

# **AMPLIFY ARTS**

# **2022 ARTIST SURVEY REPORT**

# 2022 ARTIST SURVEY FOCUS

- What is the economic opportunity of creative practice in Omaha?
- What was the impact of COVID-19 on creative practice?
- Are the grants being offered by Amplify Arts meeting the community's needs?
- Demographics of respondents (139 respondents)
- [Actual Survey results](#)

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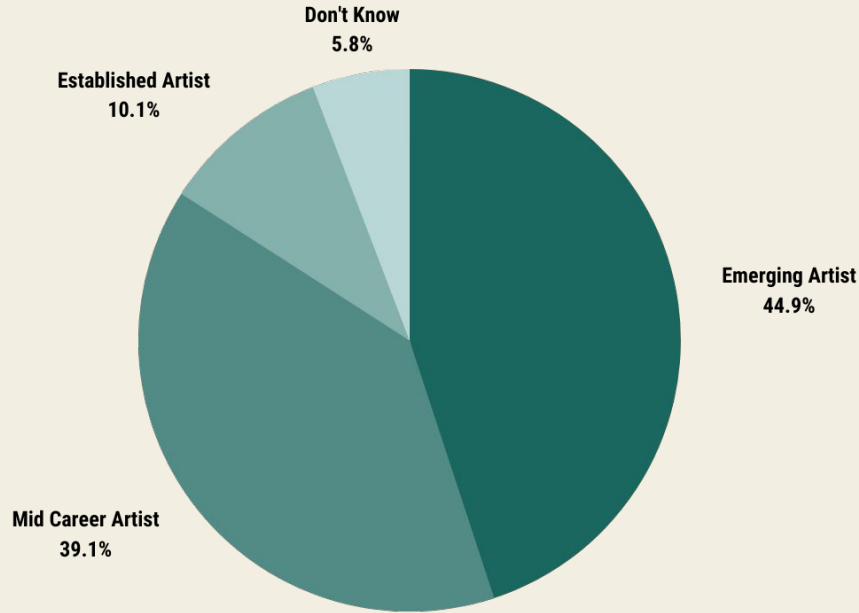
# ECONOMIC OPPORTUNITY FINDINGS

- **PRIMARY INCOME GENERATORS FOR CREATIVE WORKERS:** Sales, commissions, contract work and performance fees
- **ARTISTIC OPPORTUNITIES:** are found through social media, word of mouth and/or online publications
- **TOP SOURCES OF PROFESSIONAL DEVELOPMENT:** paid conferences/workshops/webinars, free online resources, formal education/apprenticeship and informal mentor relationships
- **BARRIERS** to accessing professional development: time, cost, don't know where to look
- **ARTISTS CREATE WORK:** At home / studio, academic institution, or at an arts organization

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# RESPONDENTS CREATIVE CAREER LEVEL *(self defined)*

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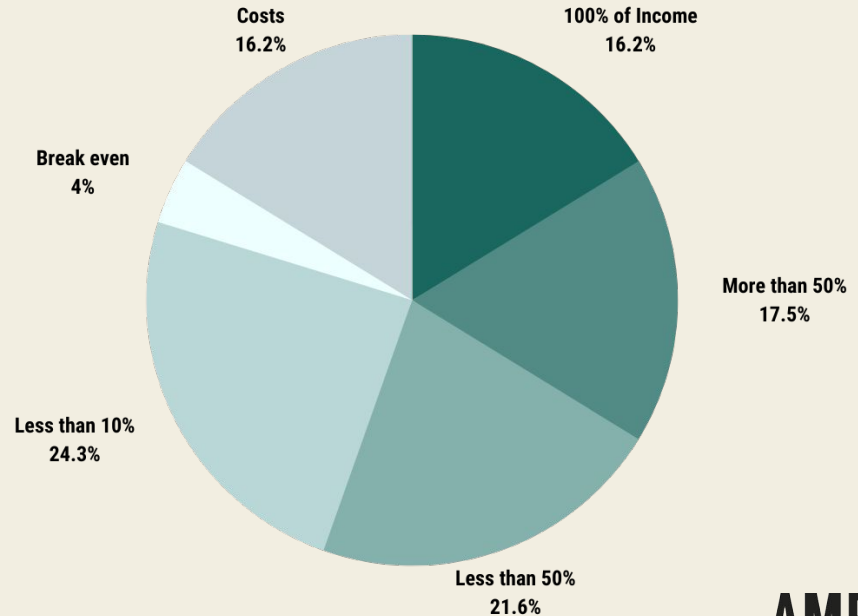
- **Emerging Artist:** An artist in the early stage of their career who has developed a modest, independent body of work, but hasn't yet established a solid reputation as an artist amongst art critics, patrons, and exhibitors.)
- **Mid Career Artist:** An artist who has created an independent body of work over a number of years and who has received regional or national recognition through publication or public presentation their work.
- **Established Artist:** An artist who is at a mature stage in their career and who has created an extensive body of independent work. An established artist has reached an advanced level of achievement by sustaining a nationally or internationally recognized contribution to their discipline.

# INCOME GENERATED FROM CREATIVE PRACTICE

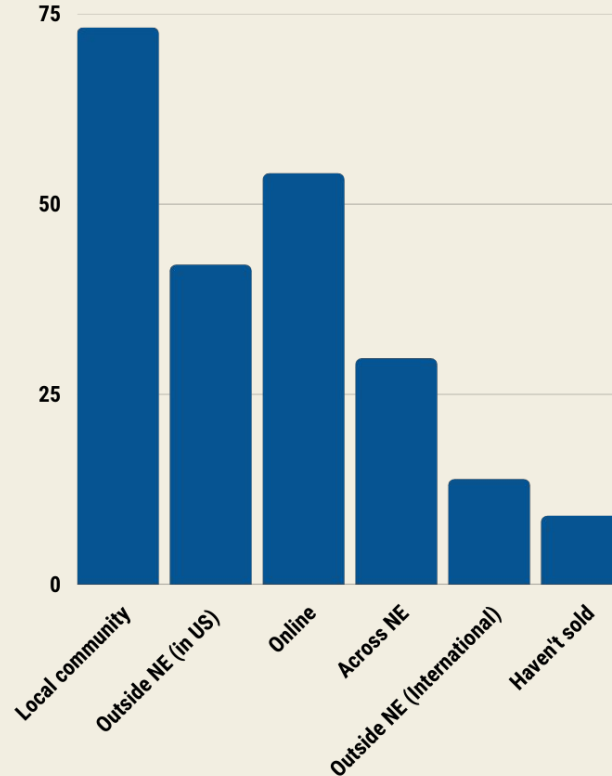
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Other Income comes from primarily (top 3):

- Other Full Time Job
- Other Part Time Job
- Multiple Freelance /Contract positions



# SALE OF ART / CREATIVE WORK / PERFORMANCE



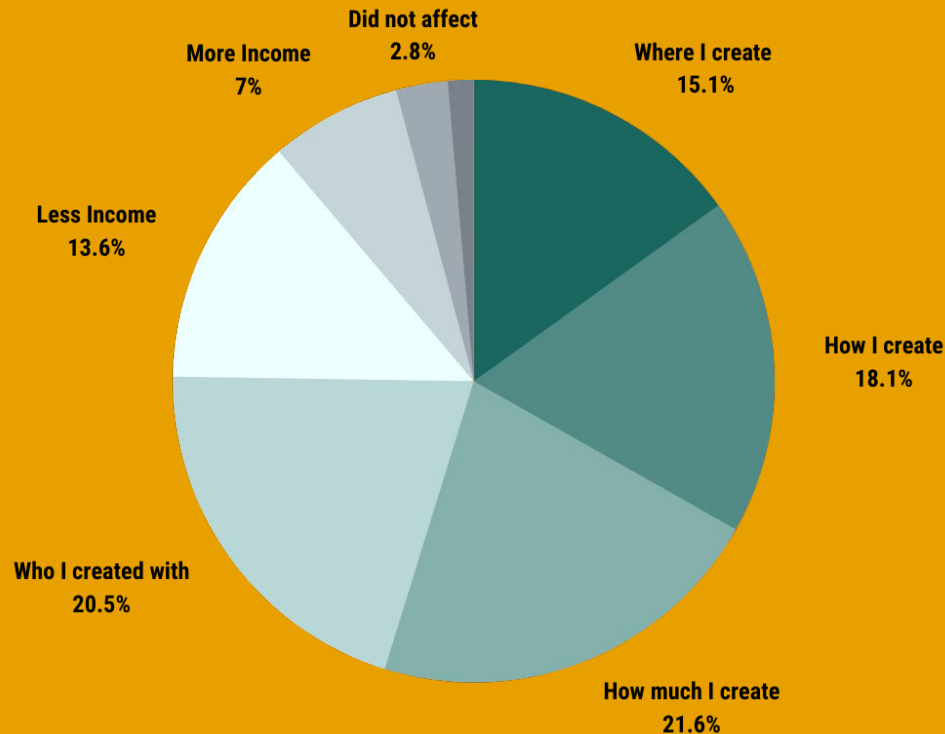
# CREATIVE PRACTICE NEEDS

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- **FORMING CONNECTIONS:** with other artists, curators, patrons via studio visits, websites and social media
- **FINANCES:** financial planning, pricing
- **APPLICATION MATERIALS:** artist statements, resumes, documenting work, including large installation proposals
- **OTHER**
  - Sale of work via Website and Photography
  - Time due to full time employment
  - Affordable studio space and supplies
  - Representation
  - Growing my audience
  - Community support

# COVID-19 FINDINGS

IMPACT ON INCOME FROM CREATIVE  
PRACTICE→



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# EXPAND ON IMPACT OF COVID-19 ON CREATIVE PRACTICE

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- *I lost traditional performance opportunities because theaters closed. I started a visual arts practice, but I was able to receive grant funding to produce my own work.*
- *fewer opportunities to show work so less exposure to audiences, networking, sales, etc... It's been a challenge to think creatively as I know many artists have also been struggling with this.*
- *The lack of physical shows and spaces for creatives to be in really affected how my work was consumed, which led to less opportunities. My job as a teaching artist was also put on an indefinite hold, which has significantly affected my livelihood.*
- *I used the decrease in social and professional interaction to increase my studio efforts*
- *It helped show people that more things were possible online, and suddenly I could audition for more things long-distance than before*
- *there have been more (free) resources and communities online that help me connect with artists who work in similar mediums and processes.*
- *It has been a big adjustment. I used to focus on teaching for income and now I am focusing on making artwork and selling it. I did not have much of an online presence before so I am working on that.*

# ARTIST GRANT FINDINGS

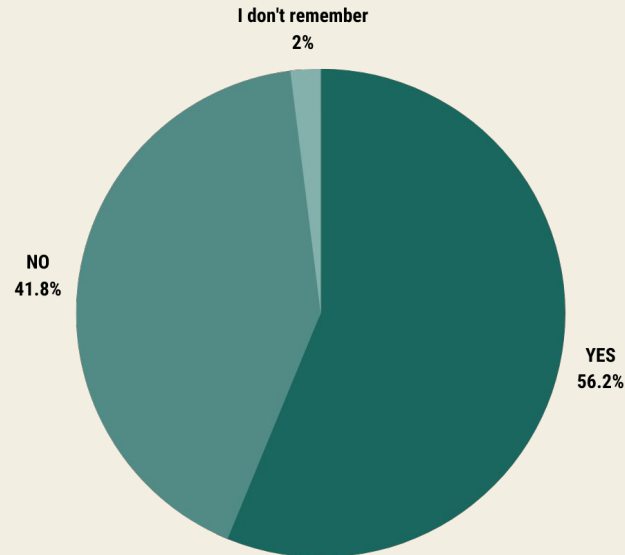
- **GRANT AWARDS MOST NEEDED:**  
Unrestricted support, Project support, Research & Travel and Professional Development
- **OTHER TYPES OF FINANCIAL RESOURCES/ARTIST SUPPORT NEEDED:**  
Artist Cooperatives/collectives, Universal basic income for artists, mutual aid networks, art workers unions, worker-managed nonprofits

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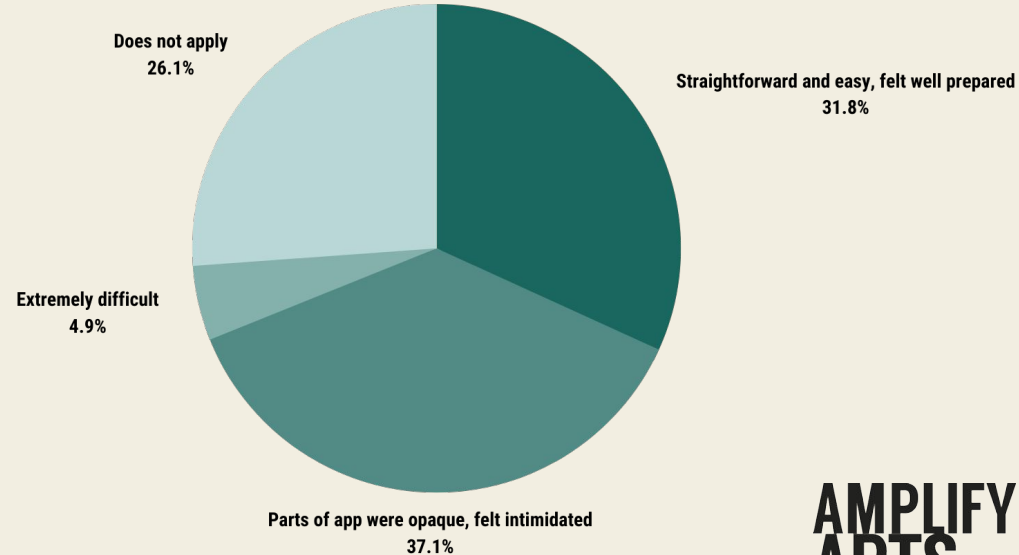
# ARTIST GRANT APPLICATIONS

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In the past few years have you applied for a local artist grant?



What did you think about the process?



# What barriers kept you from applying?

This does not apply to me.

The grant application process is intimidating, time consuming and inaccessible.

It is hard to find information about grants that are available

I'm not at a stage in my artistic development where I feel prepared to apply for grants

I am able to meet the financial needs of my creative practice without grant support.

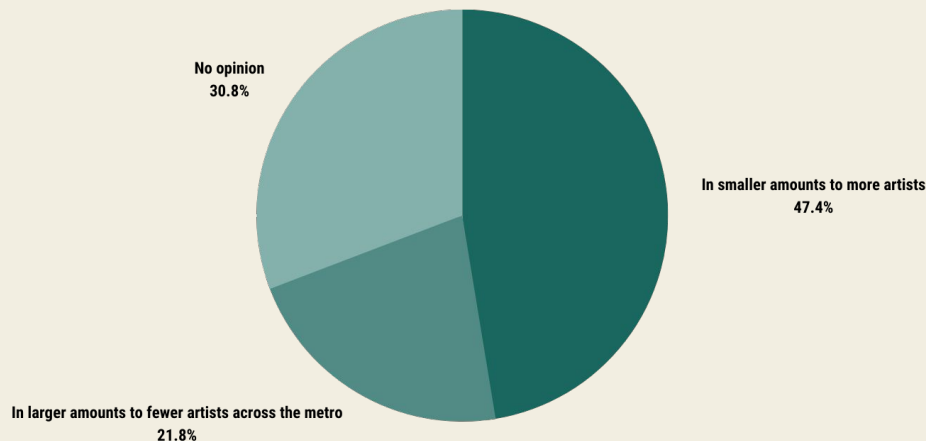
# Grant accessibility and distribution

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**How can artist grant applications become more accessible, inclusive and user friendly? What resources beyond funding should be provided?**

- *Free webinars, workshops, and information sessions in advance of every grant deadline. I've spoken with so many artists who are intimidated by the grant-writing process because they don't know how simple it can be.*
- *Provide different formats to the application. Emphasis on the visual instead in the written portions. Make sure submitting applications is free. Grant organizations should connect(or even pay local photographers) photographers and submitting applicants to document there work.*
- *In addition to feeling like I'm not prepared to apply for an artist grant, a lot of grant language does not feel inclusive of musicians or auditory art. I also feel like many grants are not truly inclusive of emerging artists who are developing their skills. My primary financial need with music is to pay for lessons and support from mentors so I can build confidence and skills. There are so many different levels to understand as a musician, from gear to recording to production to performance. I'm intimidated and overwhelmed approaching all of it alone.*

**In general, I think grants should be distributed**



# RESOURCE/COMMUNITY SUPPORT FINDINGS

- **NONPROFITS are MOST** supportive of artists
- **LOCAL GOVERNMENT is LEAST** supportive of artists
- **RESOURCES NEEDED TO THRIVE AS AN ARTIST: (TOP 10)**
  - Funding for individual artists
  - More artistic income-generating opportunities
  - Affordable healthcare
  - Affordable studio/rehearsal space
  - More opportunities to build community with other artists
  - Places to perform or exhibit my work
  - Access to marketing/promotional services
  - More arts professional development/education
  - Affordable mental health services
  - More opportunities for critical review of my work

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# These needs are not being met (top 10)

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More artistic income generating opportunities

Funding for individual artists

Affordable studio/rehearsal space

Affordable healthcare

Affordable mental health services

More opportunities to build community with other artists

Places to perform / exhibit my work

More opportunities for critical review of my work

Directory of arts opportunities/events

Better wages at my “day job”

# What are arts organizations getting right?

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- *Offering additional opportunities for marginalized artists and including social engagement practices like community gardening in the field of art*
- *Being more open to the needs of artists, being more equitable and diverse.*
- *Providing opportunities for or being willing to collaborate*
- *I'm seeing some arts organizations such as the Union and Amplify Arts put more emphasis on equitable opportunities for grants, residencies etc, which is great. There seems to have been a move towards community oriented programming and projects.*
- *Distributing and generating more grants to award to artists*
- *I feel like they sense the need to engage and invite artists back into the community. The previous two years of pandemic establish community building barriers that need to be torn down. Artists need to get out and the communities need to get out to support the artists. We need to find new ways, with the help of organizations, to support each other*
- *Providing free workshops and webinars for professional development, and asking artists what we need.*
- *Peter is a gem. I believe it is easy for artists of any discipline/background/career to find a place to showcase work within Omaha. Racial inequality is still a huge issue in the arts here, but it is clear which organizations are at least trying to make things better.*



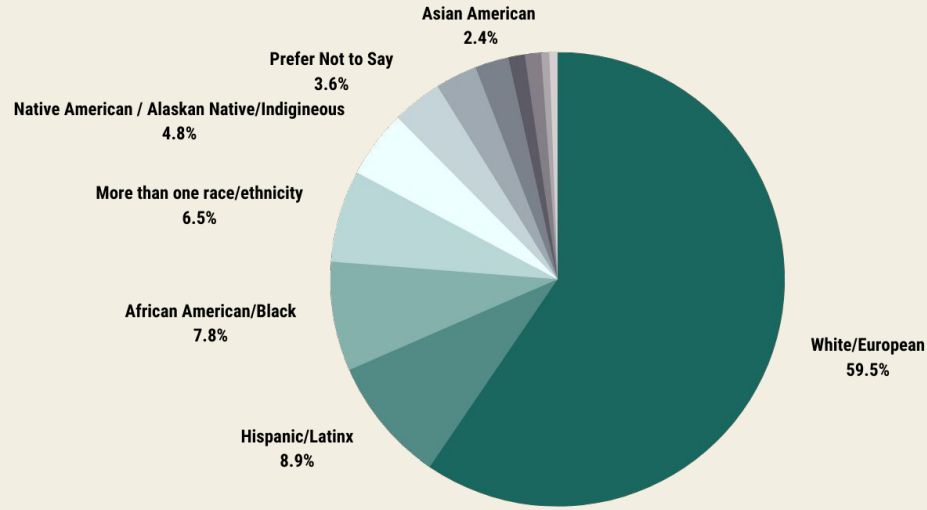
# What are arts organizations getting wrong?

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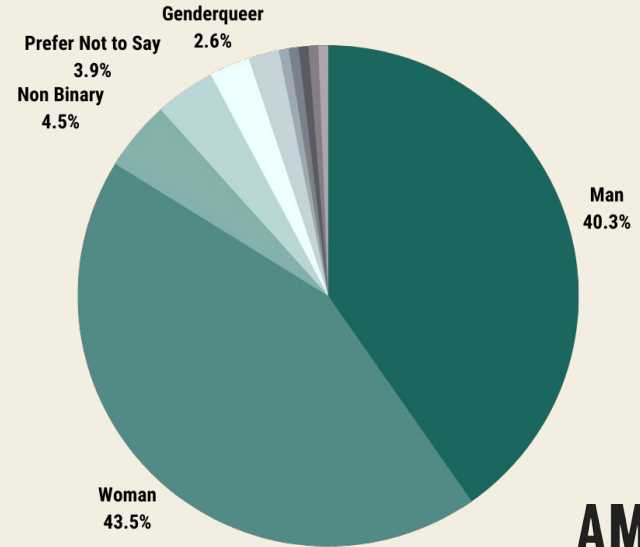
- *There is not racial equity in the arts organizations, other than The Union. The distribution funds are not reaching underserved population. Most arts organizations are not reaching Black, brown or poor communities This survey would have been way easier for me to answer and read in spanish.*
- *Most orgs seem more concerned with promoting themselves and their prestige than in promoting and supporting artists.*
- *Information about events / opportunities is not widely spread outside of those who are already within artist community*
- *Not being as accessible to people without technical knowledge of their art forms. Feeling elitist or unwelcoming to people who don't have higher knowledge of the business or marketing aspects of art.*
- *Some arts organizations are rooted in their past - refusing to accommodate groups outside of their white, wealthy donor base other than token gestures. These same organizations exploit their staff, cut funding to programs that actually benefit the community, but all the while talk about their dedication to DEIA.*
- *This is not organization specific, but generally, it seems (to me) that any org that features artists who are not local is looked down upon. Of course, supporting local art is important, but our local art can't get better without being inspired outside of our bubble. Supporting both local and nonlocal is very important. They work together, not against each other, and there could be more opportunities to form those connections between both groups of artists instead of exclusively focusing on one or the other.*

# RESPONDENT DEMOGRAPHICS

## RACE/ETHNICITY



## GENDER IDENTITY [7.7%: Agender, Two-spirit, more than one gender identity, a gender not listed, prefer to self describe / 7.9% identify as Transgender]

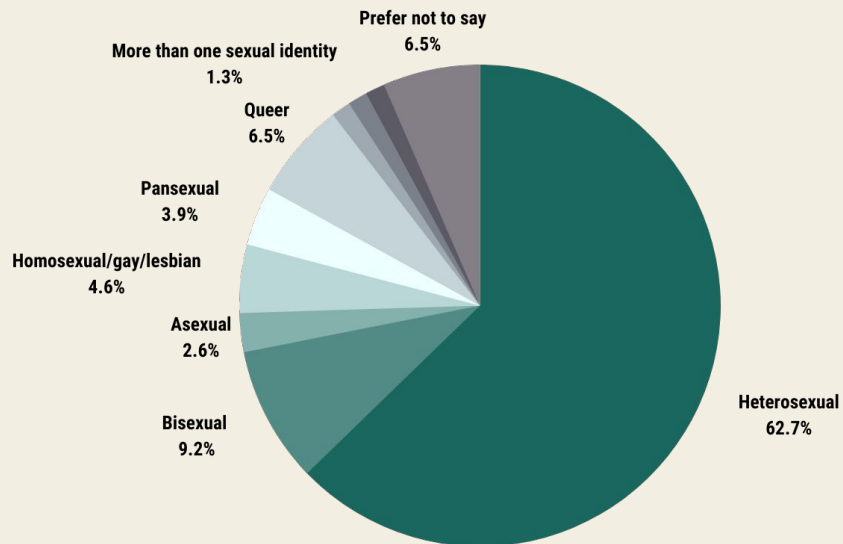


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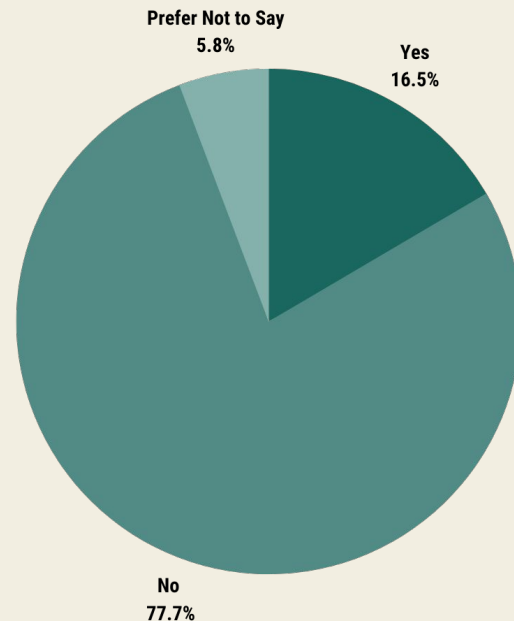
# Demographics

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## Sexual Identity



## Do you identify as disabled?



# Demographics

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## Majority Age:

- 35-44 (38%)
- 25-34 (29%)
- 18-24 (10.1%)

## Highest Level of Education\*:

- Bachelor's Degree (39.6%)
- Master's Degree (21.6%)
- Some college credit, no degree (16.5%)

***\*73.4% of respondents have formal education in their primary artistic discipline  
(majority at Bachelor's degree level)***

# Final Thoughts:

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- *There is little to know artistic opportunity for people in Lens Media in Omaha beyond a few Facebook Groups. Not even UNO has courses for film. It feels like I have to leave Omaha to find community.*
- *I had a pretty horrible and traumatic experience with a project that your organization led back in 2019, and it's upsetting that no one's reached out to me about it yet.*
- *Love Amplify Arts. I tell all my musician friends about this. I think mutual aid is really really important. Thank you.*
- *Honestly, I have stopped applying for grants, because they always go to the same people. Not that they're undeserving, but without my husband's job, I'd be living in a box since Covid took all my opportunities away. I've been doing art and theatre in Omaha since 1987 and have never qualified for a grant. Either my discipline isn't a part of the grant (like theatre directors), or there's some other reason that I don't qualify, or I applied and never received the grant. It's very discouraging.*
- *A directory of local artists would go a long way. Where do you go if you need a private mural? If you are a local company needing big paintings? More locals would sell more if they were easier to find.*
- *Lots of Thank Yous!*