

2021 Houston-Region Artist Survey Summary Report & Results



Fresh Arts 2021 Houston-Region Artist Survey Summary Report

By Julia Barbosa Landois

The Why

For the past 20 years, Fresh Arts has worked to nurture an ecosystem designed to position artists for success with programs that help artists build knowledge, share resources, and cultivate audiences. In light of the changes in the arts community over the past two decades and especially the past year and a half, we wanted to gather Houston-area artists to assess the evolving needs of their professional creative careers as well as the socio-economic factors that affect their quality of life (such as access to housing, healthcare, etc.). How can the Houston arts sector better support artists in the next 20 years? How do we ensure that our community is one in which artists and culture bearers not just survive, but thrive?

Fresh Arts exists to serve artists. We saw this survey as a chance for artists to tell us what they need so that we, along with partner organizations, can be better advocates for artists and help spark positive change in the Houston-area arts sector.

The following summary report provides some context for many of the findings, with the recognition that there are MANY layers of meaning to these particular questions, answers, and respondents. For this reason, it concludes with follow-up questions and a brief list of sources and further readings.

Disclaimer: None of us are professional social scientists. We have, however, provided sources from people who are.

Survey Questions

Fresh Arts developed the questions along with an artist advisory committee whose members come from different disciplines in the visual, performing, and literary arts. Committee members were: Julia Barbosa Landois, Liyen Chong, ShaWanna Renee Goffney, Yu-Ru Huang, Reyes Ramirez, Yvonne Smith, and Monica Villareal. Further suggestions were made by Fresh Arts staff and independent consultant Erin McClarty. Some of the questions were also informed by surveys from one of Fresh Arts' most successful programs, Artist INC, developed by Mid-America Arts Alliance.

How We Shared the Survey

The survey was shared through email, social media, and Fresh Arts' website. We asked 21 regional organizations (most of them in Houston) serving artists of many different disciplines to share the survey and 13 of them agreed to do so: Art League Houston, Aurora Picture Show, BIPOC Arts Network & Fund, Community Artists' Collective, Dance Source Houston, Houston Alliance of Latinx Arts, Houston Center for Photography, Houston Mayor's Office of Cultural Affairs, Lawndale Art Center, MECA, Midtown Cultural Arts & Entertainment District, Sawyer Yards, and Writespace.

Respondents were offered the option of providing their email address to be entered into a random drawing for a gift card from a Houston restaurant or coffee shop. The email was used only for the drawing and to send them the overall survey results.

Some Survey Findings

Demographics

The 27-question survey was completed by 229 anonymous respondents from nine counties in the Houston region (Austin, Brazoria, Chambers, Fort Bend, Galveston, Harris, Jefferson, Liberty, and Montgomery). The majority of them reside in Harris County. Although respondents do not reflect the racial/ethnic diversity of our region, they are nearly twice as diverse as the artist population nationwide (47% BIPOC - black, indigenous, and people of color - artists in the survey vs. 25% BIPOC working artists in the USA) and less likely to identify as cisgender men. Most of them are visual artists, which is consistent with national representation, and identify as either emerging or mid-career. Other demographic measures included age, ability, sexual orientation, education, and how long an artist has lived in their community.

Work Life, Pay, & Finances

The largest group of artists (43%) makes 0-20% of their income from their artistic practice and 14% of them make 80-100% of their income from art. More than half (52%) work in the arts outside of their artistic practice - as educators, administrators, museum/theater staff, etc. Only 29% agreed or strongly agreed that art institutions/organizations in their community fairly compensate the artists with whom they work and just 22% agreed or strongly agreed that these institutions/organizations fairly compensate their employees. Arts employers take note.

The survey also asked about a few common indicators of access to financial resources, like home ownership, retirement savings, and ability to meet basic needs and save for emergencies. Most of the artists continue to experience negative effects on their artistic careers and economic wellbeing that are pandemic-related. Only 45% of respondents are homeowners, which is below the rate for Houstonians overall and far below those in the state and the nation.

Health Insurance

Fresh Arts is frequently asked about health insurance and mental health resources for artists. 11% of artists in this survey are without health coverage. Is this because so many artists are working “day jobs”? We were surprised to see that this is a lower rate than for Texans overall (18%), but in our opinion, more than 1 in 10 artists without health insurance is still pretty dismal. This deserves a deeper dig.

Resources Needed to Thrive as an Artist

We made a distinction between basic needs (food, shelter, health, safety) and the resources one may need to thrive as an artist. The needs to thrive artistically that were NOT currently being met or were VERY DIFFICULT to meet occurred in four descending tiers.

The top tier of most common answers included:

- funding for individual artists
- affordable studio/rehearsal space
- more self-employment/income generating opportunities
- places to perform or exhibit my work
- access to affordable equipment/supplies

The second tier included:

- opportunities to build community with other artists
- affordable housing
- affordable healthcare
- arts spaces/events that are reflective of my culture/community

There were 11 other possible answers in addition to the most common ones above.

Definitions of Success

The highest-ranking definitions of artistic success were:

- having the time, space, and resources to make the art I want to make
- personal fulfillment
- my art has a positive effect on my community

Less than 40% of respondents defined their success in terms of how much money they made from their art or being able to live exclusively on earnings from their art.

Community Support

50% of respondents agree or strongly agree that they live in a community that is supportive of artists. This level of agreement drops as one passes through the chain of government, from the city (43%) to the state (29%) and national government (28%).

Open Response Questions

The survey concluded with three open response questions for which we received nearly 400 answers. The questions were:

What do you feel is your biggest barrier to thriving as an artist?

What are arts organizations getting right?

What are arts organizations getting wrong?

Many answers integrated the three questions and offered suggestions for what they felt arts organizations *could* or *should* be doing. Respondents described issues that ranged from the deeply personal to the societally systemic. Some recurring themes included (in no particular order):

- Structural discrimination (racial, gender/sexuality, ableism, ageism)
- Lack of diversity in artistic programming, organizational leadership, boards of directors, and outreach
- Need for more artists on governing boards of arts organizations
- Recognition that some arts organizations are trying to address the above issues
- Lack of access to financial resources, income, and health coverage
- Difficulties of working more than one job and finding childcare
- Continuing economic impacts of the pandemic
- Appreciation of emergency pandemic funding for artists
- Desire for opportunities for artists to build community with each other

- Desire for a more collective/supportive rather than individualistic/competitive arts community
- Isolation/lack of opportunity for artists living outside of central Houston
- More faith in small arts organizations rather than larger institutions
- Lack of familiarity with arts organizations and what they provide
- Lack of fair and equitable pay for artists
- Praise of organizations that do pay fairly or have W.A.G.E certification
- Lack of opportunities for local, regional, and emerging artists
- Need for more individual artist funding and changes to local and state government arts funding
- Need for more accessibility measures in arts programming
- Appreciation of free events promotion and educational resources
- Appreciation of the survey itself

Further Filtering Results

The results provided are those collected overall, but artists' responses could tell us a lot more about their experiences when seen through particular filters, including but not limited to: gender identity, racial/ethnic identity, ability, county of residence, artistic discipline, how long they've lived in their community, and if they work in the arts outside of their own practice. If you're interested in these more refined results, please contact julia@fresharts.org for more information.

More Questions

The survey provoked a lot of further questions from our staff and we hope it does the same for readers. Just a few of those were: Who feels empowered to call themselves an artist and why? How do the answers add up when grouped according to artists' intersecting identities? How do these results compare to which artists' work is being shown, bought, and taught in our region? And, what's next?

2022 Artist Town Hall

Fresh Arts will use the survey results to inform discussions during an artists' town hall in August 2022. To receive further information on participation in the town hall, join our mailing list by contacting info@fresharts.org

Sources & Further Reading

At the local level:

Houston BIPOC Artist Accountability Coalition

<https://www.hbaac.org/>

City of Houston Civic Art Collection Equity Review

<https://www.houstontx.gov/culturalaffairs/FY20-Equity-Review.pdf>

<https://www.understandinghouston.org/>

Uninsured Texans: Many More Lose Coverage in Pandemic by Spencer Grubbs & Bruce Wright

<https://comptroller.texas.gov/economy/fiscal-notes/2020/oct/uninsured.php>

For More and More Houstonians, Dreams of Home Ownership Remain Just That by John Park,
Rice University Kinder Institute for Urban Research

<https://kinder.rice.edu/urbanedge/2020/09/10/affordable-housing-crisis-houston-homeownership-rates-declining>

At the national level:

Artists and Other Cultural Workers: A Statistical Portrait by National Endowment for the Arts,
2019

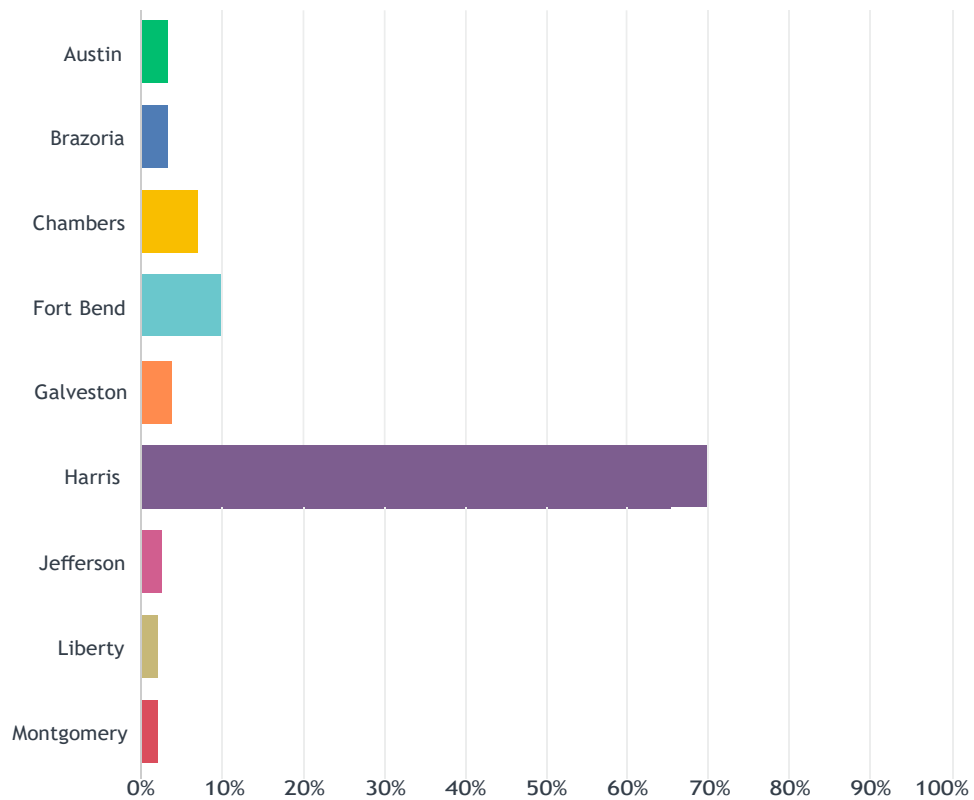
https://www.arts.gov/sites/default/files/Artists_and_Other_Cultural_Workers.pdf

Artists Report Back: A National Study on the Lives of Arts Graduates & Working Artists by
BFAMFAPhD, 2014

[BFAMFAPhD_ArtistsReportBack2014-10.pdf](https://www.bfamfaphd.org/ArtistsReportBack2014-10.pdf)

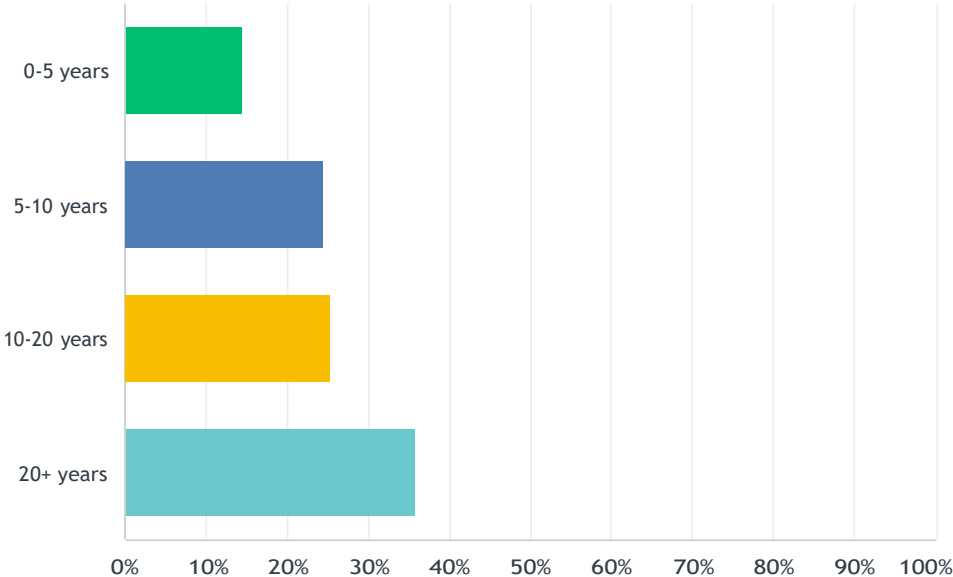
Fresh Arts 2021 Houston-Region Artist Survey Results

Q1 What county do you live in?



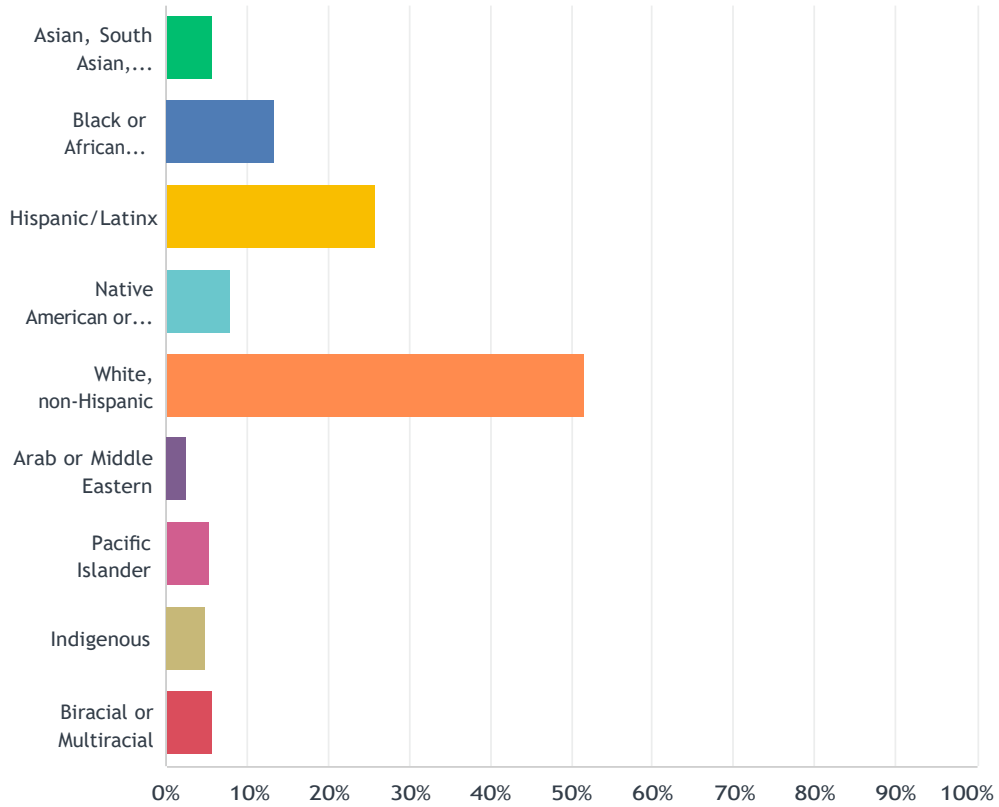
ANSWER CHOICES	RESPONSES
Austin	3.49% 8
Brazoria	3.49% 8
Chambers	6.99% 16
Fort Bend	9.61% 22
Galveston	3.93% 9
Harris	65.50% 150
Jefferson	2.62% 6
Liberty	2.18% 5
Montgomery	2.18% 5
TOTAL	229

Q2 How long have you lived in your city/town?



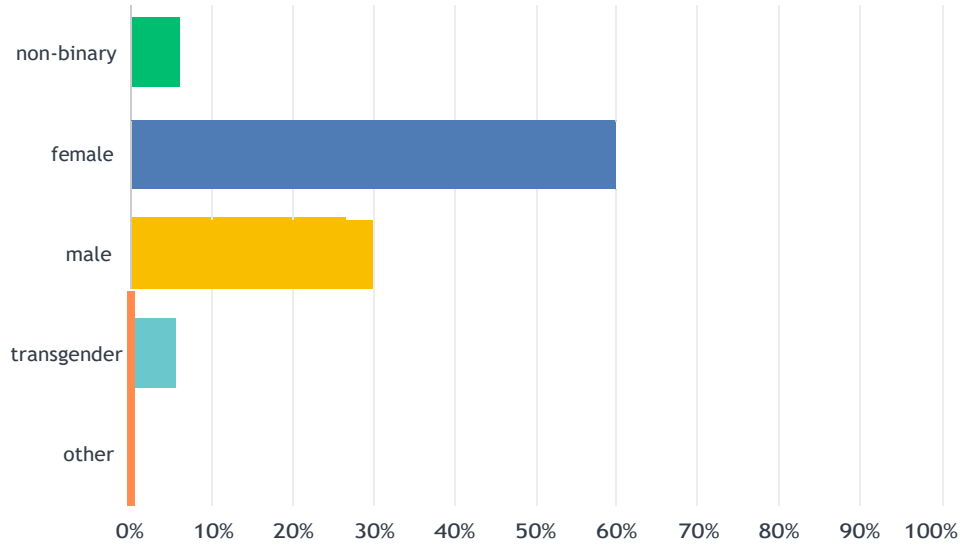
ANSWER CHOICES	RESPONSES	
0-5 years	14.41%	33
5-10 years	24.45%	56
10-20 years	25.33%	58
20+ years	35.81%	82
TOTAL		229

Q3 I identify as (check all that apply):



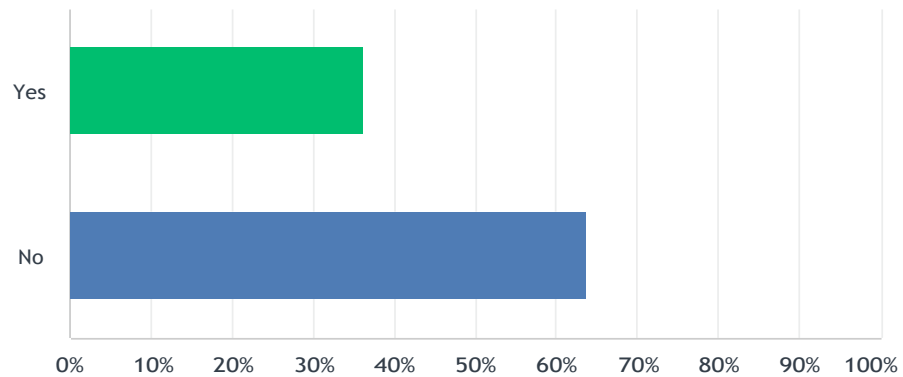
ANSWER CHOICES	RESPONSES	
Asian, South Asian, Southeast Asian	5.68%	13
Black or African American	13.54%	31
Hispanic/Latinx	25.76%	59
Native American or Alaskan Native	7.86%	18
White, non-Hispanic	51.53%	118
Arab or Middle Eastern	2.62%	6
Pacific Islander	5.24%	12
Indigenous	4.80%	11
Biracial or Multiracial	5.68%	13
Total Respondents:		229

Q4 I identify as:



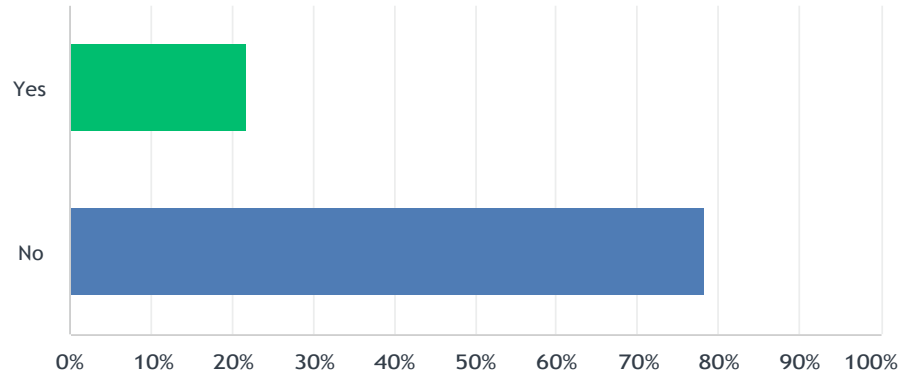
ANSWER CHOICES	RESPONSES	
non-binary	6.11%	14
female	60.70%	139
male	26.64%	61
transgender	5.68%	13
other	0.87%	2
TOTAL		229

Q5 Do you identify as LGBTQIA+?



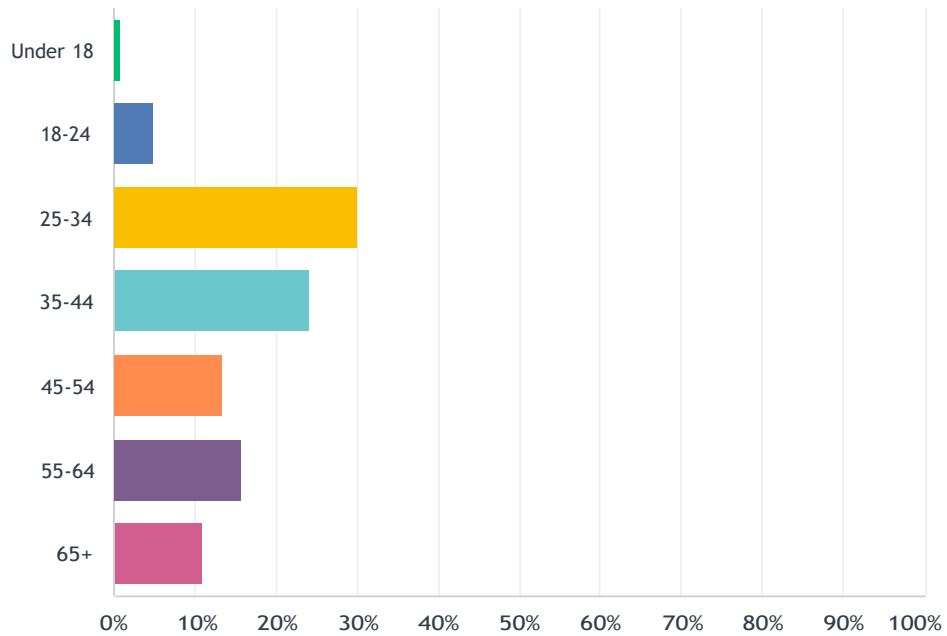
ANSWER CHOICES	RESPONSES	
Yes	36.24%	83
No	63.76%	146
TOTAL		229

Q6 Are you an artist with a disability?



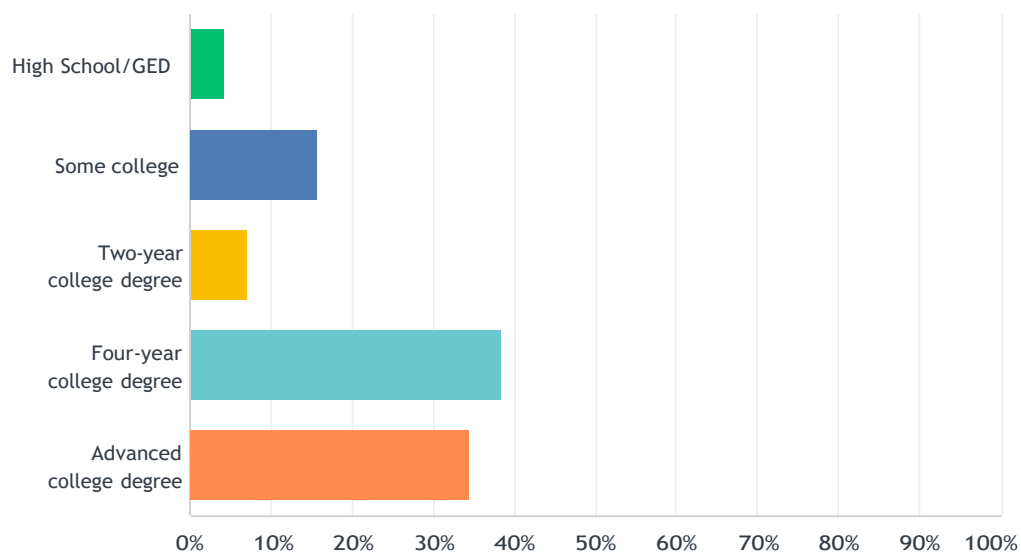
ANSWER CHOICES	RESPONSES	
Yes	21.83%	50
No	78.17%	179
TOTAL		229

Q7 Age range:



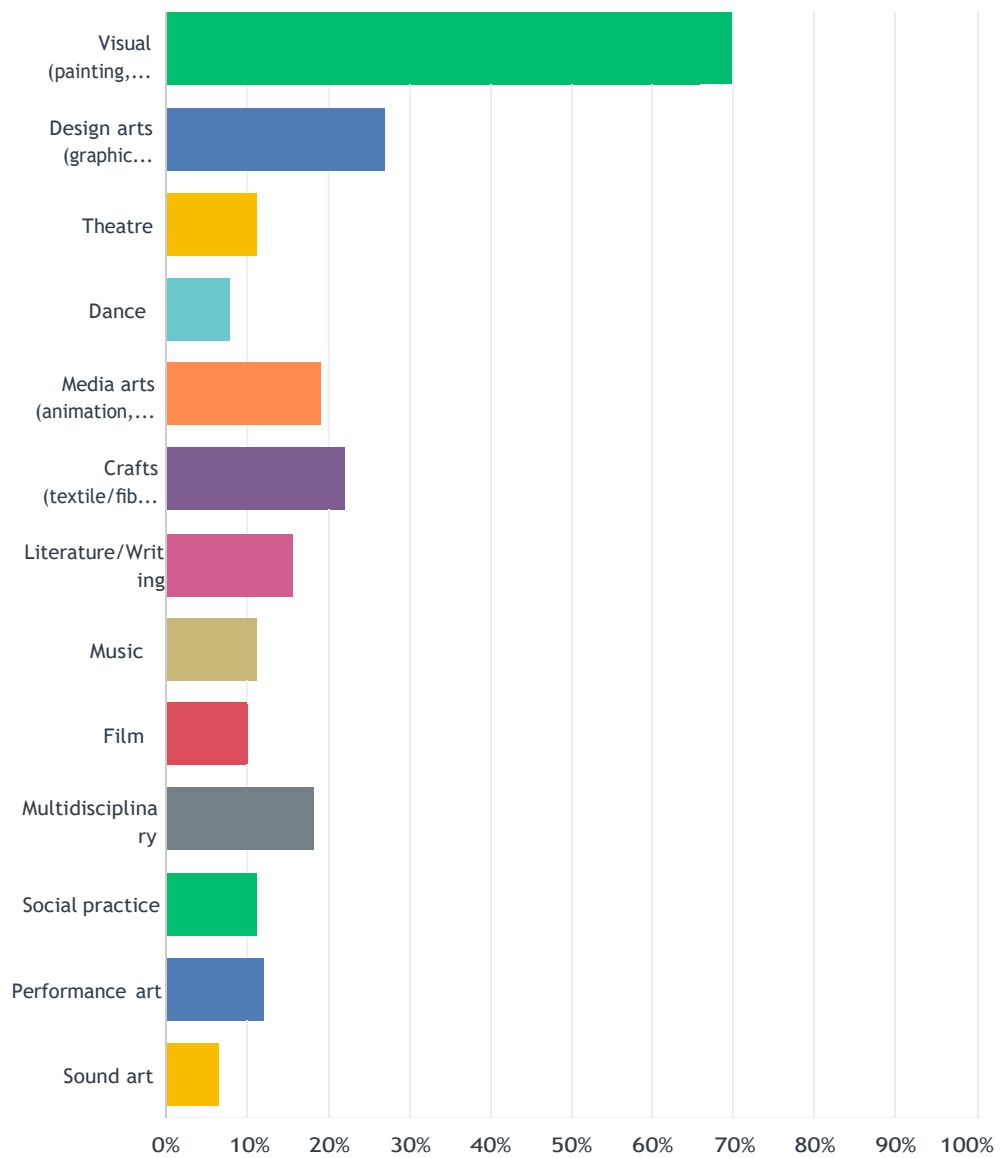
ANSWER CHOICES	RESPONSES	
Under 18	0.87%	2
18-24	4.80%	11
25-34	30.13%	69
35-44	24.02%	55
45-54	13.54%	31
55-64	15.72%	36
65+		
TOTAL		229

Q8 Highest level of education:



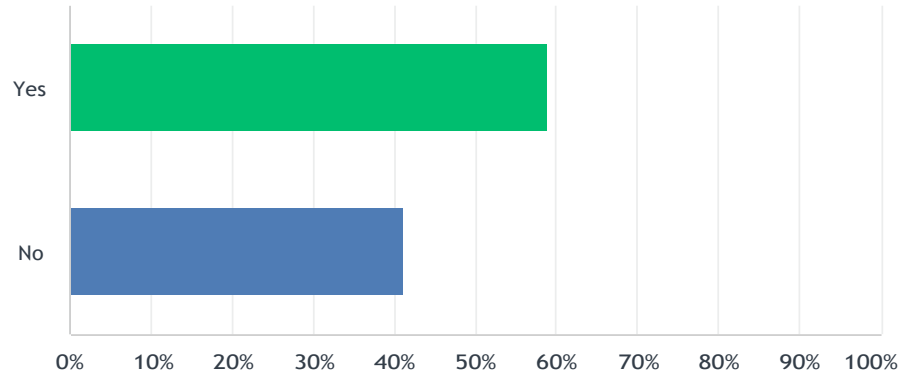
ANSWER CHOICES	RESPONSES	
High School/GED	4.37%	10
Some college	15.72%	36
Two-year college degree	6.99%	16
Four-year college degree	38.43%	88
Advanced college degree	34.50%	7
TOTAL		229

Q9 Artistic Discipline (check all that apply):



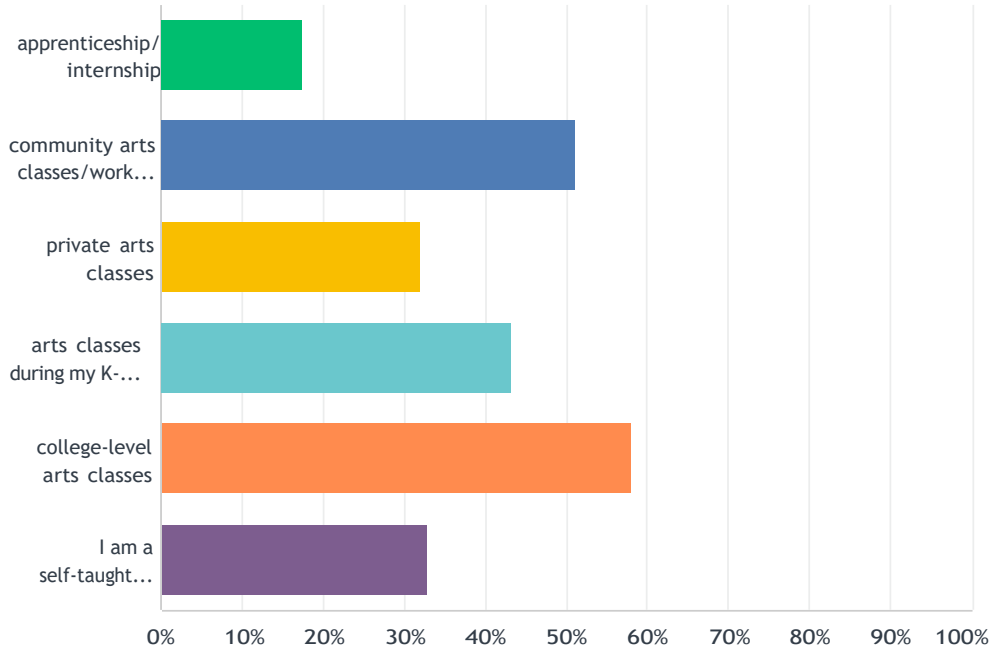
ANSWER CHOICES	RESPONSES	
Visual (painting, sculpture, installation, printmaking, photography, etc.)	65.94%	151
Design arts (graphic design, fashion, landscape architect, etc.)	27.07%	62
Theatre	11.35%	26
Dance	7.86%	18
Media arts (animation, video art, VR, etc.)	19.21%	44
Crafts (textile/fiber, ceramics, paper/book arts, etc.)	22.27%	51
Literature/Writing	15.72%	36
Music	11.35%	26
Film	10.92%	25
Multidisciplinary	18.34%	42
Social practice	11.35%	26
Performance art	12.23%	28
Sound art	6.55%	15

Q10 Do you have a college degree in the arts?



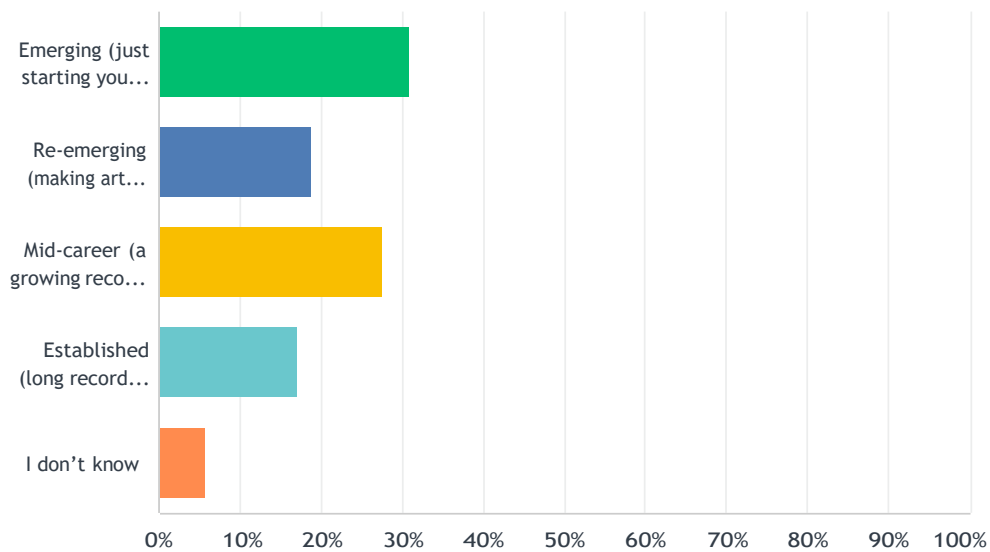
ANSWER CHOICES	RESPONSES	
Yes	58.95%	135
No	41.05%	94
TOTAL		229

Q11 What type(s) of art training have you had (check all that apply)?



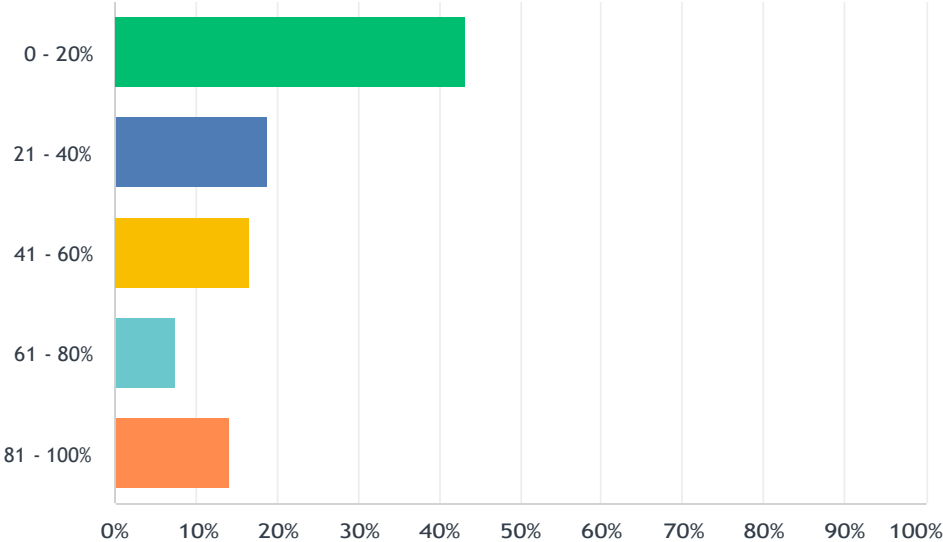
ANSWER CHOICES	RESPONSES	
apprenticeship/internship	17.47%	40
community arts classes/workshops	51.09%	117
private arts classes	31.88%	73
arts classes during my K-12 education	43.23%	99
college-level arts classes	58.08%	13
I am a self-taught artist	32.75%	75

Q12 How would you define your art career stage? (These are tricky categories and the definitions below are just suggestions. Where do YOU place yourself?)



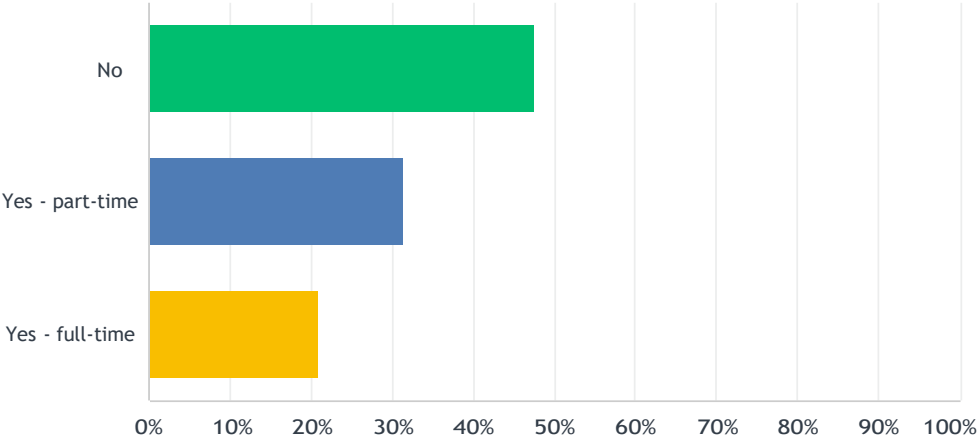
ANSWER CHOICES	RESPONSES	
Emerging (just starting your arts career, short record of exhibitions, performances, publications, etc.)	31.00%	71
Re-emerging (making art again after a long hiatus or other career)	18.78%	43
Mid-career (a growing record of experience, exhibitions, performances, publications, recognition, etc.)	27.51%	63
Established (long record of experience, exhibitions, performances, publications, recognition, etc.)	17.03%	39
I don't know	5.68%	13

Q13 Portion of individual income from artistic work:



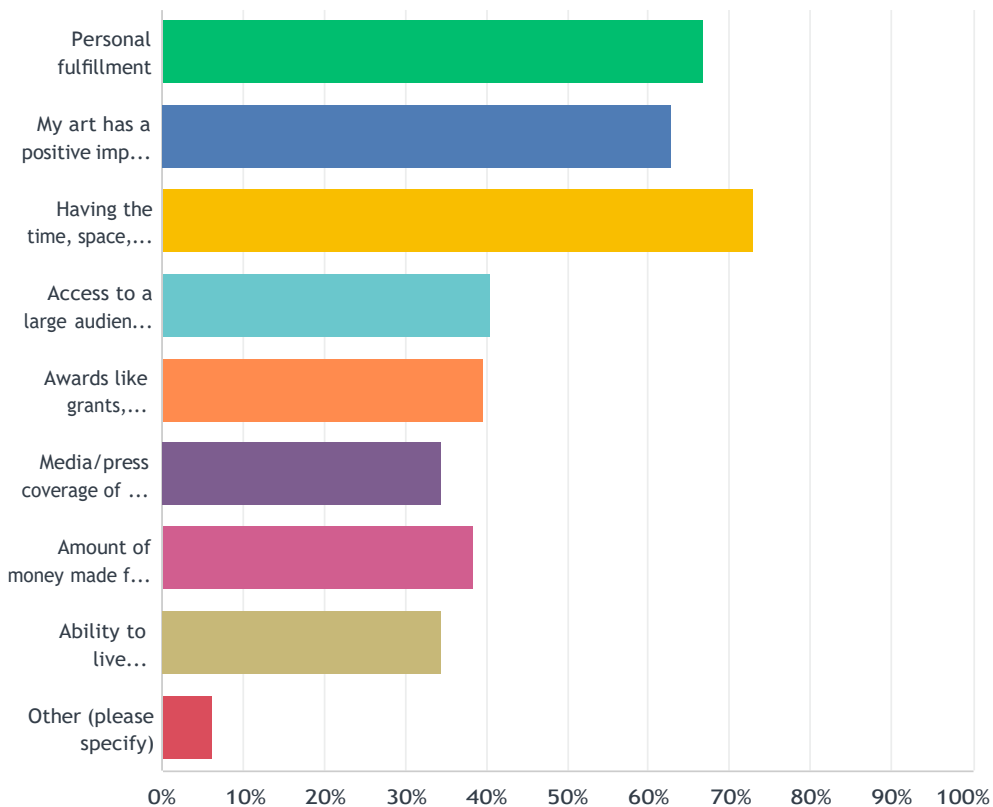
ANSWER CHOICES	RESPONSES	
0 - 20%	43.23%	99
21 - 40%	18.78%	43
41 - 60%	16.59%	38
61 - 80%	7.42%	17
81 - 100%	13.97%	32
TOTAL		229

Q14 Are you employed in the arts sector (arts education, arts administration, museum/gallery, arts non-profit, theatre/film/design production, etc.) outside of your individual art practice?



ANSWER CHOICES	RESPONSES
No	47.60% 109
Yes - part-time	31.44% 72
Yes - full-time	20.96% 48

Q15 How do you define success in your artistic pursuits (check all that apply)?

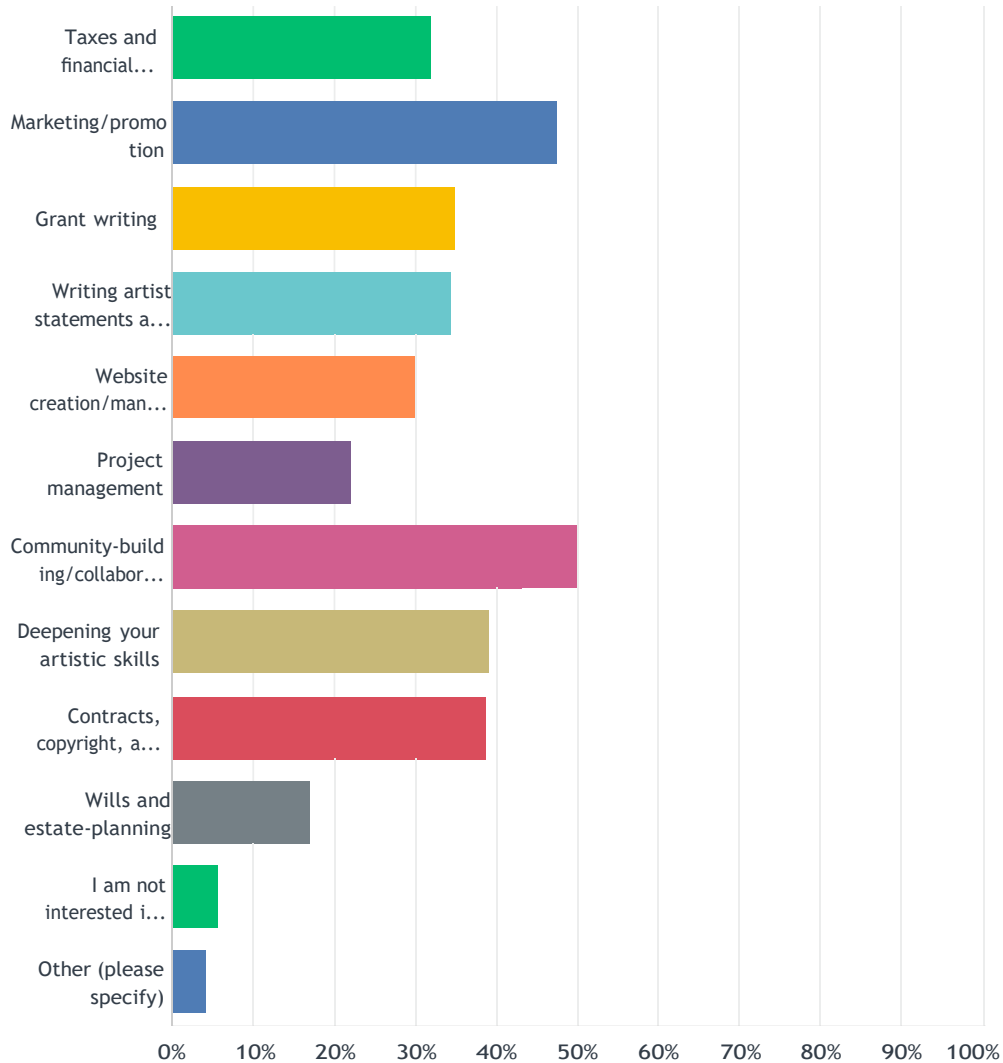


ANSWER CHOICES	RESPONSES	
Personal fulfillment	66.81%	153
My art has a positive impact on my community/the world	62.88%	144
Having the time, space, and resources to make the art I want to make	72.93%	167
Access to a large audience for my work	40.61%	93
Awards like grants, residencies, fellowships, "Best in Show," etc.	39.74%	91
Media/press coverage of my work	34.50%	79
Amount of money made from my art	38.43%	88
Ability to live exclusively on earnings from my art	34.50%	79
Other (please specify)	6.11%	14
Total Respondents: 229		

#	OTHER (PLEASE SPECIFY)
1	Money made from art work is validating and most helpful but is not the primary end, social impact is important.
2	I am seeking to establish an art center for the eastex Jensen community
3	fulfilling purpose
4	B
5	W

6	Access to specific audiences for my work
7	Creating a community of collectors and students who share my enthusiasm and being able to inspire others
8	If my daughters like it.
9	work as full time job as American Sign Language High School Teacher
10	Having no restraints or reservations for how The Lord desires to produce art through me.
11	Attainment of expertise and invention
12	Growth in my work
13	Supported by the local community
14	Recognition of my medium (kiln-fired, vitreous enamel)

Q16 What kind of professional development topics would be useful for your artistic practice (check all that apply)?



ANSWER CHOICES	RESPONSES	
Taxes and financial management	31.88%	73
Marketing/promotion	47.60%	109
Grant writing	34.93%	80
Writing artist statements and bios	34.50%	79
Website creation/management	30.13%	69
Project management	22.27%	51
Community-building/collaboration	43.23%	99
Deepening your artistic skills	39.30%	90
Contracts, copyright, and other legal issues	38.86%	89
Wills and estate-planning	17.03%	39
I am not interested in professional development	5.68%	13
Other (please specify)	4.37%	10

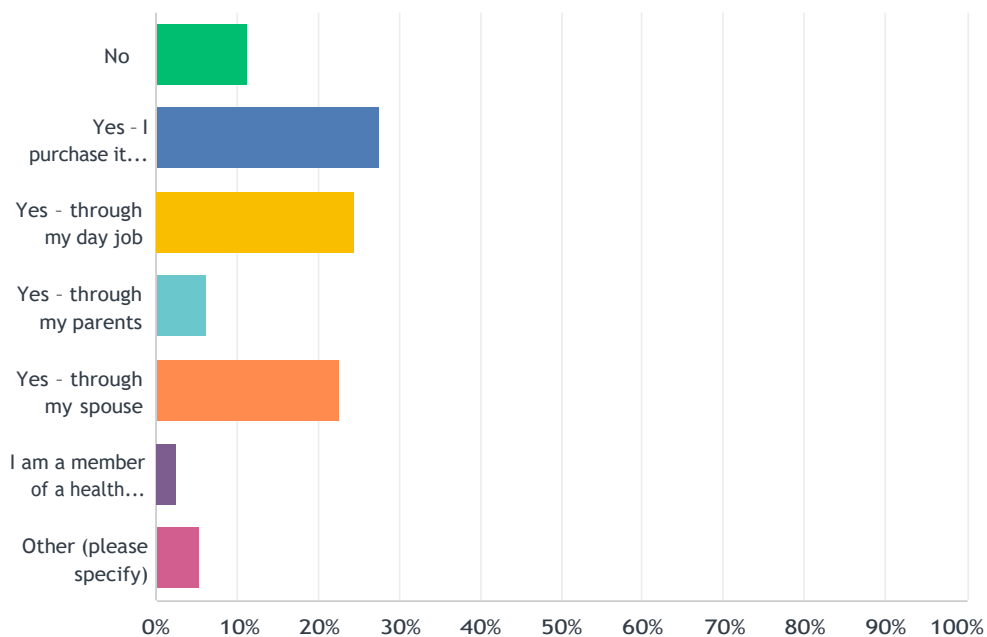
Total Respondents: 229

#	OTHER (PLEASE SPECIFY)	DATE
1	Access to public collections	11/16/2021 5:51 PM
2	Development/Board strategies!	11/16/2021 4:36 PM
3	art manager	11/13/2021 7:12 PM
4	Approaching galleries	11/12/2021 10:59 AM
5	Software tutorials	11/11/2021 3:12 PM
6	training to have communication accessibility for Deaf Artists	11/11/2021 2:53 PM
7	How to get into exhibitions and sales	11/5/2021 9:08 AM
8	This relates to marketing. Specifically I'd like to learn more about cooperative art galleries, or other ways that local artists can band together to market their work, put on shows, etc.	11/3/2021 11:00 AM
9	Specific topics on the public art process and collaborating with govt agencies/nonprofits on major projects.	11/3/2021 10:49 AM
10	Events that expose artists' work to gallery owners	11/3/2021 10:17 AM

Q17 My Career

	STRONGLY DISAGREE	DISAGREE	SOMETIMES/KIND OF	AGREE	STRONGLY AGREE	I DON'T KNOW	TOTAL	WEIGHTED AVERAGE
I am experiencing negative effects on my artistic career that are pandemic-related	4.37% 10	13.97% 32	31.44% 72	32.75% 75	15.28% 35	2.18% 5	229	3.42
I am confident in the long-term sustainability of my art practice	2.62% 6	6.55% 15	26.20% 60	33.19% 76	27.51% 63	3.93% 9	229	3.80

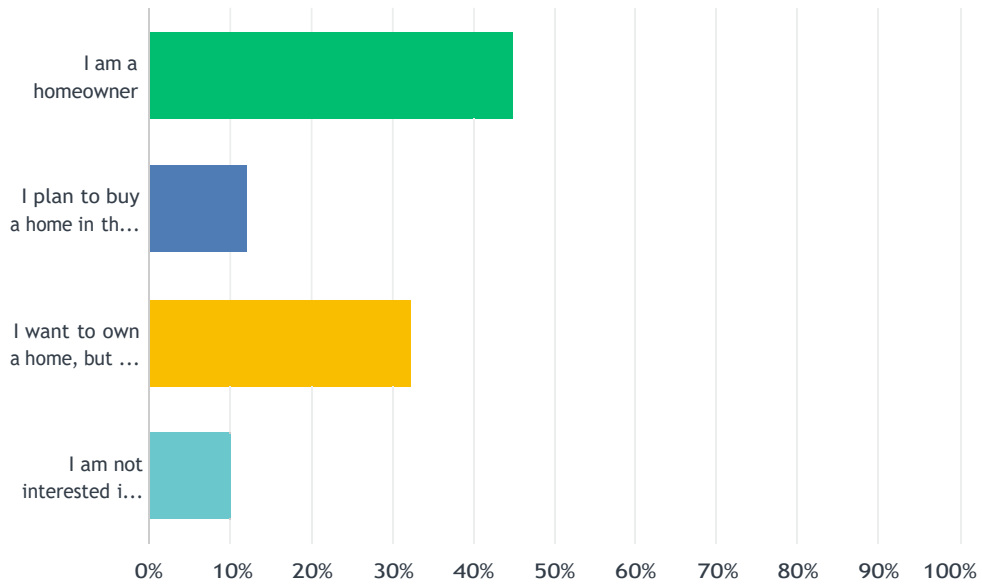
Q18 Do you have health insurance?



ANSWER CHOICES	RESPONSES	
No	11.35%	26
Yes – I purchase it through the private market or government exchange	27.51%	63
Yes – through my day job	24.45%	56
Yes – through my parents	6.11%	14
Yes – through my spouse	22.71%	52
I am a member of a health co-op/share or other alternative healthcare option	2.62%	6
Other (please specify)	5.24%	12
TOTAL		229

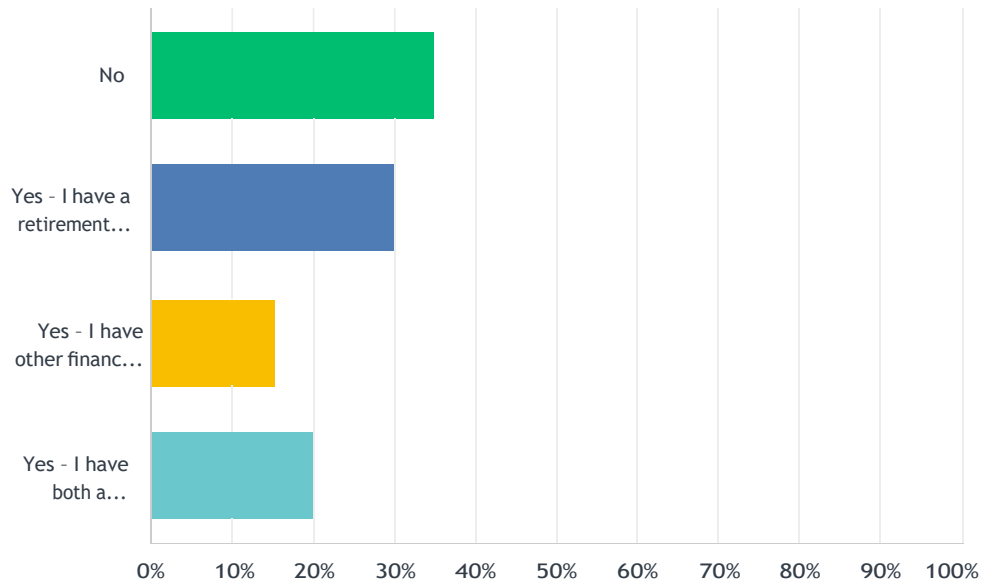
#	OTHER (PLEASE SPECIFY)	DATE
1	VA (limited)	11/17/2021 11:07 AM
2	I have health insurance through Teacher Retirement System	11/16/2021 8:02 PM
3	Medicare	11/16/2021 4:44 PM
4	medicare	11/12/2021 11:13 AM
5	Medicare	11/11/2021 5:40 PM
6	medicare	11/11/2021 4:46 PM
7	medicare, and supplement through spouse	11/11/2021 4:01 PM
8	Through Medicare and Dominican Sisters of Houston	11/10/2021 6:19 PM
9	Medicare	11/7/2021 2:52 PM
10	Medicare	11/5/2021 11:59 AM
11	I am on Medicaid and Medicare, I am old.	11/3/2021 10:52 AM
12	Medicare	11/2/2021 2:20 PM

Q19 What is your home ownership status?



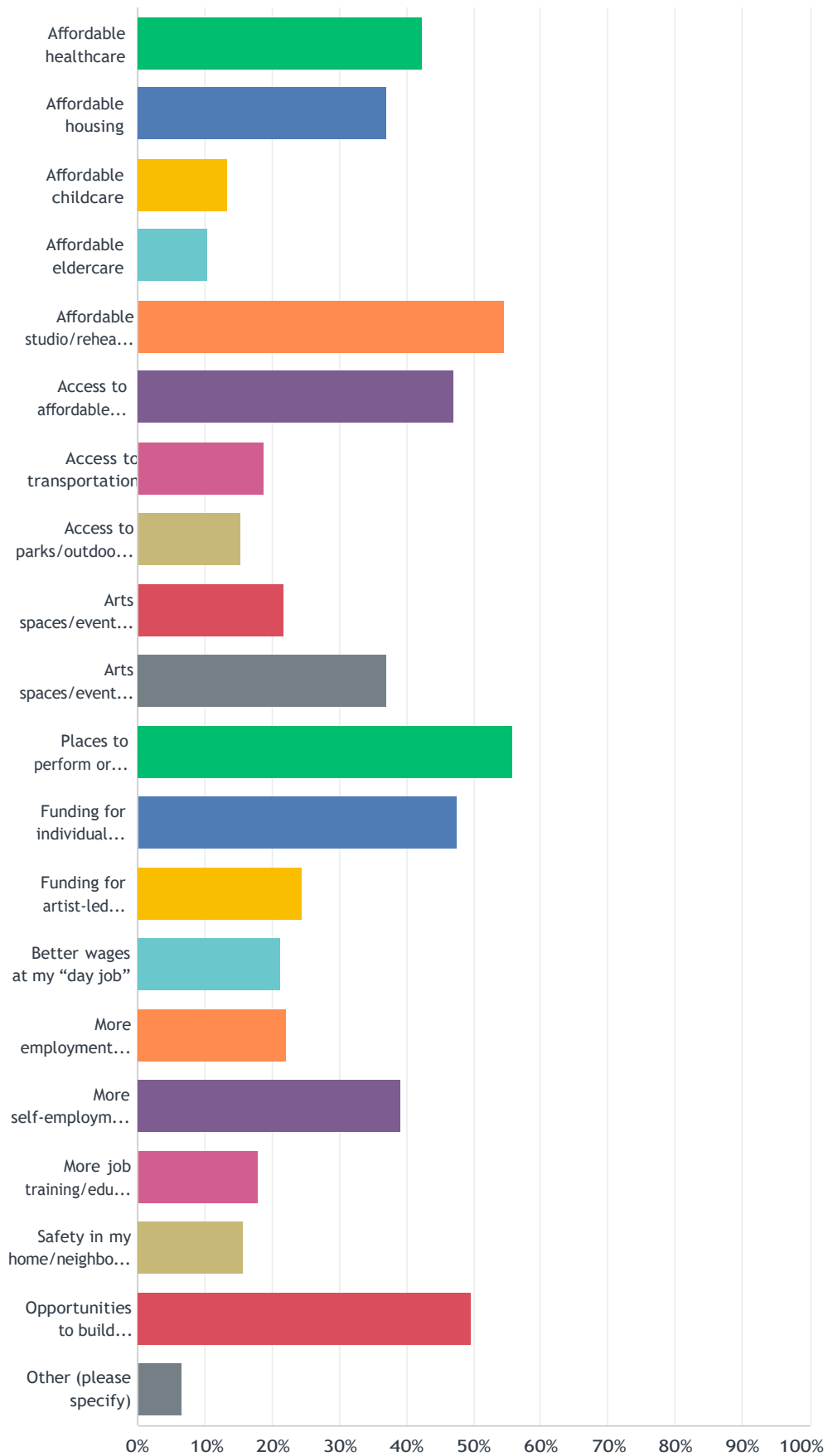
ANSWER CHOICES	RESPONSES	
I am a homeowner	44.98%	103
I plan to buy a home in the next three years	12.23%	28
I want to own a home, but I don't have the resources to do so	32.31%	74
I am not interested in home ownership	10.48%	24

Q20 Are you currently saving/investing for retirement?



ANSWER CHOICES	RESPONSES	
No	34.93%	80
Yes – I have a retirement account	29.69%	68
Yes – I have other financial investments	15.28%	35
Yes – I have both a retirement account and other investments	20.09%	46
TOTAL	229	

Q21 What kinds of resources do you need to thrive as an artist (check all that apply)?

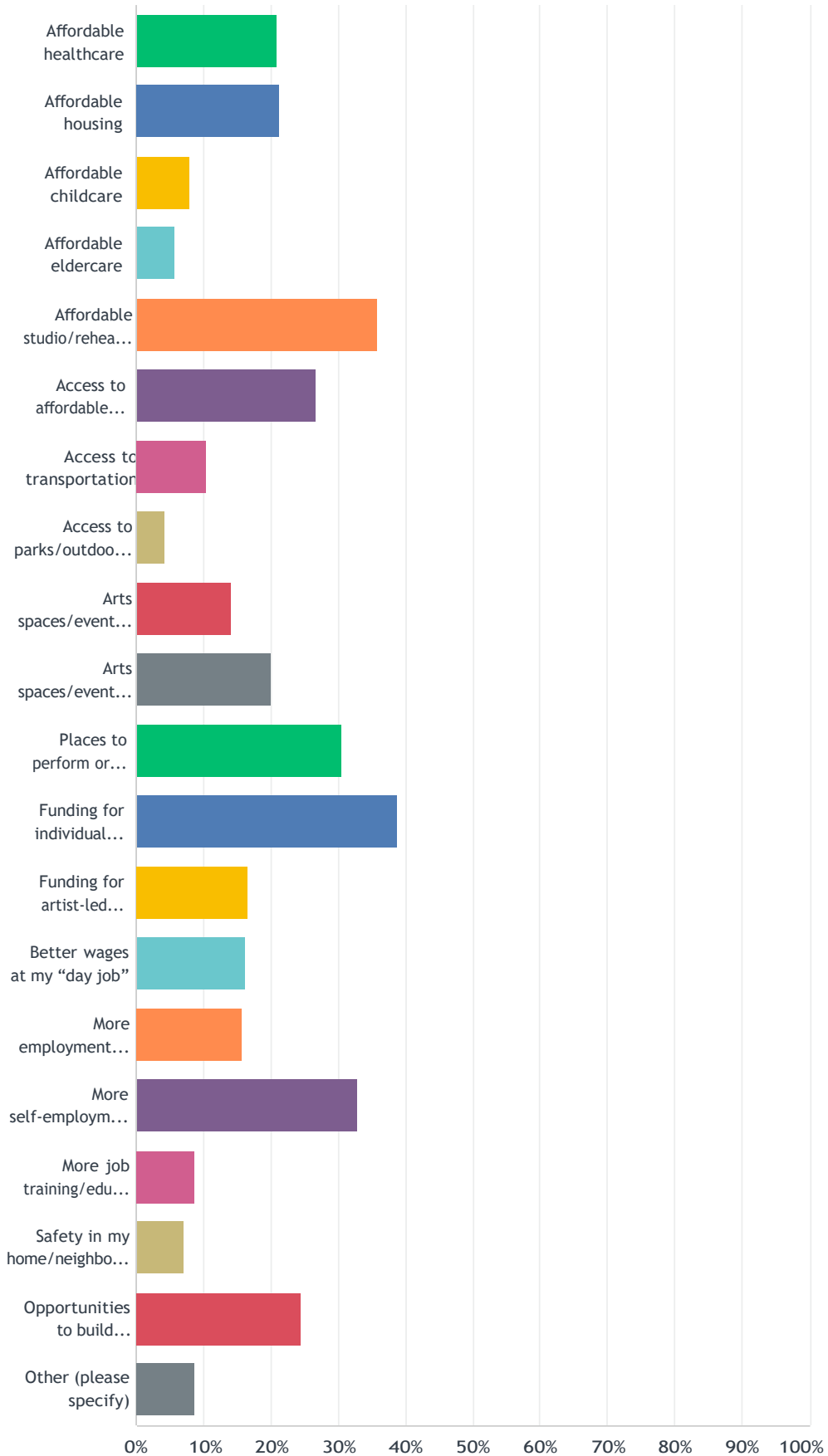


ANSWER CHOICES	RESPONSES	
Affordable healthcare	42.36%	97
Affordable housing	37.12%	85
Affordable childcare	13.54%	31
Affordable eldercare	10.48%	24
Affordable studio/rehearsal space	54.59%	125
Access to affordable equipment/supplies for my art	47.16%	108
Access to transportation	18.78%	43
Access to parks/outdoor space	15.28%	35
Arts spaces/events that are accessible for people with disabilities	21.83%	50
Arts spaces/events that are reflective of my culture/community	37.12%	85
Places to perform or exhibit my work	55.90%	128
Funding for individual artists	47.60%	109
Funding for artist-led organizations	24.45%	56
Better wages at my "day job"	21.40%	49
More employment opportunities	22.27%	51
More self-employment/income-generating opportunities	39.30%	90
More job training/education	17.90%	41
Safety in my home/neighborhood/community	15.72%	36
Opportunities to build community with other artists	49.78%	114
Other (please specify)	6.55%	15
Total Respondents: 229		

#	OTHER (PLEASE SPECIFY)
1	A space where artists can communicate together here in the eastex jensen
2	More free time
3	Houston opportunities to be inclusive of all Harris county artists not only artists living in metro area.
4	need more opportunities to be able to connect with more paying clients
5	Marketing proper audience at my current studio Winter St Sawyer Yards
6	build up more communication accessibility for Deaf Artists
7	Though the options above can be utilized, for me the emphasis on necessity isn't placed on them - it's placed on God. Whatever The Lord wants me to have, wherever He needs to be, and how He wants it to be done, He ALWAYS supplies! So, for me to "thrive", would simply be to let Him navigate. I used to be HEAVILY caught up on thinking I needed many of the things that society and "art school culture" says an artist should have (though, not so much now). However, watch God do SO MUCH with next to nothing, and on the contrary, every time I try to do the enormous, He brings me down to size. Therefore, I'm learning to conclude my "thrive" to be in His Hands and His Timing.. My efforts to thrive would be inadequate, He's in Control of it ALL.

8	fair/equitable representation, access, venue, funding for Latinx artists and community -institution in Houston w/specialized program and funding in Latinx artists - Bilingual opportunities in experimental art/performance art/ experimental music- experimental/performance art venues for works in Spanish - building community/ organized Latinx communities through the arts
9	An environment that doesn't exploit artists
10	Be inclusive or be available to diverse audiences.
11	Interest and support for local artists from local institutions
12	NA
13	transportation to events or events close to where I live (I have a disability
14	Structural change
15	A program of review by gallery owners (even if only anonymous)

Q22 Which of your needs are NOT currently being met or are VERY DIFFICULT to meet (check all that apply)?



ANSWER CHOICES	RESPONSES	
Affordable healthcare	20.96%	48
Affordable housing	21.40%	49
Affordable childcare	7.86%	18
Affordable eldercare	5.68%	13
Affordable studio/rehearsal space	35.81%	82
Access to affordable equipment/supplies for my art	26.64%	61
Access to transportation	10.48%	24
Access to parks/outdoor space	4.37%	10
Arts spaces/events that are accessible for people with disabilities	13.97%	32
Arts spaces/events that are reflective of my culture/community	20.09%	46
Places to perform or exhibit my work	30.57%	70
Funding for individual artists	38.86%	89
Funding for artist-led organizations	16.59%	38
Better wages at my "day job"	16.16%	37
More employment opportunities	15.72%	36
More self-employment/income-generating opportunities	32.75%	75
More job training/education	8.73%	20
Safety in my home/neighborhood/community	6.99%	16
Opportunities to build community with other artists	24.45%	56
Other (please specify)	8.73%	20

Total Respondents: 229

#	OTHER (PLEASE SPECIFY)
1	More free time
2	my needs are kinda met, they're just based on my parents and I have no say or knowledge on how to do things on my own
3	None
4	All current needs pretty accessible
5	need more opportunities to be able to connect with more paying clients
6	None of the above
7	Lower cost studio rentals than what is available at Sawyer Yards
8	None. I am retired, doing this as a 2nd career. A lot of these questions don't really apply to me.
9	more American Sign Language Accessibility
10	None are applicable
11	N/A, if its a need, God ALWAYS comes through without my "provisions/efforts".
12	None

13	Art being my job, instead of 'better wages at my day job' and 'more employment opportunities'even being an assumption
14	I'm waiting on my first option for a play I wrote. Or I do my own production to get published & included in theatre. The standards are not inclusive. I find the art photography community to be a clique—they ignore or don't recognize other Houstonians who live far from the Houston art district.
15	Interest and support for local artists from local institutions
16	NA
17	None
18	Structural barriers
19	Opportunity for Fresh Arts patrons to collaborate & stay plugged in :)
20	Ways to connect with and get feedback from gallery owners

Q23 My Access to Resources

	STRONGLY DISAGREE	DISAGREE	SOMETIMES/KIND OF	AGREE	STRONGLY AGREE	I DON'T KNOW	TOTAL	WEIGHTED AVERAGE
I have the resources to meet my basic needs (food, shelter, safety, health)	1.75% 4	1.75% 4	17.03% 39	43.67% 100	35.81% 82	0.00% 0	229	4.10
I have the resources I need to thrive as an artist	4.80% 11	9.17% 21	40.17% 92	34.50% 79	10.04% 23	1.31% 3	229	3.36
I am able to save money for emergencies or unexpected expenses	11.35% 26	15.28% 35	23.14% 53	34.93% 80	14.41% 33	0.87% 2	229	3.26
I have access to the mental health resources that I need	8.73% 20	11.79% 27	23.58% 54	33.19% 76	17.90% 41	4.80% 11	229	3.42
I am experiencing negative effects on my economic wellbeing that are pandemic-related	6.11% 14	19.21% 44	24.45% 56	31.44% 72	16.59% 38	2.18% 5	229	3.34

Q24 My Community

	STRONGLY DISAGREE	DISAGREE	SOMETIMES/KIND OF	AGREE	STRONGLY AGREE	I DON'T KNOW	TOTAL	WEIGHTED AVERAGE
I live in a community that is supportive of artists	5.68% 13	10.48% 24	31.00% 71	38.43% 88	11.35% 26	3.06% 7	229	3.4
My city/town government is supportive of the arts	4.80% 11	11.79% 27	35.37% 81	34.06% 78	8.73% 20	5.24% 12	229	3.3
My state government is supportive of the arts	10.48% 24	22.27% 51	28.82% 66	23.14% 53	5.68% 13	9.61% 22	229	2.9
My national government is supportive of the arts	10.92% 25	19.21% 44	33.19% 76	24.02% 55	3.93% 9	8.73% 20	229	2.9
Arts institutions/organizations in my community fairly compensate the artists with whom they work	6.11% 14	11.35% 26	36.24% 83	25.33% 58	3.49% 8	17.47% 40	229	3.1
Arts institutions/organizations in my community fairly compensate their employees	6.55% 15	15.28% 35	32.75% 75	19.65% 45	2.62% 6	23.14% 53	229	2.9
I have opportunities to connect with other like-minded artists in my community	3.06% 7	10.04% 23	32.31% 74	38.86% 89	13.97% 32	1.75% 4	229	3.5

Q25 OPTIONAL: What do you feel is your biggest barrier to thriving as an artist?

#	RESPONSES
1	Exhibition opportunities
2	Events in the time of Covid and other infection diseases. Insurance, contracts, and learning about preparing for the challenges that Covid presents to artists.
3	None. I have to figure it out
4	May age, having enough money to make the work and the appropriate spaces to show it in.
5	Financial resources to cover my other needs
6	Selling my art
7	Eastex Jensen feels like a desert. As a resident and artist I am pushing for arts in my community. I have performed free events involving the arts out of my families income and wish I had more support to do these things
8	social anxiety & lack of steady income of any kind
9	Time
10	Wide Development Space
11	Did not respond
12	Dealing with too many constraints

13	Keep up with your talents
14	More community and helping each other.
15	Build unbreakable confidence
16	Looking for inspiration
17	The main one is the psychological barrier
18	Photography is not viewed as art
19	Struggling to survive under end-stage capitalism with no stability or safety net outside "group of friends passing the same \$20 around"
20	Exposure, and there is no proper direction for emerging artists
21	Low cost exhibition space. Arts district too expensive for most artists that are self supporting
22	Pay/salaries at "day jobs" for the amount of hours expected to work leaving no time/energy for creativity at the end of the day.
23	Time to make work based on childcare needs
24	也是
25	Life stress and physical health problems
26	Financial stability
27	Too much political involvement leads to the destruction of art
28	Can not guarantee the stability of income
29	Getting well paying gigs with exposure
30	Rent prices, lack serious places to show work
31	Connecting with the ideal client
32	Getting showcases and places to show my art work. I wish there were more opportunities
33	Money
34	Space and outside exposure
35	Houston's gov is non inclusive of all artists living in the area. There is lack of artists opportunities which not require artists to pay for fees and cover work transportation.
36	Stable income and governmental support that reflects prioritization of resources. Tax dollars are being wrongfully spent in projects that damage communities (think TxDOT et al.) instead of supporting arts and culture, leaving my in a situation that resembles an art desert.
37	Not enough opportunities to show my work to the public. Few galleries in town.
38	Having to have a day job for income and access to quality health insurance for my family.
39	The obstacles in home ownership and health coverage.
40	For many years, the barrier was financial, but I made it work. It took almost 10 years to get a job that gave me healthcare and an affordable wage but it's still tight. So now the barrier isn't financial, it's social. Many art scenes are based on who you know. And Houston's is small, insular and no different. If you're not in the right social sphere, it seems that you are not considered let alone recognized.
41	Money/funding
42	Housing and Transportation.
43	fearing ridicule for being queer
44	Not enough art materials or space
45	S
46	Financial support for individual artists so that they can focus entirely on their artistic practice.
47	Access to opportunities/places to show my work to real art buyers. There's no sense of resources around here, and eve the studio community is oddly individualistic.

48	A lack of support in Houston for more traditional minded artists. I think sometimes Houston just tries too hard to be weird and different
49	Myself
50	Time to market myself
51	Calls for art in Houston. It seems all the galleries promote established, famous, and thriving artists.
52	studio rent is too expensive. i wish i could afford a studio that is twice the size of my current one.
53	Finding affordable artist space outside of downtown. I live in far north Houston and places arent available at reasonable prices .
54	Having space and time to work. I live in a small apartment which is not conducive to creating the kind of art I want to make and I'm not financially prepared to take the step to quit my day job to make more time for myself as I need the steady income and benefits right now
55	For me personally being shut down for over a year but I was able to pivot and teach my students online via zoom. Since we've been back open at Sawyer Yards we've had a lot of traffic but far less sales. A lot of younger people just strolling. Thankfully, again I'm pivoting and finding new ways to build my business. I've learned I have to make it happen. Can't rely on others to market my business efficiently or for buyers to find me. If you don't have business sense or aren't a self starter, doer, it's difficult to thrive as a full time working artist. I fell into a category where I struggled during Covid but not enough to qualify for any assistance. So, I have had to fight to keep my business going on my own. No assistance. It's been tough but I have built incredible confidence in myself and hopefully inspired others not to give up their dreams. I would LOVE to get back to the crowds we had ore Covid who flooded my studio and purchased art. I appreciate the turn out but would also love more sales.
56	Oppressive non communication and disregard (ingratitude / contempt) for the artists and galleries.
57	Houston is very spread out. even "Sawyer Yards" has too Many different buildings and tons of Artists to visit in One Day. Events like Bi-Annual are good. But there needs to be more branching out to NON artist avenues.
58	Confidence
59	Making enough money as an artist to support the lifestyle I want
60	Nothing able to afford a studio without sales to cover the rent of the studio
61	Getting more people to come to sawyer Yards where I sell my work.
62	Being able to be consistent and having a studio to complete my work in peace.
63	I am not a salesperson.
64	65 year old female with only a BFA
65	treating to the artists with disabilities like HUMILIATION than need to STOP!
66	I have no idea how to get my work in front of the right people
67	Resources and funding to make my projects sustainable are the biggest impediment. Competitive grants limited and are only offered from the local level. Not enough state or national grants that can help. In addition there are none, if any, critical art review publications for our region. Local media attention for the arts and culture in our area is non existent.
68	Having time between work and school, and having the money to apply for different art opportunities.
69	Affordable/community run artists studios and exhibition spaces. We only have box 13 & El Rincon Also, resources for people to know what is in Houston and connecting organizations together. So many people don't know what Houston already has.
70	1. Getting out of survival mode. 2. Having a community of artist in Montgomery Co. -I live in red neck country. I am too isolated. 3. Work in Houston is attached with lots of driving in traffic.

71	Time and exclusion. Time: Having enough free time from my day job to focus on my artistic practice. Exclusion: As an emerging and somewhat introverted artist, I feel the Houston art community favors the same artists over and over again, giving the majority of opportunities to the same faces. New artists or artists who choose not to play the social game are often overlooked.
72	Not enough time. Unable to work full time as an artist. Also need to be able to sell my art.
73	Economic Resources and time that gets taken away trying to earn a living through means outside my own work
74	Lack of places to show my work, ways to connect with other artists and community at large.
75	Opportunities for recognition.
76	To be exposed to a larger audience of clients, buyers.
77	Myself, getting in God's way.
78	Time to develop my skills and relationships while working to support myself.
79	The houston area art scene is a clique- and does not promote the artists who live outside the loop- example- most art in the rural sections of Texas is nature and landscape and beauty- which is not very tolerated inside the houston arts culture who are more interested in political, abstract, experimental, and angst.
80	Focus
81	Being able to sustain a living with just my art practice.
82	Finances
83	Great help
84	There is no
85	no
86	Lack of inspiration has been my biggest obstacle to becoming an artist
87	There is no better stage to show yourself
88	A flat period devoid of creative inspiration. I think of it as a barrier
89	Personal skills and performance
90	Experiment with different forms of art. Identify your strengths and weaknesses
91	Family understanding and support
92	Financial problems, but not bad
93	cultural course
94	I absolutely need a studio space. When I have the money I have access to materials but I typically make very large works of art that I can realize in my current space. There are notorious studio spaces around my area that treat their artists like tenets. Other studio spaces are full/exclusive. I just need space.
95	In my opinion, the biggest obstacle to my development is my education background. My current education background is not high, and many units only accept people based on their education background. The higher the education background is, the easier it is to find a job.
96	Sometimes there's no inspiration
97	Thought dry
98	imagination
99	Often it is the lack of resources to create the art I want to create. I may get an opportunity to exhibit or share my art, but it comes with no compensation or inadequate compensation so I am left compromising my vision or sometimes turning down the opportunity so that I do not over extend myself financially and time wise for something that does not pay. Larger institutions are the worst in adequately paying artists for their time.
100	Having the time ,space,and resources to make the art I want to make
101	show

102	Having the time ,space,and resources to make the art I want to make
103	create
104	Confidence and sense of deeper connection among artists that is broader than competition . Artists supporting each other - not networking but a larger thing - an art community where r artists nurture one another not collectors and commercial issues. This kind of support among artists for each other can be a source that builds out into making larger houaton art world strong .
105	short of money
106	economy
107	conceived
108	Resist the pressures of life
109	Artists and cultural institutions have been censored, as well as attacked by ultraconservative groups and politicians
110	For now, it's an epidemic.
111	Earning enough income to support artistic endeavors
112	People believing in it
113	Network, reach the eighth audience
114	There are two - one is the exploitation of artists that both the art world and the culture we live in participate in and perpetuate. Artists are surrounded by pay-to-play systems, where they have to expend money, time, and resources just to access an opportunity to show work. For example, entry fees for shows and grants, and temporary public art installations with stipends that don't even cover transport and installation, let alone paying an artist for the work. Second is the elitist, cliqueish nature of the art world. Once again access is limited for those who don't participate.
115	Affordable places to show my art.
116	Income
117	Lack of job opportunities for artists in the creative field
118	I would say that my biggest barrier is lack of networking. I am slowly building my network, but for a black trans person who has no family history in theatre, trying to get my foot in the door is difficult
119	Money and time! Poor wages at my job make it difficult to invest in my practice. Time outside of work, I'm depleted or exhausted from my job
120	Financial support, access to a larger platform, and access to curators all of which are needed to expand one's work and to be able to continue to grow one's career and exhibition record outside of Houston and/or Texas. I feel larger museum institutions are not interested and definitely not invested in or supportive of local BIPOC artists, especially U.S. Latinx artists. When was the last time a Houston museum had a solo/group exhibition of a U.S. Latinx (not Latin American) artist(s)?
121	Houston. This city is so competitive, so self-centered, so individualistic that it is a rat race to a barren award stand for artists. There is no art community, only cliques and affluent art leeches. There are not galleries, only temporary housing for wealthy pets used to dodge taxes. This city is not for artists, but instead is for those who would use art to hide their hollow nature. This has unfortunately affected the artists in this city, who are desperately becoming their patrons in order to survive as artists. Houston is the barrier.
122	I have a family to support so I can't simply drop my FT job for my art. Time and support to try to get to that point would be great.
123	No one supports emerging artists truly. It is like everyone is on his/her own.
124	The awareness of resources to provide funding to create work. I need funding to create. I also would like to be in a position (day job) that pays well enough to fund my art so that I am not having to seek so much additional funding from some other source. Just access to funds in general is a challenge.
125	Money and exposure. I cannot figure out how to get people to buy my items.

126	Marketing and promoting my work.
127	Personally, I feel as though I lack the financial confidence to do art full time. I think a lot of that is tied to lacking the knowledge of how to do taxes as a freelancer.
128	age
129	Money to rent venues and pay dancers (and designers, and tech crews, and photographers, and videographers)
130	Opportunity
131	Resources and opportunities for undocumented/underdocumented/stateless artists and invisible homeless without an address. Lack of documentation impacts funding opportunities.
132	Since I am disabled I have limited access to exhibit opportunities, etc.
133	Structural discrimination
134	Health care and money, but these are not particularly specific to being an artist.
135	Racism & xenophobia. As someone who is comparatively privileged, most of my basics are covered (healthcare, housing, etc). I must say that I still feel that the extra emotional labor that all minority (female, BIPOC, LGBTQIA+) artists have to go through in overcoming stereotypes/etc. is a huge barrier to adequate representation in the arts.
136	connections
137	There is so little support for artists in Texas. There needs to be changes to state legislature that would allow COH to increase the amount of HOT available to the arts. The city and its agency currently give about 90% of the funding it receives for grant making to organizations. This HAS to change when the organizations in the city rarely work with Houston artists. Even just a 10% increase of funding for artists would allow the city to build grant programs for sustainable art practice for individuals. Specifically multi-year grants ranging from \$30-50k for working artists only. Organizations like Fresh Arts should partner with HAA and other organizations to advocate for this reality. There's too much political clout around this issue, and it is currently held in place by the egos of very few power hungry people. If the Houston art economy wants to shift from a C market (at best) on a National scale. This old-world trickle down economy needs to shift.
138	Shroud of mystery that veils the commerical art world
139	Exhibition venues
140	Juggling my artistic career with other employment and parenthood
141	Making money doing what I love versus working a job that drains me just to make bills
142	I have two answers to this: 1) I don't feel I am marketing my art as effectively as I can. 2) Some of my pieces are quite large. I don't have a good way to store those that are in my inventory, unless I simply rent a storage unit. Those are expensive, and not really the ideal way to store large sculpture.
143	consistency & continuity, continued platform and growth
144	Lack of funding opportunities and space.
145	Reclaiming my time to work on my art. The time I have is dedicated to working for others and not for myself. If I could confidently thrive, not just survive, on creating my art 100% of the time, that would be the biggest barrier to knock down.
146	I have volunteered to create a large mosaic for a park. It takes a lot of time and effort. To survive, I rented out a room and it took away my space for art and sewing.
147	Trying to do it all: making work, selling, promoting, financial mgmt. Need to outsource some responsibilities.
148	Getting large painting sells
149	For me personally its childcare and time management when it comes to making my art and the administrative side.
150	Generating income
151	Funding. And exhibit opportunities

152	Living outside of downtown Houston.
153	n/a
154	funding for individual artist, not a 501(c)(3)
155	Connecting more directly with potential markets
156	Access to affordable studio space. The lack of a non formal, but fully functioning art community in Houston. More variety of finding a hub/space to create work outside of the studio space hubs located in very specific areas of Houston.
157	exhibition opportunities are limited.
158	Grant writing and writing in general.
159	Self motivation,
160	being stuck in a backwards hick part of town- Pasadena

Q26 OPTIONAL: What are arts organizations getting right?

#	RESPONSES
1	Compensation for artists
2	We are all still doing our best to thrive and provide joy to the world. Collaborations in Houston!
3	Creating spaces to create
4	Having greater awareness for the need of inclusivity and diversity while taking steps to correct the lack of it in the past. Reimagining the purpose of exhibition spaces; making them more community oriented, accessible and relevant, less elitist and precious.
5	Providing help to artists affected by the pandemic
6	More growth
7	I'm not sure
8	connecting artists & collectors; offering opportunities for artists to meet artists
9	Asking for artist input and feedback and creating programs / initiatives to fill in the gaps and provide opportunities.
10	When there is a focus on local, regional artists and their work.
11	Artist communication
12	no
13	Arts funding agencies do a good job of that
14	good
15	no
16	These organizations are the lifeblood of society because they perform many instrumental music services, provide important products, and now cultural experiences
17	It brought us the spirit of entrepreneurship
18	Houston has a wonderful arts infrastructure with organizations that care
19	Promotion of events that are free or low cost to participate in
20	Trying to give exposure and feature good art
21	Communication. However they are cliquish too so not great
22	Programming and other opportunities for artists to come together, whether online or in-person.

23	I see more expansion of funding for individual artists and more opportunities for artists who live outside the loop.
24	的
25	Promote art exchanges and gather like-minded people
26	Identifying a problem
27	Promote regional cultural exchanges
28	For everyone to provide pleasing to the eye works, and after work entertainment
29	Diversity
30	Don't know
31	Any organization who doesn't charge artists for applications and cover art transportation. Any organization who open opportunities to under represented artists and not only for those that are already thriving.
32	N/A
33	Providing resources for the community when possible
34	Remote events, learning opportunities, useful resources for local artists
35	I don't know.
36	Some publicity, some funding, some education
37	Support from the community.
38	MFAH is
39	funding for art groups that have been hit by the pandemic.
40	Continuing to find ways to promote artists, events. Just help us by continuing to send art enthusiasts, supporters, collectors and buyers our way!
41	this survey
42	Dunno
43	diversifying
44	Support for artists Asking artists, ie surveys
45	?
46	I dont know.
47	FIX THAT FROM HUMILIATION SITUATION
48	Creating more exhibition opportunities for project oriented art works.
49	I don't think I know enough to answer that.
50	I am outside the loop with art organizations. Most (not all) opportunities with financial rewards have limits to Harris county. My interactions with Fresh Arts, when I lived for 5 years in downtown Houston, we're great.
51	I don't know
52	I am not sure
53	Trying. That's encouraging!
54	Community.
55	Being a place and resource for the art community
56	Lone star art guild is getting it right.
57	Some are starting to address systemic issues plaguing the industry for a while...more work to do, but at least steps are being taken
58	sometimes they program good exhibitions sometimes they strengthen Houston's art scene

59	N/A
60	Aroused great interest
61	Great help
62	no
63	It allows me to learn and communicate with more artists
64	It provides me with opportunities to communicate and learn with more artists
65	It provides a space to display the work and introduce details about our work and the author
66	Help during the pandemic
67	So that we can better communication exchange experience learning art learn from each other
68	Art can give people hope and strength
69	Art events are often held
70	It has a powerful shock and incentive effect
71	Welcoming marginalized groups into their spaces!
72	Art refers to the social ideology that reflects reality with images but is more typical than reality, including literature, calligraphy, painting, sculpture, architecture, music, dance, drama, film, and folk art. Art is an important complement to language, just like in speech, we will use loud to represent anger, laughter to represent happiness, and dancing to represent anxiety or other feelings to convey to each other. Therefore, each piece of art should have its own unique appeal, which is the vitality of art.
73	It allows artists to do what they want
74	Gather ideas
75	Free play
76	W.A.G.E. certified organizations like Art League Houston and DiverseWorks get it right. They always pay for exhibitions AND events that artists host. It shows respect for an artist's time, skill, and efforts.
77	Access to a large audience for my work
78	share
79	Access to a large audience for my work
80	share
81	Community events and support for kinds of art that include the public. The tax percentage yes! The art alliance programs schooling artists in applying for grants and growing their ideas into public art -it's really unique and wonderful. So many good organizations here row houses, fresharts, orange show, lawn dale , mystic Lyon, so many good things we have going for us as a city in visual art
82	infinite
83	Share resources
84	Encourage students who never imagined it
85	Can't explain
86	Recognizing genuine talent
87	Not much
88	n/a
89	Community building
90	I would say the smaller arts organizations are doing all the heavy lifting while the larger museum institutions are so behind I've lost interest and hope in them.
91	Painting warehouses white and calling it a gallery.

92	They do not recognize your work or invite you into the fold.
93	The ability to be creative and innovative. Many arts orgs have found ways to sustain their programming even with the challenges of a pandemic.
94	Having resources and information for artists concerning healthcare and marketing.
95	Emphasis on public art and cultural awareness
96	there are a lot of good arts organizations in Houston bursting with ideas
97	They are interested in the success of Houston artists.
98	Collaborative opportunities and updating artists to grant opportunities.
99	Plurality
100	Inclusivity is improving.
101	There is a lot that arts organizations do right. A lot. I know it's hard to do so much with so few resources sometimes. :)
102	There are grant opportunities from many local art organizations. They have improved with promoting the applications through social media.
103	I do not have much to say. I have to say this survey. It's the first of its kind in Houston. So congrats to y'all.
104	Diversity and opportunity making, educational resources like workshops and internships
105	I can only speak to the ones with which I am familiar. Art League Houston, Diverseworks, CAMH, Blaffer Museum, and Fresh Arts are good about paying the artists they work with. Art League Houston is WAGE-certified, which is great. I'm glad to hear people talking more about equity, but am concerned it's just lip service per usual. Hopeful about positive community impacts from the BIPOC Network and Fund.
106	More people are talking about the arts now than when I was a child
107	This! Reaching out and engaging artists.
108	Fresh Arts gets it right by empowering local artists with the tools they need to thrive, wholeheartedly agree!
109	Trying to listen.
110	HAA gave me two grants during quarantine and that helped a lot! It was greatly appreciated.
111	Fresh Arts of course!
112	Community
113	Organizations with in the city limits try to create opportunities for exhibitions for all. This helps those who don't live in downtown to continue to the growth and vibrancy of the Southeast Texas art scene.
114	na
115	Not sure -- I feel like I see a lot of fluff
116	Locally, CAMH and I'm not too well informed on the smaller nonprofits outside of DiverseWorks, ALH, and Project Row Houses. [individual name redacted] is controversial to elect given the circumstances. So. Nationally, I always look forward to Brooklyn Museums active engagement and a plethora of smaller micro galleries I've learned of via IG. I do appreciate Glasstire's presence and keeping me in the loop. I wish they had more writers and demographics on staff. Perhaps that can be a thing?
117	Which tier of arts organizations do you mean? There are several. The nonprofits like Box 13 and Art League provide excellent opportunities for showing work. Diverseworks is virtually useless to local artists and Lawndale is on the verge of irrelevance. Commercial galleries are moribund.
118	Some orgs are creating opportunities for artists to professional development which can be difficult to access.
119	nothing I know about

Q27 OPTIONAL: What are arts organizations getting wrong?

#	RESPONSES
1	Their submission processes, diversity in their programming, outreach
2	I love to see people win but many of the sessions, workshops events highlight the same artists in Houston and/or organizations. We need more affordable space for events and rentals.
3	Educating artists on career oriented knowledge
4	Sometimes they focus on bringing Artists from the outside to TX to show us work from people who have become successful in Art centers elsewhere, rather than giving opportunities to emerging Artists to help them build their careers to reach a national level. We need to strengthen Texas Artists and the perception from the outside that their work while often having unique regional character, is worthy of being on equal footing with successful Artists from outside Art centers (NYC, LA, Int'l.)
5	Not sure
6	It feels like this area has been forgotten
7	lack of meeting / exhibition space available to individuals
8	nothing
9	ni
10	Arts organizations seek relief funds
11	I don't think so
12	I dont know what you do except put out a newsletter once a week.
13	no
14	Take a different approach to getting through the pandemic
15	The biennale
16	There are not enough opportunities / organizations to support artists.
17	I don't really know enough to answer this one well
18	Not focusing on new emerging talented artists
19	Cliquish Funds going to associates and friends and not to those unknown
20	Arts organizations definitely need more diverse boards.
21	费
22	Still making these resources - mostly money, competitive and making it seem that one project is more important than others. So while we may have an art community it still feels like we are pitted against each other to fight for the scraps that we can get. We want to be supportive and understanding that everyone has their time but keeping that energy in this rat race isn't the best foundation for true community
23	It is very good
24	I can't take time off to care for my family
25	Using the same artists over and over again and requiring lengthy application processes rather than just seeing the person's art and hiring them.
26	Diversity over talent
27	Not enough professional development designed for artists. Providing venues (free of charge) for artists to exhibit and perform.

28	Equity
29	Don't know
30	MOCA
31	Pushing resources into organizations who do not prioritize new and innovative ways of connecting with communities, and engaging with new and emerging artforms.
32	Many artists competing over few opportunities. Application processes often not very transparent.
33	It seems that many of them have gone so far into showing mainly conceptual/social practice/community involvement projects that there are not as many opportunities for more traditional visual artists.
34	N/A
35	Not factoring in administration costs when deciding the budget and instead passing it off to applying artists. This is causing people who are most in need of help not to be able to even apply. Houston is one of the better cities on this compared to other large cities but it still is an issue.
36	idk i don't have much experience
37	Too exclusive in general. Little outreach and inclusivity.
38	Not enough support for traditional arts
39	More Promotion of local emerging artists
40	outreach into areas in the greater houston metro that are not inside the inner loops. People who have no access to downtown areas do not have access because of transportation distance, and problems.
41	Marketing
42	Wake up to the revival of the arts in the post covid era
43	Marketing
44	Talking to themselves and what they "think" artists want
45	?
46	Dont know.
47	Treating us like Humiliation.
48	They cannot provide enough resources to individual artists and to help finance multi-year art projects
49	Maybe not promoting individual emerging artists enough. If I'm a part of an arts organization, I'd like to get more visibility through it.
50	I don't think my comment has to do with arts organizations specifically... I've been professionally in the arts for 39 years. I also live over an hour away from Houston. Recently have started looking for studio space downtown. I know in order to change my circumstances, I need to take risk... location, location, location. However, affordability isn't in reach -yet. I went to Open Studios at Sawyer Yards complex and was looking for fellow painters. I found a couple of 'true painterly artist' but mostly found studios that were leaning to the craft side or early stage artist. Is this because many of the artist couldn't afford to hang onto the studio during pandemic? How can art organizations help artist weather the unpredictable nature of our livelihood? The Arts are constantly hit by the economy... how can you help us through the storm? I don't know the answer.
51	No idea
52	-
53	Not sure
54	I think that they are getting anything wrong.
55	houston arts and galleries

56	There needs to be more inclusivity, and large orgs need to realize their power and spread the wealth, collaborating and building up smaller supporting orgs alive so the overall culture can thrive, develop, and grow
57	Artists are rarely on decision making boards. Many institutions have artists boards that have no decision making influence. Artists provide their contact lists and promote the institution's events while collectors, arts management personnel, and other gatekeepers hold decision making power over the cultural futures of Houston.
58	Not paying the artist enough money to make a living.
59	no
60	no
61	no
62	There is no
63	NO
64	I think they're great. I don't know what's wrong with them
65	Arts community development is limited
66	I'm sure they did the right thing
67	There is no wrong person
68	nothing
69	Don't love the development of art
70	Excluding emerging artists and by being flexible enough with that definition.
71	Tuition fees are high, graduation starts high, employment is relatively difficult especially music. The rest is fine.
72	There are no good opportunities to communicate with better artists
73	To construct the concept
74	standard
75	On the other end of the spectrum, you have places like the CAMH that ask artists to take over their Instagram for the day and pay them in "exposure". Artists have bills and art takes time and money to create. Asking artists to do anything for free or exposure is always wrong, particularly when it's from larger institutions with budgets. They should be setting the example for what is right, not wrong.
76	To measure
77	To measure
78	More exposure for established artists - the talent is here and we are lacking the type space that is not commercial that is dedicated to established houston or even Texas artists. While emerging is so important so too are the established ones .
79	The framework
80	You can't take care of everyone
81	no
82	Can't explain
83	Saturation of mediocre
84	The over-emphasis on the use of social media, both as confirmation of the individual artist's status and as a platform for the shargin of art. Until we address who owns and regulates those spaces, focusing so much of our attention on these corporate-controlled spaces puts our art world at risk. An artist should be free of the constraints of Instagram, Facebook, Pinterest, etc. Too much value is placed on the artist's social media, their following and using the platforms for disseminating work.
85	Participating in the two main barriers stopping artists from thriving.
86	n/a

87	The understanding of how much time, energy, resources, and money it takes to create art. Often times, only those creating get it, and the higher ups don't understand.
88	Giving the same opportunities to the same people time after time
89	Investing more time and resources in local BIPOC artists. Connecting them to leading figures outside of Houston and Texas. Elevating the local/regional to national/international by stimulating dialogue between artists and through organizing exhibitions and programs that enable collaboration and cross-pollination. Commission writers from major art publications outside of Texas to write about local exhibitions. Etc...
90	Their purpose, their exclusivity, and their mission.
91	Oops. I think they are more of cliques rather than bringing in emerging artists—that's blatantly obvious on Instagram.
92	Not really taking initiatives to be accessible with a genuine interest to help, to guide, to support individual creatives/artists.
93	The lack of sharing of resources and information
94	Can be cliquy. Can make applying for opportunities in town seem like a waste of time. Something for nonprofit advisory groups here to keep in mind.
95	More orgs in the county need to have these resources. So far its only Fresh Arts that has real info that artists need. Like, how do I get my work into a gallery? No one has that info.
96	An imbalance of funding between Houston Ballet and every other dance company.
97	The nonprofit system is not built for the BIPOC community.
98	Too much funding is tied to a "business plan" method of thinking about art. I am a productive artist - I don't need to learn how to sell my art to thrive as an artist, but this assumption underlies grant proposals, workshops, etc.
99	1. Being brave enough to put yourself out there to do the right thing, to listen to the needs of the most vulnerable without being defensive. To get it right for minority artists, who already live with such precarity. 2. To stop working in competition with each other in a 'scarcity' mindset. To collaborate towards a common goal for the good of the arts community in Houston.
100	More organizations need to focus on revamping their missions and values. More organizations need to support local art. All the local artists in Houston who make competitive work will continue to leave and seek other art markets that are more successful. DEIA has such little presence in Houston. WAGE has little to no presence in Houston. And what is WAGE has been slowly dropping off the map. Which is disappointing to see. And finally, organizations don't need MORE money. I heard recently an org that receives some of the highest percentage of funding from the city is advocating for more money for institutions and less for individuals. They argued that providing direct grants is problematic for institutions because they plan their programming so far in advance. This is incredibly privileged and short sighted. Orgs like this should be advocating for more funding for individuals. Not less. In short, most orgs are married to these old world white centric economic ideas. We need less of that and more radical cultural change.
101	Teaching the business of art and unveiling mystery of networking
102	There's a LOT of work to do around equity in arts funding, leadership, and working conditions. The museums and most arts non-profits are still working within a very exploitative model in which directors are paid handsomely and most staff are barely making a living wage (or not). I suspect this is because most of them have boards made up of very wealthy people who are totally comfortable with this model. We also need more funding and representation for artists of color in a city whose population is majority BIPOC. I know that most arts funding goes to the same small group of big arts organizations that have some of the worst records when it comes to diversity and working conditions. Funders need to do better.
103	I've come to find that just starting out they require you to have a long resume of paid work to qualify for funds & grants. Everyone did not have the same opportunities at a young age
104	too many mediums where it can become distracting and the focus can be lost with the plethora of options made available for patrons, hard to plug in when there are so many directions to look
105	Not hearing what is said and continuing on their own path.
106	I am not knowledgable on this subject.

107	Not understanding the artists
108	I see a lot of organizations playing lip service to making changes that promote equity.
109	Grants, fellowship and other financial support for those who are on the outskirts of Harris County or in boarding counties are not available. We do contribute to the local art scene and it would be nice to have that support.
110	na
111	Too many talks and seminars -- let's see more programs that help artists connect directly with potential markets: galleries, known collectors, etc. We're here to be discovered!
112	Houston's art scene can seem almost insular sometimes.
113	There is too much emphasis on the commercial aspects and fresharts perpetuates that.
114	Not paying artists for participating in exhibitions.
115	being in more diverse parts of town