm mostly retired...just one gig a year
- manage a newspaper route on Salmon Beach
- Need income for living
- Passive income
- Primary job, arts and culture work is my passion and extra
- Raise funds for cultural arts classes
- Reliant on spousal income
- retired
- Retired
- Retirement savings
- semi-retired and receive social security
- some years, I have to pick up extra non arts/cult work for reasons above. currently, I am only working in arts/cult sectors
- spouse's income makes up the difference for our cost of living expenses as well as insurance
- There's not enough work in the arts the arts in this area for me to do this full time without the support of my husband's in

Exhibit 17. Respondents’ Reasons for Working in a Different Sector (n = 71)



Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Respondents with lower household incomes are more likely than those with higher household incomes to work in another sector because they need additional or more predictable income.

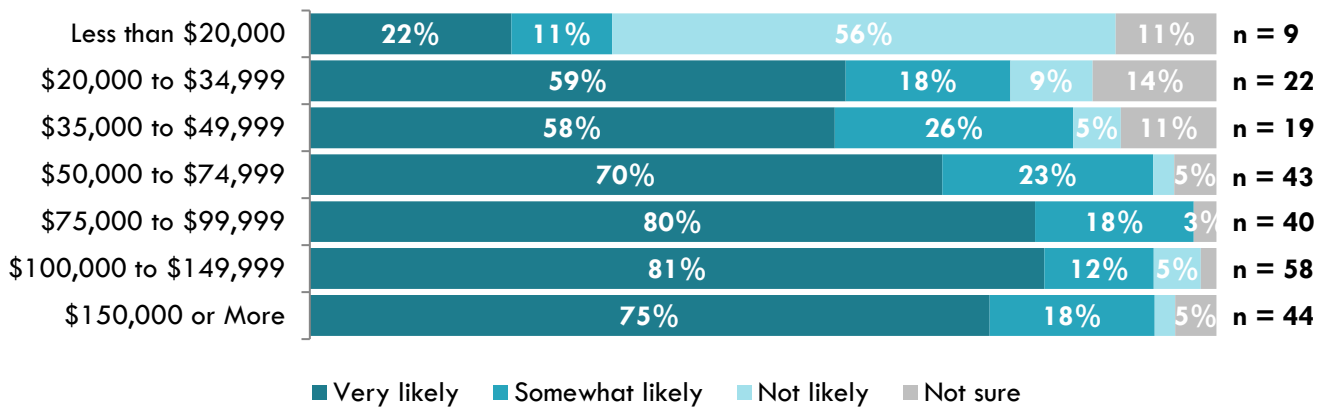
Exhibit 18 shows that seven in 10 (71%) respondents report that it is “very likely” that they will have income from the arts and culture sector in one year. Seventeen percent think it is “somewhat likely,” and over one in 10 (11%) report that it is “not likely” or they are unsure. As Exhibit 19 shows, respondents with lower incomes less frequently report that they are “very likely” to have an income from the sector in one year.

Exhibit 18. Respondents’ Self-Assessed Likelihood that they will have Income from the Arts and Culture Sector in One Year (n = 249)



Source: BERK, 2022.

Exhibit 19. Crosstab of Respondents’ Income and Self-Assessed Likelihood that they will have Income from the Arts and Culture Sector in One Year (n = 235)



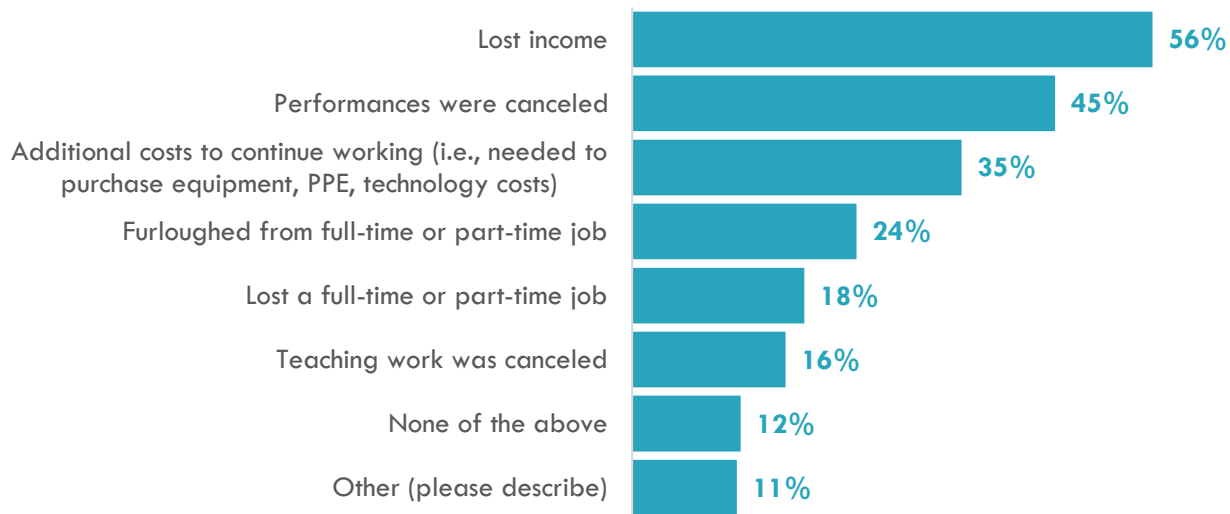
Source: BERK, 2022.

Financial Impacts of the COVID-19 Pandemic

Exhibit 20 shows the financial impacts of the COVID-19 pandemic on respondents. Over half (56%) of respondents lost income and nearly half (45%) experienced canceled performances. One-third (35%) of respondents incurred additional costs to continue working, such as the purchase of equipment or technology. One in six (18%) respondents lost a full-time or part-time job. Eleven percent noted other financial impacts of the pandemic, which they described as follows (lightly edited for clarity):

- Additional medical from computer injuries due to increased use of screens
- amount I need to work greatly increased
- Art Shows were canceled
- Cancelled art shows and events
- Closed Art Gallery
- Educational expenses to skill up to temporarily work in another field.
- For 10 years I volunteer to be the executive director of Mari's Place for the Arts Thus year finally they of organization pays a little
- furloughed one day per month for 12 months
- Had to take up a job I didn't want in a field I had tried previously to leave (kitchen, hospitality)
- Had to temporarily close my studio, loss of income there but not my primary income.
- Hours available to work were restricted for 2020 until our org had a greater handle on how to move forward
- I have personally been extremely lucky and my organization has worked very hard to prioritize not laying anyone off or furloughing anyone. That said, we are now facing our hardest year and COVID is still impacting the organization in a huge way financially.
- In 2020 and 2021, it was hard to show my work except online.
- Lost access to affordable childcare.
- Lost all of my coworkers due to poor management during last pandemic
- Lost in person venues
- Office in home, lost donors, no fundraising, capital project stopped
- others art events were cancelled who we support
- Partner lost job, down to one income
- Recently my art sales have dropped by about 40 percent
- Receiving unemployment payments was the most consistent income I've ever had. Although it did not equal what I could have made had my work not been impacted.
- Retailers were closed so wholesale orders ceased
- Some furlough days
- The unnecessary and completely unscientific continuation of mask mandates past the distribution of vaccines, as well as the apartheid requirements to present vaccination in indoor spaces despite multiple international health organizations publishing studies of the ineffectiveness of vaccines to stop the transmission of Covid-19 disease.
- Tours were canceled
- was not working for the arts during COVID
- WFH supplies
- While I cannot calculate "Lost Income" I do suspect that there are opportunities I would have participated in had they not been cancelled by the pandemic..

Exhibit 20. Financial Impacts of the COVID-19 Pandemic on Respondents (n = 250)

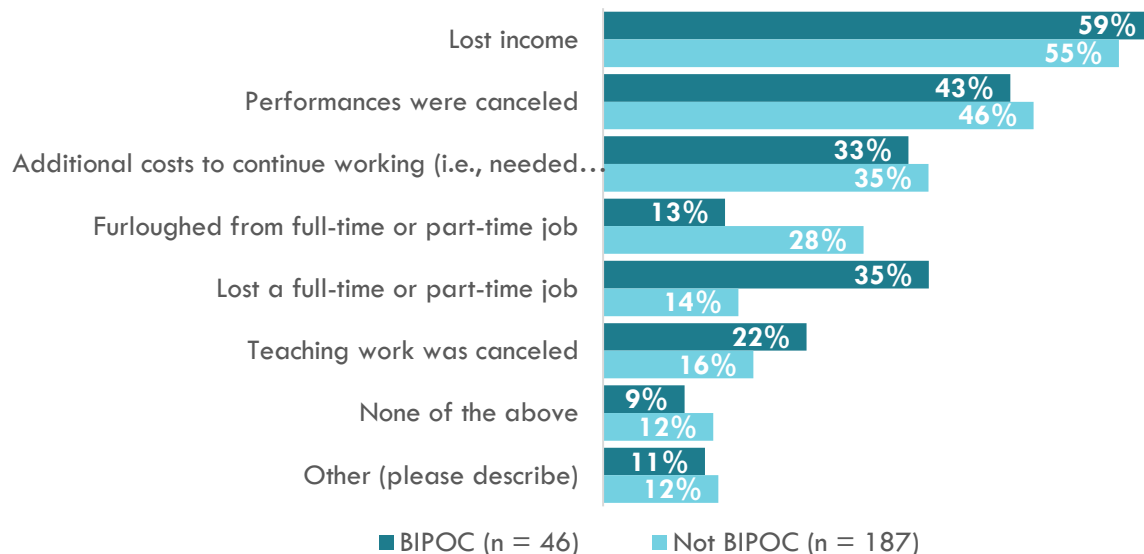


Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 21 shows a crosstab of the financial impacts of the COVID-19 pandemic and respondents' identity as BIPOC or not BIPOC. BIPOC respondents were more than twice as likely as non-BIPOC respondents to lose a job, but less than half as likely to be furloughed from a job.

Exhibit 21. Crosstab of Financial Impacts of the COVID-19 Pandemic and Respondents' Identity as BIPOC or Not BIPOC (n = 233)

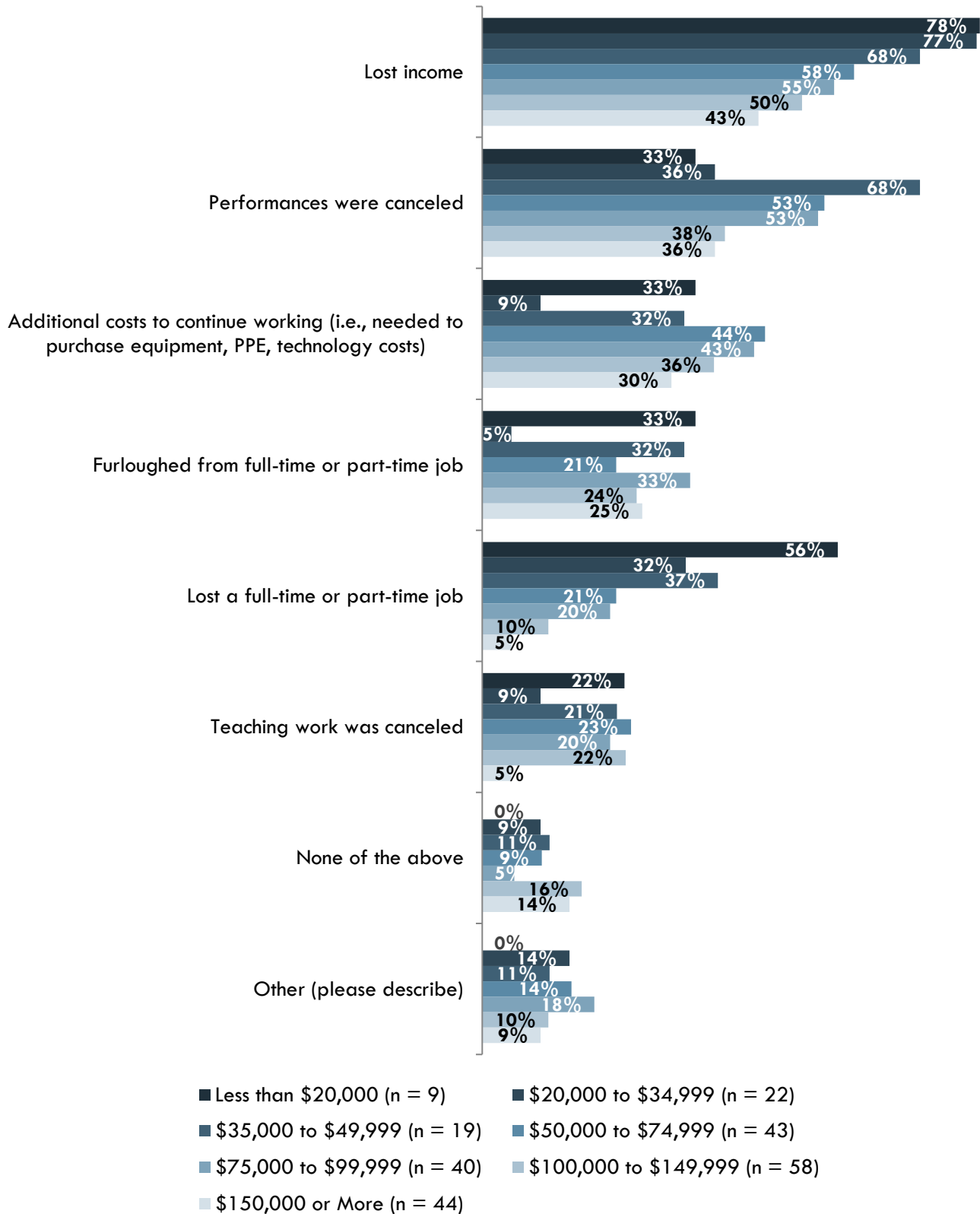


Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 22 shows a crosstab of the financial impacts of the COVID-19 pandemic and respondents' household incomes. Respondents with lower incomes were more likely to lose income or lose a job due to the pandemic.

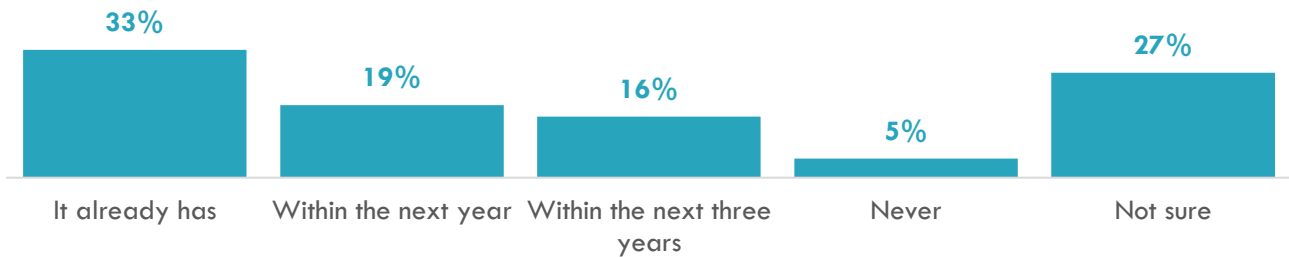
Exhibit 22. Crosstab of Financial Impacts of the COVID-19 Pandemic and Respondents' Household Incomes (n = 235)



Source: BERK, 2022.

As shown in Exhibit 23, one-third (33%) of respondents report that their incomes have returned to pre-pandemic levels and one in five (19%) anticipate their income will do so within the next year. Five percent of respondents anticipate that their incomes will never return to pre-pandemic levels. Over one-quarter (24%) of respondents are unsure when their incomes will return to pre-pandemic levels. Respondents who are age 65 or older are less likely to report that their income has returned to pre-pandemic levels and are more likely to anticipate that it will recover within the next three years.

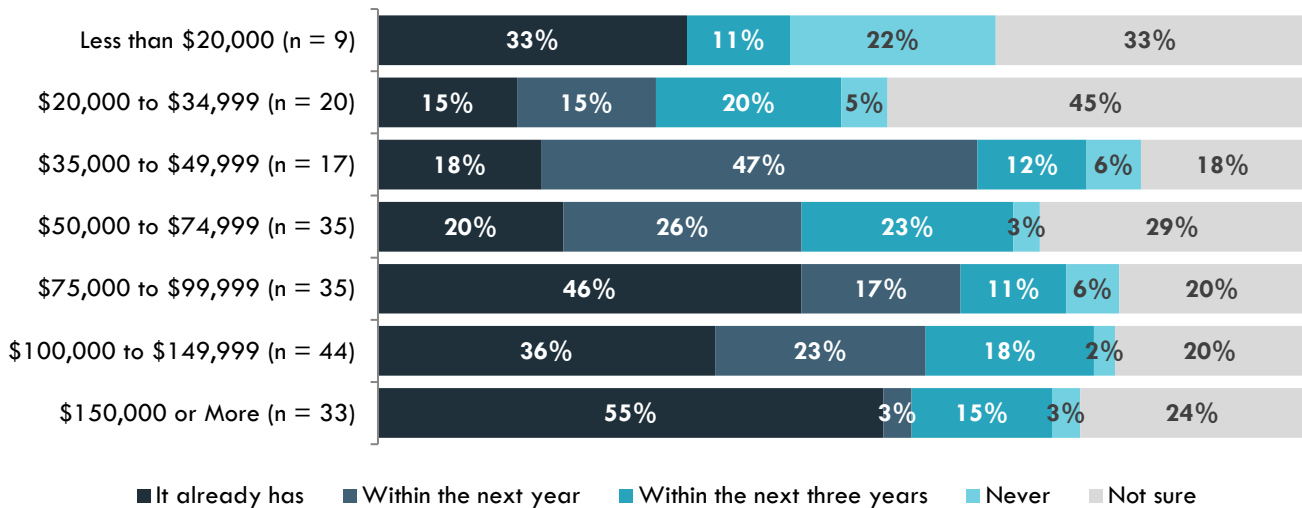
Exhibit 23. Respondents’ Self-Assessed Timeline for when Arts and Culture-Related Income will Return to Pre-Pandemic Levels (n = 202)



Source: BERK, 2022.

Exhibit 24 shows how respondents’ income is correlated with their self-assessed timelines for when their arts and culture-related income will return to pre-pandemic levels. Respondents with higher incomes are more likely to report that their incomes have already returned to pre-pandemic levels. Respondents with incomes below \$35,000 have less certainty about when their incomes will recover.

Exhibit 24. Crosstab of Respondents’ Income and Self-Assessed Timeline for when Arts and Culture-Related Income will Return to Pre-Pandemic Levels (n = 193)

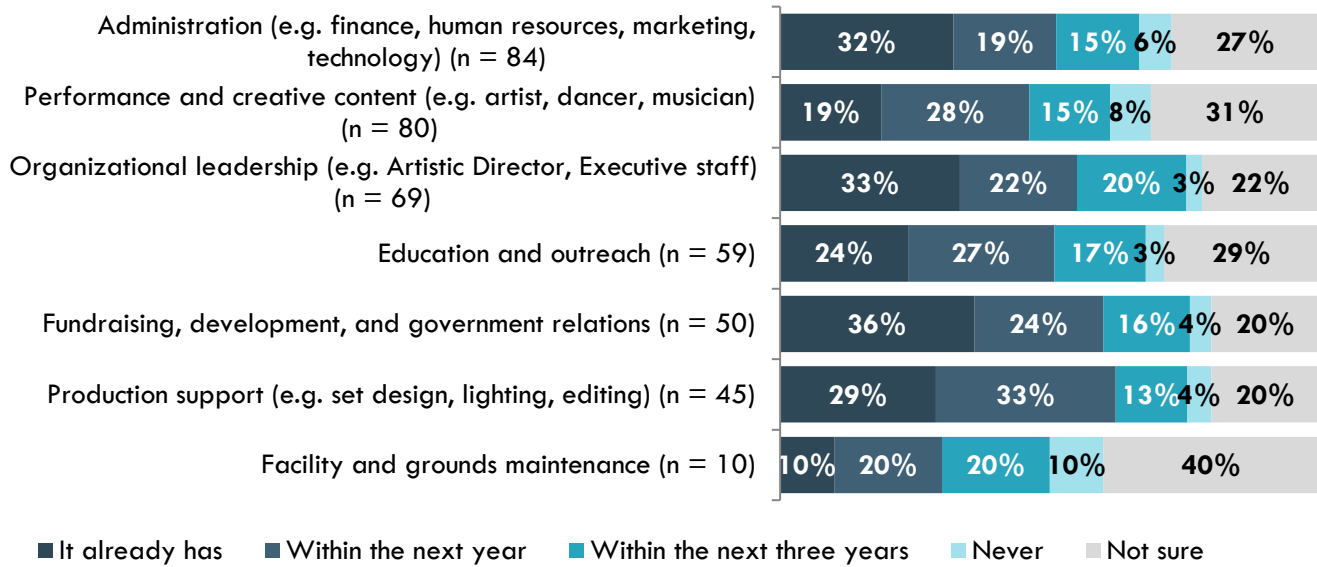


Source: BERK, 2022.

Exhibit 25 and Exhibit 26 show how respondents’ sector and job type are correlated with their self-assessed timeline for when their income will return to pre-pandemic levels. Respondents who work in facility and grounds maintenance, independent artists, and respondents who work at organizations that provide support

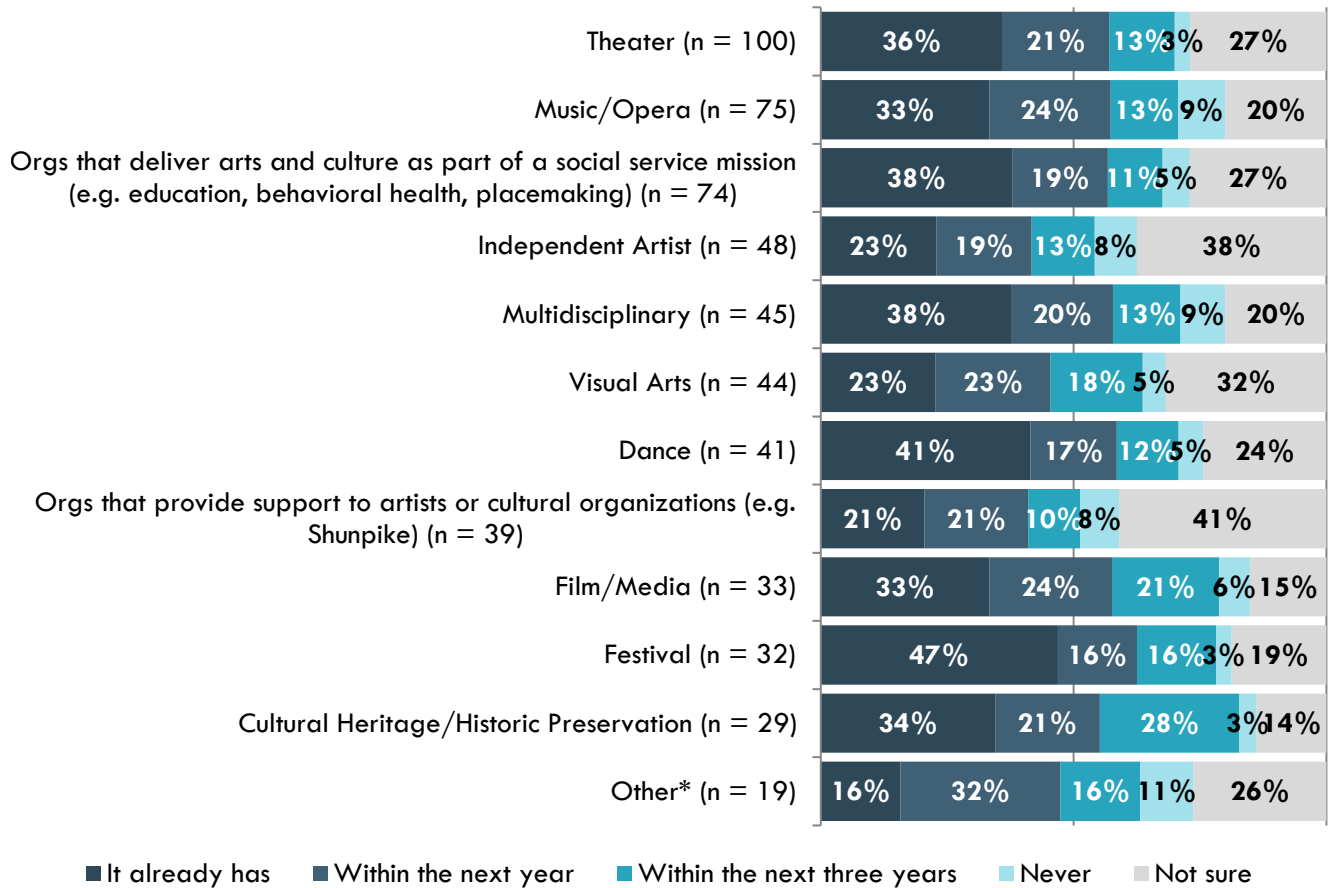
to artists or cultural organizations are most likely to say they are “not sure” about when their incomes will return to pre-pandemic levels.

Exhibit 25. Crosstab of Respondents’ Sector and Self-Assessed Timeline for when Arts and Culture-Related Income will Return to Pre-Pandemic Levels (n = 189)



Source: BERK, 2022.

Exhibit 26. Crosstab of Respondents' Sector and Self-Assessed Timeline for when Arts and Culture-Related Income will Return to Pre-Pandemic Levels (n = 199)



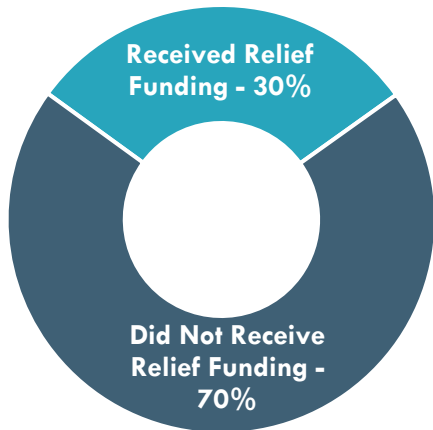
*Includes Literary Arts (n = 14), Science/Conservation (n = 4), and Aquarium/Zoo (n = 1).

Source: BERK, 2022.

Pandemic Relief Funding

Exhibit 27 shows that three in 10 (30%) respondents personally received pandemic relief funding other than stimulus checks or child tax credit payments. Exhibit 28 shows that for these 30%, the most common forms of funding were pandemic unemployment assistance (59%) and unemployment insurance (33%). One in six (18%) received funding from the Artist Relief Fund, and 22% received other types of pandemic relief funding. For the 70% of respondents who did not personally receive pandemic relief funding, Exhibit 29 shows these respondents' self-assessed reasons they did not receive the funding. Six in 10 (59%) were ineligible, one in three (29%) choose not to apply, and one in six (17%) were unaware.

Exhibit 27. Proportion of Respondents that Personally Received Relief Funding during the Pandemic (excluding stimulus checks or child tax credit payments) (n = 249)



Source: BERK, 2022.

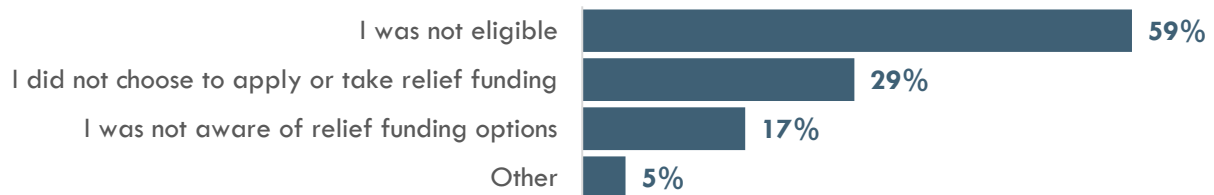
Exhibit 28. Type of Pandemic Relief Funding Respondents Received (n = 76)



Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 29. Respondents' Self-Assessed Reasons they Did Not Receive Pandemic Relief Funding (n = 172)



Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

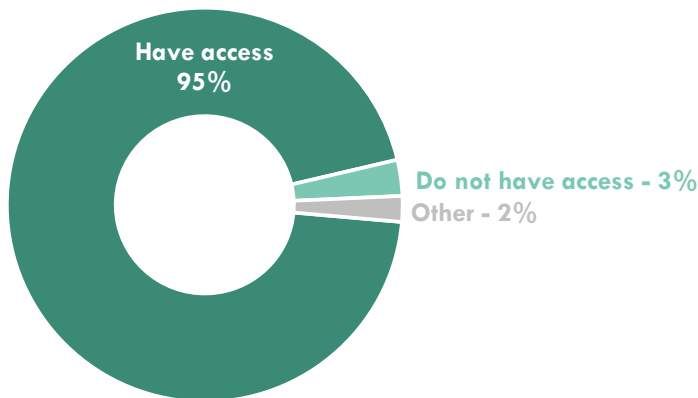
Respondents' Access to Health Insurance

Exhibit 30 shows respondents' access to health insurance. Nearly all (95%) respondents have access to health insurance. Three percent do not have access, and 2% described their access as follows (lightly edited for clarity):

- benefits are part of retirement pay
- From public options, but employer reimburses (QSHERA)
- Still in grad school, using that health insurance
- Yes - VA
- Yes, self-paid in full (not via public options)

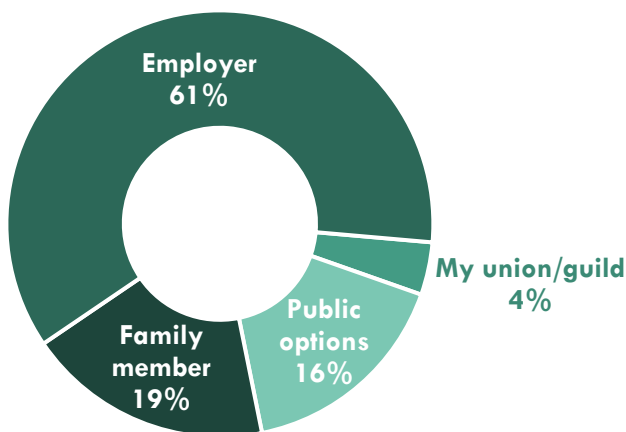
Of the respondents with access to health insurance, Exhibit 31 shows respondents' sources of health insurance. Six in 10 (61%) receive health insurance through their employer. Other sources of health insurance include a family member (19%), public options (16%), and a union or guild (4%). While respondents report high rates of health insurance coverage, affordable access to benefits was the third highest priority when asked about strategies to help recruit and retain cultural workers (Exhibit 37). This may reflect dissatisfaction with the affordability/quality of coverage they have, desire for alternate ways to obtain coverage, and/or their perceptions of what the sector needs as a whole apart from their personal situation.

Exhibit 30. Respondents With Access to Health Insurance (n = 250)



Source: BERK, 2022.

Exhibit 31. Respondents' Source of Health Insurance (n = 225)

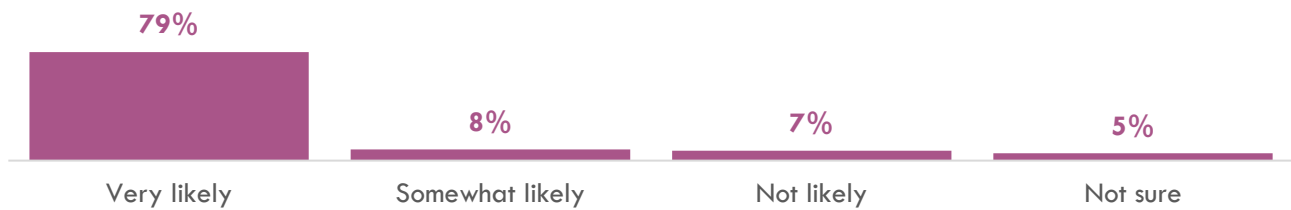


Source: BERK, 2022.

Respondents' One-Year Plans

Exhibit 32 shows that four in five (79%) respondents report that it is “very likely” that they will be living in the Puget Sound region (King, Kitsap, Pierce, and Snohomish Counties) in one year. One in eight (12%) report that it is “not likely” or that they are unsure. Younger respondents and respondents with lower household incomes less frequently report that they are “very likely” to be living in the Puget Sound region in one year than older respondents.

Exhibit 32. Respondents' Self-Assessed Likelihood That They will be Living in the Puget Sound Region in One Year (n = 248)



Source: BERK, 2022.

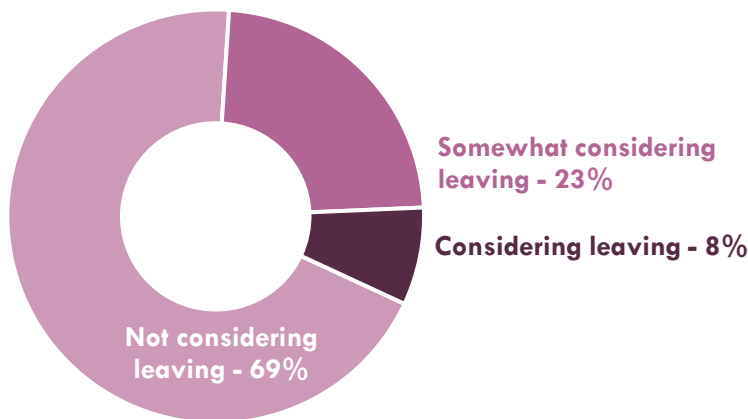
Exhibit 33 shows that nearly one-third (31%) of respondents are either “somewhat considering” or “considering” leaving the arts and culture sector in the next year. Exhibit 34 shows that younger respondents are more likely to be considering leaving the sector than older respondents.

For the respondents considering leaving the sector in the next year, Exhibit 35 shows the reasons behind this consideration. Nearly seven in 10 (68%) respondents consider the better wages and benefits offered in other sectors, and four in 10 (41%) consider the increased predictability and job security in other sectors. One-quarter (24%) are unable to find opportunities to work in the arts and culture sector. Twenty-two percent of respondents described the following “other” considerations for leaving the arts and culture sector (lightly edited for clarity):

- An entirely just and long overdue focus on equitable hiring practices
- Considering a job shift, and unsure where that will land me. I have experience in many other sectors.
- Don't want to do fundraising forever, nothing to do with the arts
- Extreme stress over the last 2 years has taken a significant toll on my personal health. But who am I kidding, I will never leave this industry. I love it too much.
- Few arts & culture organizations in my desired location and no possibility for remote work in arts & culture
- I am burnt out on the way this industry operates and may look for something different
- I am looking for work in social justice organizations
- I no longer feel like I can support my family with my wages. I have to work 2 jobs to make ends meet even though I'm in an upper leadership role.
- In order to make money in the arts, I have to take jobs I don't like, distracting me from the reason I wanted to work in arts to begin with. So I might as well take a crappy office job somewhere else that's at least stable so that I can have money to do the work I actually want to do for free. This still would require me moving out of the city because rent is absolutely unaffordable for artists.
- It's miserable
- Lack of personal and professional growth in the sector
- Lack of support staff is wearing me out, can't do everything
- Not seeing clear pathways for growth within my work
- Other sectors may be safer. I have an immune compromised family and I don't want my work to be their main source of exposure. I am also burned out and tired of constantly having to explain and justify my job, even though what I do is essential to the companies I work for. It would be great to have a guarantee that my job was not on the chopping block every time a grant does not come through.
- Possible move, unsure what is available in my new location
- Retiring
- The difficult, stressful, and thankless work of annual gala planning

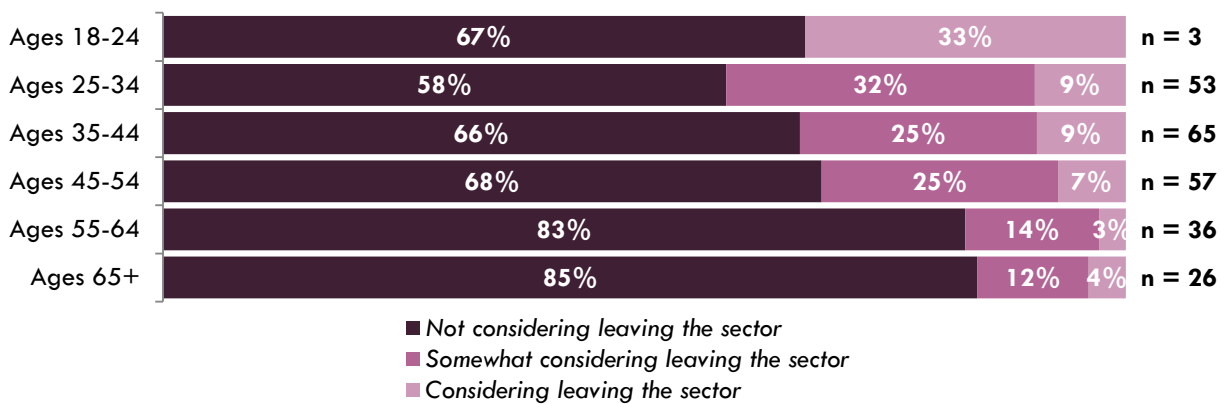
Respondents with lower household incomes are more likely to report the better wages and benefits offered in other sectors as a reason for considering leaving the sector.

Exhibit 33. Respondents Considering Leaving the Arts and Culture Sector in the Next Year (n = 249)



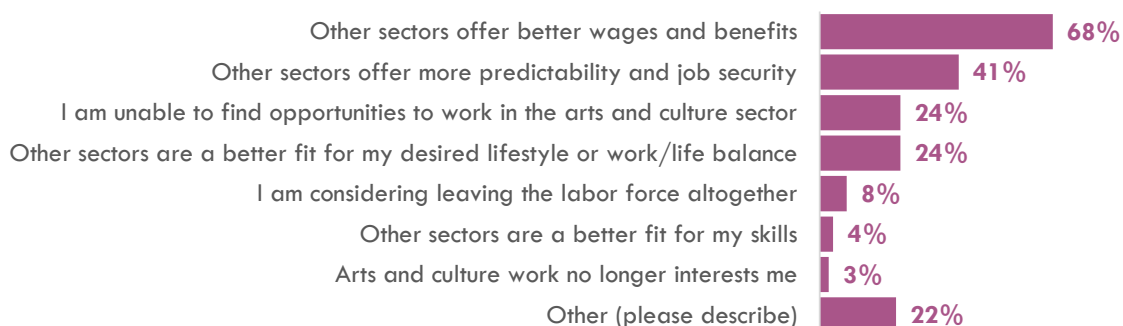
Source: BERK, 2022.

Exhibit 34. Crosstab of Respondents' Age and Likelihood of Leaving the Sector in the Next Year (n = 240)



Source: BERK, 2022.

Exhibit 35. Respondents' Primary Considerations for Leaving the Arts and Culture Sector (n = 76)



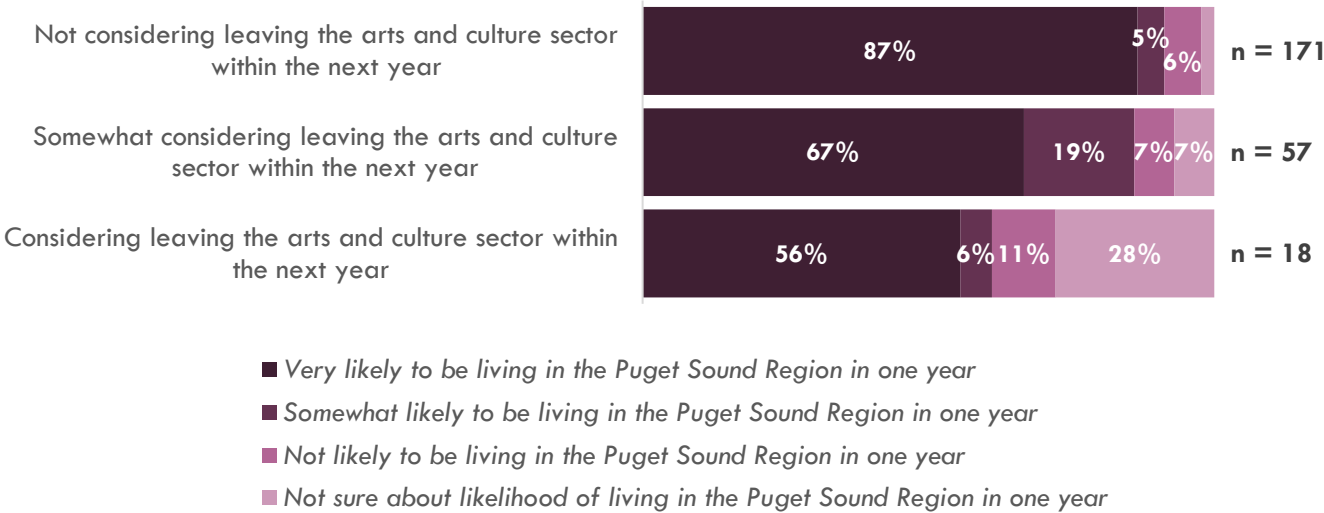
Note: Percentages do not sum to 100% because each respondent could select multiple options.

Source: BERK, 2022.

Exhibit 36 shows a crosstab of respondents' likelihood of leaving the Puget Sound region and the arts and culture sector within the next year. Respondents who are not considering leaving the sector within the next year are the most likely to plan to be living in the Puget Sound region in one year. Respondents who are somewhat considering leaving the sector are also most likely to be somewhat considering leaving the region. Respondents who are considering leaving the sector have the highest rate of uncertainty about whether they will be living in the region in one year.

Forty percent of respondents are considering a change in either their job or location within the next year. These respondents are “considering” or “somewhat considering” leaving the arts and culture sector and are “somewhat likely,” “not likely,” or “not sure” about the likelihood that they will be living in the Puget Sound region in one year. Sixty percent of respondents are not considering leaving the arts and culture sector and report a high likelihood they will be living in the Puget Sound region in one year.

Exhibit 36. Crosstab of Respondents' Likelihood of Leaving the Puget Sound Region and Leaving the Arts and Culture Sector



Source: BERK, 2022.

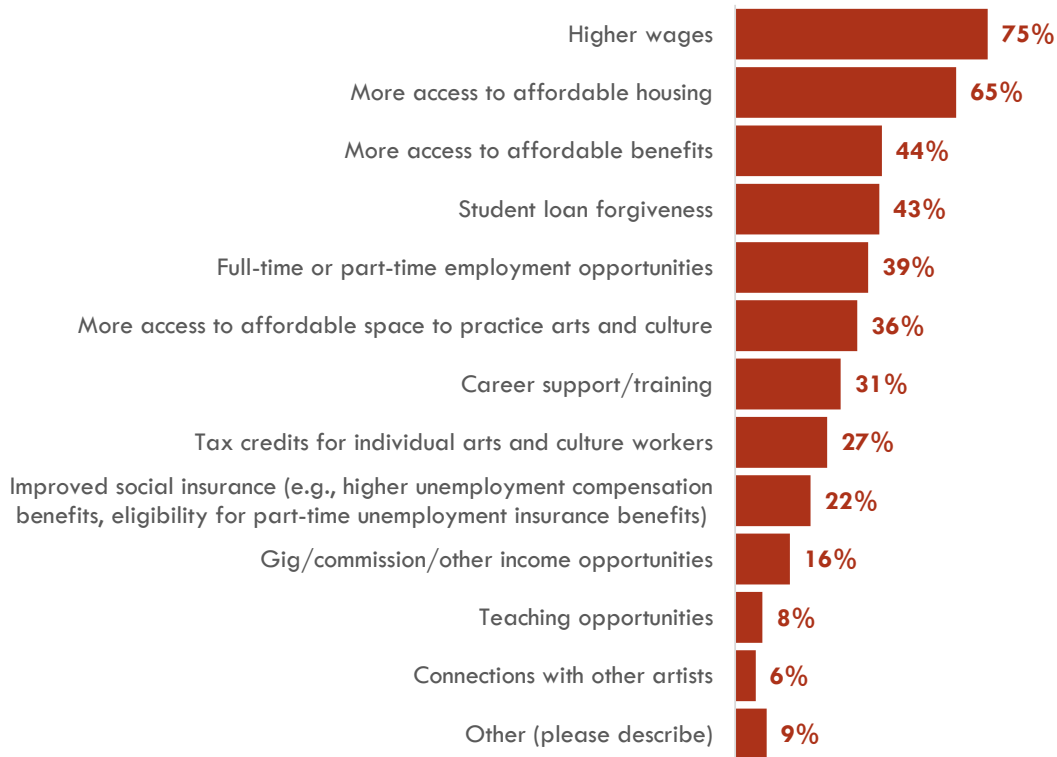
Strategies to Recruit and Retain Regional Arts and Culture Workforce

Respondents selected up to five strategies that they think could help the region recruit and retain the arts and culture workforce, shown in Exhibit 37. The four most frequently selected strategies all center on affordability and finances, including higher wages (75%), more access to affordable housing (65%), more access to affordable benefits (44%), and student loan forgiveness (43%). Nine percent of respondents also identified “other” strategies, including (lightly edited for clarity):

- Access to affordable childcare.
- An artist union with benefits including health and housing
- Art Shows that are open to ALL artists, rather than artists who live within the Tacoma City Limits, or fall into a particular ethnic category. I know a lot of Seniors whose art is at a professional skill level, yet are excluded from many opportunities, because they don't fall into the "correct" category. "Diversity" categories should include "Seniors", many art organizations and galleries are looking for new things, and don't see "Seniors" as having anything to offer.
- Better grant opportunities (not just for poor, minorities, or housing for homeless, but for education for all
- Better leadership and employee satisfaction
- Better leadership. Less focus on personal growth of individuals and appearance. More focus on people who get the work done well.
- Child care that reflects performing arts' scheduling
- Control over unhealthy employment practices, enforcement of 40 h/w schedule and paying overtime for additional hours. In a previous position at a popular local arts festival, exempt staff was required to put 100+ h/w during the week of the festival. I was told the organization would not exist if they had to pay actual hours worked.
- Ironically, their mission and focus is on equity and inclusion.
- developing a comprehensive pipeline for developing working practical artists primarily in the design industry.
- Grants for independent artists
- Help and give support to small organization like us Mari's Place for the Arts to pay staff - Administration
- hire more employees so the work is more spread out and not falling all onto a few individuals.
- I used the Affordable Care Act for many years, but affordable coverage is still not great. I wish there was access to good health insurance options.
- Improved Film & Music Business in WA State - it provides work to artists of all kinds
- Money to support art regardless of social or political association/partnership.
- More Galleries, Arts Centers, residencies
- More regional service hubs that share resources (box office covering multiple venues, sharing work positions that can't be justified as FT)
- Patron outreach
- Retirement or investment offerings from employers (403b, 401k, or other offerings)
- Return the land to indigenous peoples.
- Stop dividing us by race and sexual preferences. We have lost a great deal of business and funding because we often have to prioritize groups who are not even interested in our work.
- Stop saving the best venues for touring performances And give Local artists more opportunities for paid work in our own area
- stronger overall arts infrastructure - e.g., if funding for organizations that employee is uncertain, our employment is uncertain

Younger respondents are more likely to prioritize higher wages and student loan forgiveness than older respondents.

Exhibit 37. Respondents' Selection of Strategies that Could Help the Region Recruit and Retain Arts and Culture Workforce (n = 246)



Note: Percentages do not sum to 100% because each respondent could select up to five options.

Source: BERK, 2022.

Open-Ended Feedback

The survey also asked each respondent to share open-ended feedback about the future of the Puget Sound arts and culture economy. Eighty-eight respondents provided feedback. A summary of key themes and notable ideas is included in the following subsections along with excerpts from relevant comments. All full-length comment responses are included in the last section of this summary.

Wages and Cost of Living

The largest number of comments described challenges with low wages in the sector and high cost of living in the Puget Sound region.

Finances are a challenge due to the combination of low wages and a high, increasing cost of living.

“Cost of living in our area has become about impossible based on wages in the nonprofit arts organizations wages haven't kept up!”

“Wages are not high enough to accommodate for the cost of living in this area.”

Low wages create inequities in who can afford to work in the sector.

“We need to provide more livable wages in our sector to encourage BIPOC candidates to work with us. The arts continue to be a place where privileged, white, cis-gendered people can afford to work/intern for free and as such they make up the majority of our workforce. Equity starts with better wages/benefits to encourage diversity which promotes inclusion.”

Gig workers particularly struggle.

“Gig labor is one of the primary ways individual artists make their living. We need to fundamentally re-think how we support these gig artists and provide them with access to benefits at the city level.”

“The gig workers are still suffering, MAJORLY!”

Arts and culture workers can experience unpredictability in their stream(s) of income.

“Currently I work on a seasonal basis; I am supported in the arts until August, but after that it is back to freelancing in an arts industry where there are limited funds and insanely high rent/cost of living demands. It makes predicting being able to support myself almost impossible, especially as a disabled artist.”

Many arts and culture workers are only able to work in the sector because spouses have higher incomes or access to healthcare.

“Many workers can only afford to work these jobs because a spouse makes more money and has a job that provides health insurance.”

”In my case my arts practice is supported by my husband's occupation. While this is a full-time job for me, it doesn't make me money currently to be able to afford to live in this area on

my arts income alone. So while I answered that 100% of my income comes from the arts and culture sector, our families income is 100% not arts related.”

“I am only able to afford to work in the cultural sector because my spouse has a much higher paying job. As our family grows, I will no longer be able to afford to make the low wage I make in the sector.”

Low wages are exacerbated by expectations for arts and culture workers to provide free or discounted labor and artwork.

“Artists are constantly approached for auction donations, free or reduced-fee labor (including teaching), and other activities ‘for exposure,’ and it is very hard to make a living wage as an artist. [...] I would like to see more efforts into helping artists charge what their work is worth, encouraging clients and nonprofits to stop exploiting artists for free labor and donated artwork, and promote living wages for all.”

Potential solutions include rent control, affordable housing, childcare, and improved access to public benefits.

“I am on the verge of being forced out due to high rents. We need more affordable housing.”

“Because of the odd hours often involved with arts sector work, access to childcare for working parents is essential to retaining them in the workforce. [...] If I have to pay a babysitter, it cuts my hourly wage down to below minimum wage so it is not worth it for me to work.”

“We need to get the State, especially L&I and ESD, to list arts and culture workers as actual occupations. As a stagehand, I was required to lie on the application and say I was an AV operator. Accessing benefits is very hard when they think your occupation doesn't exist.”

Sector Trends

Some comments also addressed overall trends in the arts and culture sector.

The sector needs more emphasis on developing connections to buyers and patrons.

“Public art funds would be better spent to run a gallery, or to rent space to have large art shows, so that artists could show their art, and the public could purchase art.”

“Without social connectivity to the immense amount of wealth in this state, I do not think our arts districts will survive.”

“My biggest concern as we recover from the pandemic and lockdown is that I’m not yet seeing audience sizes returning to normal. There needs to be more investment by arts organizations in regrowing our audiences.”

“We need patrons. We need a local culture that supports the arts, and people who are willing to attend the theatre on a regular basis, to subscribe, to bring friends and family with them, and make our product an important part of their lives.”

There is a need to work with local jurisdictions and the State to gain greater recognition of the significance of the arts and culture sector and to acquire additional funding.

“Tourism is the fourth largest industry in this state and the arts play a vital role in contributing to this success as seen with King Co's 4Culture and their dedication of tourism funding. Other counties need to dedicate tourism funding to the arts as well.”

“Political impact/leverage applied when local government is responsible for allocating local tax revenues for arts and culture activities.”

“I see the best path forward for all is a focused income tax on the highest (over \$1m) income bracket.”

Leadership and leadership development in the sector needs strengthening.

“White people in leadership positions in arts and culture orgs aren't doing the work of succession planning, and we need people of color to rise up to high level positions.”

“We are lacking in leadership and leadership development.”

Some of the equity advances made during the past few years may not be lasting.

“While BIPOC artists were in demand this year, I’m already seeing a drift back to pre-pandemic seasons, with mostly white offerings by theaters.”

There is a shortage of physical spaces for artists and the arts.

“Really need rehearsal spaces. Having to rely on schools or churches is a big problem, especially with COVID.”

“We have lost so many galleries and small stores, as well as places for music and theatre. We need a place for the Arts in our communities.”

Job and Funding Opportunities

Some comments addressed job opportunities and funding opportunities.

There is a shortage of job opportunities in the sector.

“There just isn't enough work locally to sustain my living.”

“There aren't enough job opportunities, especially entry level jobs.”

Job and funding opportunities are centralized in Seattle and King County, which leaves arts and culture workers in other areas of the region with limited opportunities.

“Since I am not in King or Pierce county, nearly all art opportunities for me vanish. There is absolutely no help for artists outside the population centers of Puget sound. I watch calls for public art come up, and they basically say I need not apply.”

Organizations struggle to recruit and retain staff, which leads to unrealistically high workloads for remaining staff and resulting staff burnout.

“As a hiring manager in the arts & culture community, we find it very challenging to hire and retain talented workers because the salaries we're able to offer are not competitive.”

“The people in my industry who have worked through the pandemic are completely burned out, and now handling a higher workload due to others who have left for various reasons. People will continue to leave for other industries, making the situation worse, until full staffing is restored or workload is drastically altered. We need help.”

“In local arts and culture job seeking, I've noticed that many of the full-time positions posted encompass the responsibilities of 1.5 to 2 full-time employees - with inadequate pay and benefits. It's not surprising that burnout and employee retention are ongoing issues within the sector.”

“I am also seeing a tendency in several orgs to combine 2 sometimes 3 positions in one with a salary lower than any of the previous ones.”

Some funding opportunities have lost sight of the intrinsic value of art.

“While art has transformative power and that's why it's powerful for social or political issues, there needs to be more open opportunities for showing, performing, and earning money for art for art's sake. Please stop making every opportunity tied to a social or cultural connection.”

All Comment Responses

Eighty-eight respondents provided the following comments in response to an open-ended question about the future of the Puget Sound arts and culture economy. Comments have been lightly edited for clarity.

The rent increase on top of lost income has made the city nearly uninhabitable.

The lack of curbs on landlord greed, like rent control or other factors that would keep housing and studio space affordable would do amazing things here. Not holding my breath on that, tho.

Question 2 "How many total years have you worked in the arts and culture sector?" does not include the option of 10-15 years. This is the answer I would have selected, if available.

- In local arts and culture job seeking, I've noticed that many of the full-time positions posted encompass the responsibilities of 1.5 to 2 full-time employees - with inadequate pay and benefits. It's not surprising that burnout and employee retention are ongoing issues within the sector.
- Gig labor is one of the primary ways individual artists make their living. We need to fundamentally re-think how we support these gig artists and provide them with access to benefits at the city level. This applies to nightlife as well.
- It's the rent. It's the cost of living. We can't survive even WITH stable jobs. Money isn't enough. Apartments want excellent credit, they want you to be born rich and stay that way. More and more this city seems to have remade itself in the image of Bellevue, saying loudly "poor people GET OUT."
- I would like to see more culture and arts opportunities outside of Seattle. Seattle traffic, high parking rates, difficulty finding parking, as well as concern for safety especially at night in many Seattle areas (increased crime in these areas) are a factor in many people's decisions to attend events.
- In theatre specifically, many of the small and medium-sized companies that relied upon volunteer support, are having a harder time staffing productions. The stipend restrictions in WA make that even harder.
- Cost of living in our area has become about impossible based on wages in the nonprofit arts organizations wages haven't kept up!
- ArtsFund has done great work during this pandemic
- Stop making living in the Puget Sound so expensive.
- I am hopeful.
- There are so many insanely talented workers and fewer jobs. We need higher wages and jobs.
- The success of the Night Market has been extraordinary. It's proof that Tacoma is an art community.
- I would participate if I were younger with more stamina.
- Our children need support for express themselves in a clean, open, and affordable cost for classes. is only giving to the upper class to this opportunities, Our children will grow and we need to have the responsibility to create jobs for the future for they to work in Art
- Develop the Spring District in Bellevue
- It's really sad out there. The people who should care only care about promoting themselves.
- Finding a way to ensure that artists and writers can live and work in our city is critical to the culture and vibrancy that makes Seattle the city that it is and makes people want to move here. It is impossible for arts organizations to compete with the high wages and housing costs to compensate either their employees or artists working for them to afford to live in the city. This is a critical moment in the life of many local arts organizations who have been holding on by a thread for the past two years, when nothing was ever guaranteed before that anyway. There needs to be major, sustained public support of artists and arts organizations.
- Visual Artists are usually missed in Economic Policy
- Workers in the nonprofit sector specifically are being underpaid and with a lack of PTO, burnout is high.
- I hope it continues to grow as it was before. This is a diverse community with so many forms of art and culture. We need to keep it healthy!
- Cultivation/development of more funding and sponsorship opportunities outside of Seattle/King Co
- Tourism is the fourth largest industry in this state and the arts play a vital role in contributing to this success as seen with King Co's 4Culture and their dedication of tourism funding. Other counties need to dedicate tourism funding to the arts as well.

The community arts and cultural programming that I support through my work relies heavily on volunteer artists. If they don't have secure income from other venues and areas, then they aren't as able to give back to our low-income neighborhood. We also rely on grant funding to run our community events and programs especially our educational programming for young people. Without a solid arts and cultural economy in the area the resources that we utilize are less available. That said the arts community is very generous, quality of resilience that we rely on, admire, and celebrate!

Without social connectivity to the immense amount of wealth in this state, I do not think our arts districts will survive. We cannot do this alone through messaging from individual institutions.

- Since I am not in King or Pierce county, nearly all art opportunities for me vanish. There is absolutely no help for artists outside the population centers of Puget sound. I watch calls for public art come up, and they basically say I need not apply. I've lived in the Puget sound area for 57 years!
- Sadly, there are too many dysfunctions in the nonprofit arts and culture sector, particularly in performing arts organizations and museums. For many orgs, programming revenue is insufficient to cover operating expenses and revenue burden falls entirely on overworked and understaffed fundraising teams and donors. Lower-level admin and programming positions are drastically underpaid. There is no room for growth and career development opportunities. I am also seeing a tendency in several orgs to combine 2 sometimes 3 positions in one with a salary lower than any of the previous ones. Over my 7+ years in the arts sector as both full-time employee and consultant, I've witnessed extreme staff turnover and many fine professionals committed to the arts leaving the sector. As much as I love the arts and the actual work, I have moved on to a different nonprofit sector that has offered me a very significant salary increase, opportunities for growth, and work-life balance.
- the arts and culture sector contributes \$44.3 billion to Washington's economy, representing 8.4% of the state's GDP—a larger share than some other industries in the state yet our funding is the first to be CUT!
- I see the best path forward for all is a focused income tax on the highest (over \$1m) income bracket.
- There are some great performers and artists, and despite being small names deserve more local recognition.
- We need to get the state, especially L&I and ESD, to list arts and culture workers as actual occupations. As a stagehand, I was required to lie on the application and say I was an AV operator. Accessing benefits is very hard when they think your occupation doesn't exist.
- In the first category, cultural heritage and historic preservation are lumped in a single category. I think it's important to separate these out as they work in very different economic frameworks. Most cultural heritage artists and orgs are only able to access small project fund dollars while historic preservation has its own, larger funding streams. Lumping them together can distort the understanding of actual dollars going to each. Thanks!
- As a hiring manager in the arts & culture community, we find it very challenging to hire and retain talented workers because the salaries we're able to offer are not competitive. Being able to pay our employees a living wage is so important, both for the employees themselves and the organizations they're employed by.
- I think the arts & culture organizations, at least in the Puget Sound, have a culture of expecting employees to give too much of themselves to the organization. Everything to using one's own cell phone during the pandemic to working too many hours too many days in a row for too little pay. And there's this culture that "that's just the way it is," but it doesn't have to be.
- Currently I work on a seasonal basis; I am supported in the arts until August, but after that it is back to freelancing in an arts industry where there are limited funds and insanely high rent/cost of living demands. It makes predicting being able to support myself almost impossible, especially as a disabled artist.
- Wages are not high enough to accommodate for the cost of living in this area
- We have some of the most beautiful venues in Tacoma and Tacoma and Federal Way and Kirkland and many other any other smaller market areas and yet they are used primarily delete for one night only concerts and cover bands and touring magicians. We have so many talented performers right here and we should be using these venues as a place for the locals to perform their too perform. So many of us are moving out of the area so that we can find steady work in larger cities. The irony is that is how you get to perform in Seattle, by moving away
- Collaboration is important, stop being so competitive.
- Yes I felt in one of the survey questions it was hard to answer because artist income are unpredictable also maybe more surrounding the support system or infrastructures that should be supporting local artist.
- As co-producer of Art Battle Tacoma and Art Battle Seattle, we are experiencing a huge interest in our events for both artists and community. We are dedicated to providing opportunities for artists and we would love to partner. Please let us know if there is anything we can do to promote. I have been reaching out to local shops who may display artists work and such.
- really need rehearsal spaces. having to rely on schools or churches is a big problem, especially with covid
- We have lost so many galleries and small stores, as well as places for music and theatre. We need a place for the Arts in our communities. We need more Arts in the schools.
- Public art funds would be better spent to run a gallery, or to rent space to have large art shows, so that artists could show their art, and the public could purchase art. It should have easy parking for customers. I am sure that artists would be more than

happy to have a percentage of their sales go to help fund that sort of gallery or show. It's a simple idea, and so much better than what we have now. Unfortunately, current public funds go to organizations whose main focus is to rent high price studio space. Or to other organizations who only promote artists of a particular ethnic category. My address is "Tacoma", but since it's just a few blocks from the Tacoma City Limits; I (and many other artists) are not allowed to participate in any of Tacoma's art events, like Tacoma Art Month. Tacoma's art funds go to "Spaceworks" who charge artists to rent studio space. "Alma Mater" is geared for those under 30, and is focused on music scenes and parties than fine art. There are "Art Walks", but no good organization of them, and only those who live or work within the city limits can participate. No funds go to help "Senior" artists, leaving the impression that they don't take "Senior" artists seriously. The City of Puyallup is nearby, but their main focus is on outdoor sculpture. They have two indoor galleries for wall art, but one is closed on the weekends (Puyallup Activity Center), and City Hall is not easily accessible. There's no advertising provided for the Puyallup shows, except for a small stipend, enough for the artist to have posters printed. They do promote the wall art shows on their Facebook Page, but the Page has very few followers. So, no one knows the art is there. The main venue I use to sell my art is to enter the "Fine Art Competition" at the Puyallup Fair once a year. Another nearby city, Lakewood, has a yearly "Film, Art, and Book Festival", but again, it's not promoted, except for on a Facebook Page, that no one follows. The only people who go to see that art show, are people there to see films. Tacoma Community College has a yearly open art show, but doesn't indicate that the artist can put a price on their art, so it must be a show only. There are some other local shows, but they require that the artist have a travelling setup with a tent, racks etc. Most of the artists that I know don't have that setup nor want to sell art that way.

we need to educate regarding what it is to be a "creative" working in this region and how one develops a viable career.

Support for Black arts organizations and more options fiscal sponsorship for arts organizations

I am on the verge of being forced out due to high rents. We need more affordable housing. I hope that doesn't happen but its seeming likely without increased support.

- Because of the odd hours often involved with arts sector work, access to childcare for working parents is essential to retaining them in the workforce. Prior to the pandemic, my workplace had an in-house childcare facility that provided free child care while I was teaching. They eliminated this option during the pandemic and will not be bringing it back, if I have to pay a babysitter, it cuts my hourly wage down to below minimum wage so it is not worth it for me to work. I would love to see the city/state/federal government provide more support for working parents.
- If we could have more films/production being done in the area that would be amazing. Please! Tired of seeing 'Seattle' being Vancouver.
- While art has transformative power and that's why it's powerful for social or political issues, there needs to be more open opportunities for showing, performing, and earning money for art for art's sake. Please stop making every opportunity tied to a social or cultural connection.

Even the studio tour insists on having a performative aspect (demo, activity, kids activities). It sends a clear message to artists that their work isn't good enough on its own—we have to have some pedagogical aspect or entertainment to be valid.

- And don't refute that with the comment "public money cannot enrich individuals" because exactly that happens in Tacoma daily—it's just aimed at the bigger institutions.
- I believe that Tacoma should work to create an environment for artists to incubate and develop their craft. Looking at creative endeavors such as independent filmmaking as less of a revenue stream and more of a revenue creator. Easing regulations and permitting fees for local productions will serve to strengthen and attract money to our city. As in the 70 million brought along with the production of Yellowstone.

We are lacking in leadership and leadership development

Tacoma and Olympia artists are being priced out of our communities because Seattle artists can no longer afford Seattle and are moving here. And now even they cannot afford Tacoma and Olympia because everyone else (non-artists) is doing the same.

- Artists are constantly approached for auction donations, free or reduced-fee labor (including teaching), and other activities "for exposure," and it is very hard to make a living wage as an artist. This gets increasingly hard each year as the cost of living and housing in this region skyrockets. I would like to see more efforts into helping artists charge what their work is worth, encouraging clients and nonprofits to stop exploiting artists for free labor and donated artwork, and promote living wages for all.
- We need to provide more livable wages in our sector to encourage BIPOC candidates to work with us. The arts continue to be a place where privileged, white, cis-gendered people can afford to work/intern for free and as such they make up the majority of our workforce. Equity starts with better wages/benefits to encourage diversity which promotes inclusion. To make a difference with DEI work we need to start with E (equity), as D and I (diversity and inclusion) are the results of authentically applying E -the commitment and actualization of equitable wages/benefits/opportunities.

A lot of the standard gig pay rates haven't changed in decades - gig work for jazz groups in restaurants and upscale venues need to collectively pay more competitively, rather than artists competing with each other to take the cheaper rate.

Keep supporting the arts and artists.

Arts & culture should acknowledge that education is for all regardless of income status, in grant eligibility. We do encourage inclusion but opportunities are drying up for non-minority and non-homelessness funding.

We need systemic change, on a policy level that directs funds from the wealthiest sectors of the PNW economy to arts and culture, among other things

It needs to be valued publicly. We spent 18+ months without ANY performances/concerts - if we do not protect and support the cultural orgs we will be come and poor, boring and more undesirable city to live in!!

Healthcare should be more affordable for Artists

- Political impact/leverage applied when local government is responsible for allocating local tax revenues for arts and culture activities.
- My biggest concern as we recover from the pandemic and lockdown is that I'm not yet seeing audience sizes returning to normal. There needs to be more investment by arts organizations in regrowing our audiences.
- Tacoma Creates funding play a huge factor in my survival as an artist during the pandemic
- If the big arts organizations in Seattle continue to pursue the wildly unscientific policy of mandating face diapers on all patrons regardless of their health, then they will get what they deserve when their attendance and ticket sales plummet to the floor.
- I think the current food and gas prices are affecting my art sales
- We need to be able to offer healthcare for all arts & culture employees.
- The people in my industry who have worked through the pandemic are completely burned out, and now handling a higher workload due to others who have left for various reasons. People will continue to leave for other industries, making the situation worse, until full staffing is restored or workload is drastically altered. We need help.
- If wages in the arts industry don't rise to meet current inflation and market levels (>\$25/hour), in a couple years we will not have an arts industry at all.
- We need patrons. We need a local culture that supports the arts, and people who are willing to attend the theatre on a regular basis, to subscribe, to bring friends and family with them, and make our product an important part of their lives.
- Support for artists is high in the moral and social aspects, but severely lacking in wage compensation. We should push for a true living wage for artists.
- More and better support for the film industry
- I believe workers in the non-profit arts/culture/museum sector have historically been underpaid and in a sense taken advantage of because their passion for their work is more important to them than earning a high salary. Many of these skills are highly transferable to the for-profit sector. Many workers can only afford to work these jobs because a spouse makes more money and has a job that provides health insurance.

Generally little to no funding has been available for organizations from the city, state, and federal government despite the fact that these organizations generate a large amount of revenue for localities w/ associated tourist and/or entertainment spending. Having a vibrant arts/culture/museum sector in a city is a draw for new residents and greatly contributes to quality of life. Since the onset of the pandemic, benefits such as PPP, employee retention tax credits, and various state administered CARES funding have illustrated what the arts and culture sector is capable of doing with increased support. Most were not only able to stay in business, but were able to provide even more services to the community.

- I lived, studied, and worked in Belgium over ten years ago and state funding for arts and culture workers and organizations was the norm. Cultural Access WA (Tacoma Creates) is a great step in this direction but more can and should be done.

▪ Thanks!

- Most grants are given priority is we focus on LGBTQ and other minorities. We choose to treat all customers alike, not based on orientation or race, so we receive little help.

Some of the problems we face are across society, i.e., individuals' available funds to partake in arts and culture are much more limited, as is their willingness to gather for the arts.

The gig workers are still suffering, MAJORLY! It is clear that we were the first to get cut from budgets and the last to be brought back. We need more opportunities. We need more security.

When you ask about what percentage of my income comes from what, you have to realize that everything I do is a gig, technically even if it comes with a W2. So, the categories in that question are misleading.

Secondly, there just isn't enough work locally to sustain my living. I commute to Tacoma and Seattle for a lot of overhire work (IATSE Local 15 gigs mostly). Pre-pandemic, the main source of my income comes from a New York City touring production company. Now I'm back to taking gigs and will have very complicated taxes next year (I predict at least 15 different employers).

While BIPOC artists were in demand this year, I'm already seeing a drift back to pre-pandemic seasons, with mostly white offerings by theaters

In my case my arts practice is supported by my husband's occupation. While this is a full-time job for me, it doesn't make me money currently to be able to afford to live in this area on my arts income alone. So while I answered that 100% of my income comes from the arts and culture sector, our families income is 100% not arts related.

There needs to be more full-time positions at a competitive livable wage

The problems of sustaining a cultural workforce in the Puget Sound implicated individual arts and culture organizations (they need to make economic justice commitments to the workers they engage), but they're ultimately upstream of any individual organization, with funders, corporations, and government.

There aren't enough job opportunities, especially entry level jobs. As a result, I've noticed that gaining volunteer positions and internships have become increasingly competitive.

Low level workers don't get paid enough and the income inequality within this sector is high.

White people in leadership positions in arts and culture orgs aren't doing the work of succession planning, and we need people of color to rise up to high level positions.

I feel incredibly fortunate that I was able to maintain my job, with no pay cuts, during the pandemic. Overall though, I am only able to afford to work in the cultural sector because my spouse has a much higher paying job. As our family grows, I will no longer be able to afford to make the low wage I make in the sector. With so many new job openings that offer higher pay, it's hard to want to stay in the cultural sector to continue being underpaid.

(Non) sustainability of the pay disparities within an organization: many arts & cultural orgs are nonprofits and the low wages for entry/mid-level jobs (especially compared to leadership/executive positions) will always result in high turnover and low morale.

I'd love to see more places be like Choose180 and enact real changes to salary structures.