Community + Public Arts

Impact Report 2025

SHIFTWORKS





Photo by Jaye Frances Imagery.

Joshua Challen Ice, *Aurora*, 2024.
Photo by John Altdorfer courtesy of Pittsburgh Parks Conservancy.

Dear Friends, Collaborators, and Supporters,

Over the course of 2025, we continued the work of reintroducing Shiftworks Community + Public Arts across the region and beyond. We were called upon to tell the stories of our work and amplify the work of our partners and collaborators, even as we navigated significant disruptions in structures and systems that previously seemed stable. During this time, one of the questions that I was most frequently asked is “Why ‘Shiftworks’?” On the surface, the question is about our choice of name, but it is also rooted more deeply in a curiosity about the value of the organization itself.

In response, I often talk about two different ways that shifts happen.

Some shifts are sudden and disruptive. They are like the rupture of earth under the pressure of tectonic plates, or the onset of a worldwide pandemic. They change the landscape quickly and require us to respond in kind. In these moments, we must not only recognize that conditions have changed, but also make decisions, redirect resources, and act to ensure that the work in which we so deeply believe can continue. These kinds of shifts call for **adaptability**.

Other shifts happen so gradually that they can be difficult to see while they are underway. They are like water moving over stone, slowly wearing a new path through something that once seemed permanent. In our work, these shifts happen through advocacy, education, experimentation, trust-building, and long-term relationships. They require us to stay with an idea or a project, sometimes for years, while conditions evolve around it. These shifts call for **persistence**.

The work of Shiftworks requires both.

Over the past several years, I have come to understand that one of Shiftworks' greatest strengths is not simply our ability to change. It is our ability to understand **what must change, what must endure, and why**. Adaptability without a clear sense of purpose can easily become reactionary. Persistence without that same clarity can become inertia. Our responsibility is to remain flexible while staying grounded in the values and commitments that define us.

2025 was a year in which that clarity came more fully into focus.

Our transition to an independent nonprofit in 2024 gave us an opportunity to look closely at the organization we were becoming. Over the past two years, we have invested deliberately in the policies, financial systems, governance, staff structures, partnerships, and institutional knowledge needed to sustain our work. We have also developed a clearer framework for understanding what connects everything we do. **Artist Services, Education**, and **Civically Engaged Public Art** articulate the three pillars of our work and give us a foundation from which we can respond to new opportunities with purpose.

Some of this work is largely invisible from the outside. But these investments create the conditions that make the visible work possible. They allow us to respond when circumstances change while also nurturing projects and partnerships that take years to develop. They help us hold institutional knowledge while continuing to learn. Most importantly, they strengthen our ability to move at the speed that meaningful relationships require.

And when I look across the stories in this report, I see that all of this shifting ultimately allows us to do something else: **create space**.

Space for an artist to enter a transportation project that might once have seemed inaccessible. Space for community members to shape a process before an artwork has even been imagined. Space for learning and experimentation. Space for people to tell us what they need in order to participate. Space for artists and staff to care for themselves and one another. Space for creativity and community knowledge within civic systems. Space for all of us to engage new ways of imagining what is possible.

Artists have been some of my most important teachers in understanding what it means to create that space. They have challenged me to think differently about what artists and communities need, what institutions can provide, and what becomes possible when we stop treating existing systems as permanent. They have helped me understand that care is not separate from creative practice, but rather part of the infrastructure that allows all of us to thrive.

In this work and in these spaces that we cultivate, I am brought back again and again to Octavia Butler's reminder from *Parable of the Talents*: "Change is the one unavoidable, irresistible, ongoing reality of the universe."

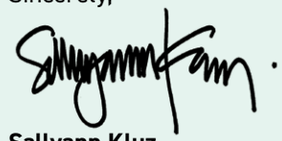
If change is inevitable, our responsibility is not to prevent it; our charge is rather to build an organization capable of meeting it with purpose and intention.

That responsibility is also an act of stewardship. Shiftworks belongs to something larger than any one project, program, staff member, or leader. Our work today is to build an organization durable enough to carry its history and knowledge forward, while remaining flexible enough to meet the needs of the next generation of artists, communities, and leaders.

The Shiftworks of five years from now will be different from the Shiftworks of today. It should be. But change does not require us to leave everything behind. We carry forward the relationships and lessons that have shaped us, guided by the values and principles at the heart of our work.

I am deeply grateful to the artists, community members, partners, staff, board members, funders, and collaborators who continue to shape this organization alongside us. You remind us that change is not something we simply respond to, but rather a space that we can shape and build together.

Sincerely,



Sallyann Kluz
Executive Director

When Shiftworks debuted its new name and identity in 2024, it marked more than a transition to an independent nonprofit. It created an opportunity to look more deeply at how we define our work, how we describe our value, and how we align our internal practices with our commitments to artists, communities, and the public realm.

That clarity became especially important in 2025. As the cultural, civic, and funding landscapes continued to shift, we recognized the need to communicate more clearly not only what we do, but why it matters. We also needed a framework that reflected the full range of our work while allowing us to remain responsive and yet grounded in our mission.

Through this reflection, we identified three core pillars that shape our work with artists and communities while advancing public art as a vital part of civic life.

Artist Services

Artists are at the heart of everything we do. Our artist services are designed to strengthen and amplify creative practices in the public realm. This includes providing our region's artists with technical assistance, commissions, residencies, professional development, and pathways into public art. Across this work, we aim to ensure that artists are prepared, valued, visible, and fairly compensated.

Education

We believe learning is a catalyst for connection and shared possibility. Our education work offers artists, community members, and partners the tools and knowledge to approach public art with confidence and care. Through training and collaborative learning, we build capacity across the public art ecosystem.

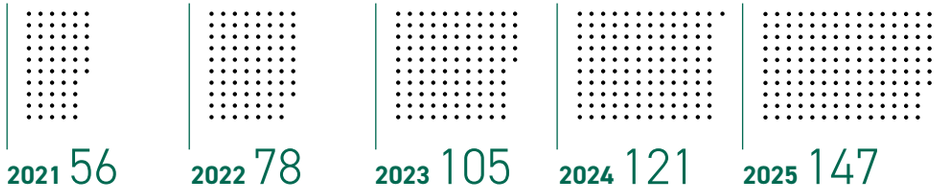
Civically Engaged Public Art

We support public art that is rooted in place and shaped through collaboration with communities. Whether developed through long-term partnerships or short-term interventions, civically engaged public art creates opportunities for people to participate and connect. Each project grows from relationships and reflects what communities value about their past, present, and future.

Together, these pillars support everything we do. They are expressed through two public-facing programs: the **Pittsburgh Creative Corps** and **Fieldwork**.

The **Pittsburgh Creative Corps** is an artist-centered workforce development program that cultivates vibrant, inclusive public art through commissions, civic engagement, professional development, and training.

Pittsburgh Creative Corps artist membership growth





Pittsburgh Creative Corps Artist Mixer, 2025.
Photo by Hannah Colen.

Through **Fieldwork**, Shiftworks partners with organizations, municipalities, institutions, developers, and community-based groups to plan and implement public art initiatives grounded in place and responsive to community priorities.

Our public programs put our values into practice. They create more opportunities for artists while strengthening relationships between partners and communities. And, in doing so, they contribute to a public realm that is more creative, connected, and welcoming.

This new framework also helps Shiftworks communicate the larger story of our work and make the impact of artists in civic life more visible. Marketing and Communications Manager Ashley Anderson leads much of that storytelling work, helping Shiftworks amplify the work of artists and partners while showing how individual projects contribute to our broader impact. The same clarity that strengthens our storytelling also gives us a strong foundation for responding to emerging opportunities with purpose and care.

Building a Mission-Aligned Organizational Culture

In 2025, Shiftworks continued to strengthen the internal culture and systems that make our external work possible. Operations Manager Dominique Chestand has played a central role in this work, helping turn our commitments to collaboration, equity, and care into the systems and practices that support staff and sustain the organization through change. We know that our mission is not only reflected in the projects we support, but also in how we support the people who carry that work forward.

At the heart of Shiftworks' success are people: artists, community members, staff, and leadership. Our work depends on their creativity, expertise, relationships, and well-being. In 2025, we deepened our commitment to staff sustainability by developing a new sabbatical leave policy. Through this policy, staff members who have been with the organization for five or more years may apply for an unpaid sabbatical of three to six months for personal or professional enrichment.

The policy is designed to create space for staff to pursue opportunities that are often difficult to reconcile with full-time work, including artist residencies, teaching fellowships, research, travel, creative practice, caregiving, rest, and renewal. While Shiftworks is not currently able to provide direct financial support for sabbaticals, the organization continues contributing to the employee's health insurance during the sabbatical period and holds their position until their return.

Shiftworks also updated its parental leave policy in 2025 to better support staff members who are welcoming a new child into their family. The policy provides two weeks of paid leave for all new parents, with the option of up to an additional ten weeks of leave using a mix of paid time off and, for birthing parents, short-term disability insurance. Health insurance coverage is maintained throughout the parental leave period.

Together, these policies reflect our belief that organizational culture is part of mission delivery. Just as we advocate for artists and community members to be valued, supported, and treated with care, we are committed to building a workplace where staff members are able to sustain their lives, creative practices, families, and leadership over time.

Pittsburgh Creative Corps Artist Mixer, 2025. Photo by Hannah Colen.



Making Public Arts Accessible: Disability Justice, Accessibility, and Accommodations

In 2025, Shiftworks deepened its commitment to engaging Disability Justice as a lens for our work, both operationally and programmatically. This commitment grew from ongoing conversations with our Advisory Committee, our experiences working with artists and communities throughout the COVID-19 pandemic, and the work of our internal Racial and Disability Justice Working Group, established in 2024.

We were supported in this learning through the Beyond Diversity Leadership Cohort, a tailored program developed, funded, and facilitated by FISA Foundation, The Heinz Endowments, and The Pittsburgh Foundation. Shiftworks Associate Director Divya Rao Heffley applied to and was accepted into the cohort and used the experience to shape a project framework for integrating Accessibility and Accommodations Policies into Shiftworks' organizational practices. Throughout the program period, our internal working group met biweekly to share learning, discuss emerging questions, and consider how Disability Justice could be embedded more fully across Shiftworks' practices.

Chalk Fest, 2025. Photo by Hannah Colen.



In 2024, we began including accessibility information and instructions for requesting accommodations on our public program listings. Although this was an important step, it critically revealed a gap in our processes: We did not have an organization-wide policy for how to gather, communicate, and respond to accessibility and accommodation needs. As a result, the process was inconsistent and less effective than it needed to be.

We also recognized that public programs are only one of the many ways people engage with Shiftworks. Artists, community members, partners, advisors, and staff interact with us through meetings, office hours, workshops, selection processes, onboarding conversations, site visits, public events, and more. Each of these touchpoints is an opportunity to create more accessible, welcoming, and responsive conditions for participation.

This led us to ask a broader question: How can we build consistent practices that help us talk about access and accommodations across all of our human touchpoints?

To do this well, we needed to strengthen our shared understanding of how, when, and where to ask people about accommodation needs; how to assess those needs; what kinds of accommodations we are able to provide; how to have thoughtful conversations when an alternative accommodation may be needed; and what resources can help us provide more meaningful support.

We also recognized that access needs are not limited to disability alone. In our work with artists, partners, and community members, requests for support may also be connected to transportation, childcare, food access, housing instability, caregiving responsibilities, or other realities affecting someone's ability to fully participate.

Although Shiftworks was not built to meet every human need, we knew we needed to develop clearer practices to help us respond with care, honesty, and appropriate boundaries.

Accommodations Policy and Procedures

Shiftworks also developed an accommodations policy and procedures to create a more consistent approach to asking about, documenting, and responding to accommodation needs.

The policy outlines how staff should ask artists, participants, partners, advisors, and colleagues about their accommodation needs, as well as how far in advance those conversations should happen. It also provides guidance for situations where Shiftworks may not be able to meet a stated need because of limitations related to space, staffing, budget, timing, or capacity. In those cases, the policy helps staff approach the conversation with transparency, care, and a commitment to identifying alternate accommodations whenever possible.

Building Shared Responsibility

This work has been grounded in an inclusive internal process. It began with the Racial and Disability Justice Working Group, which includes members of the Shiftworks Management Team: the Associate Director Divya Rao Heffley, Executive Director Sallyann Kluz, and Operations Manager Dominique Chestand. Dominique's involvement has been particularly important in connecting the group's learning and policy development to the organizational systems through which those commitments are put into practice. From there, the process expanded at key moments to involve the full staff so that everyone could understand the policies, contribute to their development, and recognize their role in putting them into practice.

We are by no means finished. There is still important work ahead, including developing examples for how to communicate access information to participants, partners, and attendees; writing with accessibility in mind; improving the accessibility of our digital resources; and continuing to identify the tools and training our staff need.

But this work has given us a stronger foundation. It has helped us understand that Disability Justice is not a separate area of practice or a checklist at the end of a planning process. It is part of how we build relationships, design programs, host meetings, support artists, and create public experiences. Most importantly, it has grounded the organization in a shared understanding that access is everyone's responsibility, and that disability is always present in the room.



Slammin' Cans Graffiti Jam, 2025. Photo by Hannah Colen.

Pittsburgh Creative Corps and the American Rescue Plan Act

The Pittsburgh Creative Corps is Shiftworks' primary program for artist-centered workforce development, expanding the capacity of our region's artists to undertake public art commissions and civic collaborations. The Corps is designed to be responsive to the needs of artists working in the public realm. At its heart, it is built on the strength of an incredible roster of regional artists and the relationships Shiftworks has developed with partners and organizations throughout the region.

In 2024, Shiftworks partnered with BOOM Concepts to apply for funding from the City of Pittsburgh through the American Rescue Plan Act (ARPA). The two organizations have collaborated for many years on projects and initiatives committed to advancing opportunities for artists who have been historically marginalized and excluded from working in the public realm. Together, the two organizations received an award of $325,000 to support artists of the Pittsburgh Creative Corps and BOOM Universe through a range of paid opportunities and commissions. This funding opportunity marked the first time this partnership has received direct investment.

Creative partnerships like ours are essential to strengthening and supporting the public art ecosystem of the Pittsburgh region. Working together, Shiftworks and BOOM Concepts have increased public art opportunities for artists and improved organizational practices for public art commissions. Our work has also expanded the roles and visibility of artists who have been historically excluded from the public realm, including Black artists, Global Majority artists, Disabled artists, and Queer and Transgender artists.

With the City's support, the two organizations were able to mobilize artists of the Pittsburgh Creative Corps and BOOM Universe for a broad range of commissions and exhibition opportunities throughout 2025 and beyond. Artists across disciplines were engaged in commissions, events, exhibitions, and residencies created through the partnership, all of which were free and open to the public. Our team built on existing partnerships with organizations such as the Greenwood Plan, Artists Image Resource, Pittsburgh Downtown Partnership, Pittsburgh Parks Conservancy, Riverlife, and others to present innovative arts projects that invested in the creative talent of our communities and supported the local arts ecosystem.

This investment from the City not only expanded opportunities for artists; it also allowed Shiftworks to leverage ARPA funds as a match for a grant from the Appalachian Regional Commission to launch Developing the Creative Workforce. Led by Education Program Manager Rachel Klipa and Artist Services Program Manager Derek Reese, this new pilot project will create a model for online, self-paced learning modules for artists interested in gaining a foothold in the expanding field of public art, as both artists and project managers.

Together, these initiatives expand how artists are supported in our region and demonstrate how investment in artists can transform the public realm.



Shiftworks champions and amplifies the work that BOOM Concepts does. As a smaller organization, it is meaningful to have our work consistently recognized for its impact by a larger partner. Beyond that recognition, Shiftworks actively collaborates with us and creates opportunities for us to participate in projects and programs where they believe our expertise and contributions can thrive. Many organizations could take notes on how to be a great art community partner from Shiftworks.

— J. Thomas Agnew and DS Kinsel, BOOM Concepts

Investing in Artists, Investing in Partnerships: Slammin' Cans Graffiti Jam 2025

Through support from Shiftworks' ARPA Arts Programming project, Pittsburgh Creative Corps artist Max Emiliano Gonzales was hired by Friends of the Riverfront to organize their second annual Graffiti Jam at the South Side's Color Park. Additional support came through in-kind donations and event sponsorships. Max used the opportunity to grow the event into a paint battle and festival, complete with a DJ and dance crew.

Five teams of artists competed for the chance to partner with local breweries to design a series of beer can labels. In addition to Max in their role as organizer, two other Corps artists — Jax Ayase and Emily Paige Armstrong — participated in the competition. Shiftworks also commissioned Creative Corps artist Juliandra Jones to lead the creation of a community mural during the event. Through a partnership with Brew House Arts and the East Carson Street Business District, that mural is now on display along East Carson Street, activating what would otherwise have been a vacant storefront. The collaboration also opened the door to new relationships with the South Side-based organizations, creating opportunities to bring work from Creative Citizen Studios and Associated Artists of Pittsburgh to East Carson Street.

Together, these layers of support show how an investment in artists is also an investment in partnerships. This work not only catalyzes greater public visibility and activates underused spaces; it also nurtures relationships that can grow long after a single event ends.



Pittsburgh Creative Corps artist Emily Paige Armstrong at Slammin' Cans Graffiti Jam, 2025.
Photo by Hannah Colen.



Through opportunities like Slammin' Cans Graffiti Jam, I'm able to create while connecting with people in a positive and accessible way. Those kinds of exchanges mirror the work I do in my own practice. I enjoy creating safe spaces where people feel seen and heard, and I am thankful for the opportunity to do just that through the Pittsburgh Creative Corps.

— Juliandra Jones, artist

The Pittsburgh Creative Corps has been a great resource — connecting me to opportunities I would have never known about but in addition they have helped me increase my public presence and visibility.

— Quaishawn Whitlock, artist





Pittsburgh Creative Corps artist Celeta Hickman and assistants at The Last Splash, 2025.
Photo by Hannah Colen.

Shiftworks at Chalk Fest, 2025 with Pittsburgh Creative Corps and BOOM Universe artist Quaishawn Whitlock. Photo by Hannah Colen.





Rumbón de la Calle, 2025, presented by Pittsburgh Creative Corps artist Madame Dolores. Photo by Hannah Colen.

Public Art in Motion: The University Line

The University Line is a 7.1-mile bus rapid transit project connecting Downtown Pittsburgh, Uptown, and Oakland, led by the City of Pittsburgh's Department of Mobility and Infrastructure and Pittsburgh Regional Transit. As part of this multimillion-dollar capital project, the City designated one percent of the construction budget to bring public art to the corridor.

In 2024, the team of Shiftworks and The Art Supply Company was selected by the City to provide artist selection and project management services. Through that process, artist Marsha Rollinger was selected to develop artwork for the route that reflects the unique character of the neighborhoods it connects and is informed by the voices of the people who live, work, and travel through them.

Rollinger's project, *PittsBirds*, includes wrapped signal boxes, freestanding metal sculptures, and sculptures affixed to light poles, each representing a different bird. Twenty birds will appear along the corridor, with each one incorporating icons related to the history and identity of its surrounding neighborhood. These details were identified through extensive community engagement, bringing local stories into the infrastructure of daily transit.

Installation of *PittsBirds* began in summer 2026 and will continue through spring 2027, demonstrating how collaboration among public agencies, artists, community members, and public art practitioners can transform a major infrastructure investment into a more meaningful civic experience.

Learn more about the artwork by visiting: **pittsbirds.com**





Marsha Rollinger, *PittsBirds*, 2026. Photo courtesy of the artist.

Creating a Place of Welcome: Mosaic Apartments

Located at the western entrance to Oakland's business district, Mosaic Apartments is a new LGBTQ+ friendly senior apartment building developed by Presbyterian SeniorCare Network in collaboration with Affirmative Investments. Early in the design process, the project's advisors and architects, Rothschild Doyno Collaborative, identified the important role art could play in creating a welcoming environment reflecting the experiences and stories of its residents.

Building on long-standing relationships between Shiftworks and members of the project team, Rothschild Doyno Collaborative reached out to Shiftworks to help identify opportunities to integrate artists with deep connections to the LGBTQ+ community into the project. Two opportunities were developed: a series of exterior building panels adjacent to the sidewalk and leading to the entrance, and a series of interior murals welcoming residents to the elevator lobby on each floor.

Pittsburgh Creative Corps artist Rosabel Rosalind was selected for the exterior mural, which celebrates the history of LGBTQ+ pride and the legacy of Pittsburgh's community members through the image of a celebratory procession. On the interior, Creative Corps artists Pinaka Art developed a series of three murals that honor key landmarks and stories connected to the community.

Together, these artworks demonstrate how thoughtful collaboration among developers, designers, artists, and public art practitioners can help a building become more than a place to live — it can become a place of welcome and belonging.



Pinaka Art, *SKY*, 2025.
Photo by Divya Rao Heffley for Shiftworks.



Rosabel Rosalind, *Parade*, 2025.
Photo by Divya Rao Heffley for Shiftworks.

Through conversations with local LGBTQ senior groups during the design phase, it became clear that bold, meaningful art would be integral to the project. Shiftworks … elevated the artist selection process … [resulting] in public art that creates a meaningful connection between the residents, the broader community, and the mission of the project.

— Dan Rothschild, architect, Rothschild Doyno Collaborative

Making Space for Artists in Infrastructure

Public infrastructure shapes how people experience a region every day. Bridges, highways, interchanges, sound walls, transit corridors, and underpasses are more than systems of movement. They are part of the public realm: places people pass through, rely on, recognize, and remember.

Through our long-term work with the Pennsylvania Department of Transportation District 11 (PennDOT), Shiftworks has helped make space for artists within these complex civic projects. This work reflects a core belief that public investment in infrastructure can do more than improve function and mobility. It can also reflect local creativity and honor regional histories, creating a stronger sense of connection between people and place.

For artists, however, large-scale infrastructure projects can be difficult to access. These projects involve long timelines, complex procurement processes, engineering requirements, construction schedules, public agency coordination, state and federal regulations, and multiple layers of review. The scale of the opportunity is significant, but so is the administrative lift.

Shiftworks plays a critical role in making these opportunities possible. We help translate between artists, engineers, agency staff, contractors, designers, and community stakeholders. We support artist selection, scope development, contracting, review processes, communications, timeline management, documentation, and project coordination. Just as importantly, we help artists understand the systems into which they are entering so that they can focus on their creative work. Senior Project Manager Lauren Basing is among the Shiftworks staff doing this work, coordinating across project teams while supporting artists through the technical and administrative demands of large-scale civic projects.

Our relationship with PennDOT has grown over more than a decade of collaboration. Earlier projects, including *Behind These Walls* by Laurie Lundquist, *Ripples* by Brian Peters, *400 Million Years of Water* by John Peña, and *Trail Meander* by Carin Mincemoyer, helped demonstrate how artists can contribute meaningfully to transportation and infrastructure projects. Each project built trust, strengthened our understanding of public-sector systems, and broadened what PennDOT and its partners could imagine as possible.

In 2025, that relationship further expanded through a new series of public art opportunities along the Parkway West corridor. Pittsburgh Creative Corps artist Kim Beck was selected for the SR22/I-376 interchange project, a major infrastructure investment that will incorporate her artwork into a crucial transit corridor. With Shiftworks' support, Beck is moving her practice into a large-scale, permanent public commission — one that requires creative vision, technical coordination, and close collaboration with transportation, architecture, and engineering partners.

Beck's role on the project is also shaping the larger conceptual direction for future commissions along the corridor. Her proposed theme for the Parkway West corridor, *Hidden Histories,* invites artists to explore the layered, overlooked, and often unseen stories embedded in the region's built and natural environments. This framework creates the opportunity for future artworks to connect infrastructure with memory, ecology, movement, and place.

The next phase began with artist Lori Hepner's commission for the I-376 Banksville Interchange Project in late 2025. Together, these opportunities signal a shift from one-time public art interventions to a more sustained approach to integrating artists into infrastructure planning and design.

For Shiftworks, this work is both practical and visionary. On the one hand, it requires careful administrative labor needed to move projects through public systems. On the other, it reflects our mission of both expanding opportunities for artists and building stronger civic partnerships, thereby contributing to a more meaningful public realm.

By doing the front-end, administrative, and relational work these projects require, Shiftworks helps ensure that artists are not simply invited into infrastructure projects but are positioned to succeed within them. This is how we make space for artists at the scale of public works — helping infrastructure not only carry traffic but also hold stories, memory, creativity, and a deeper sense of place.



Laurie Lundquist, *Behind These Walls*, 2014.
Photo by Shiftworks.

Artist Spotlight: Kim Beck

For the SR22/I-376 interchange project, Pittsburgh Creative Corps artist Kim Beck developed *Appalachian Ecology: Nature's Quilt*, a design concept inspired by the landscapes, movement, and regional identity of Appalachia.

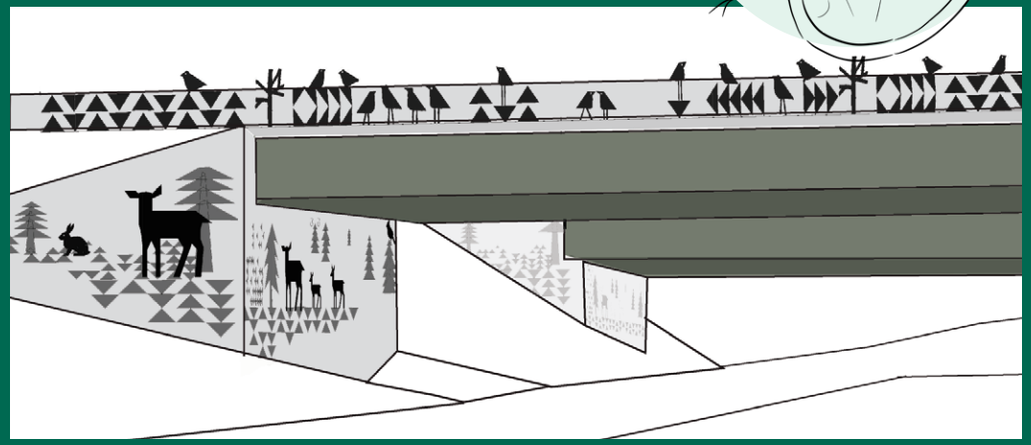
The work draws on the visual language of quilting, using geometric forms and natural motifs to reference migration, memory, and connection. Silhouettes of native plants and animals, including deer, birds, and Pennsylvania's state tree, the Eastern Hemlock, are woven into the design. The "Flying Geese" quilt pattern serves as a central element, evoking both birdlife and the movement of people and vehicles through the corridor.

Through this commission, Beck is applying her artistic practice to the scale of public infrastructure, and demonstrating what becomes possible when artists are supported in bringing creative vision into complex civic systems.

Being part of the Creative Corps connected me to the opportunity to create a large-scale design for the new US-22/I-376 interchange overpass. Working with my wonderful project manager and staff at Shiftworks has helped me navigate the logistical hurdles that come with high-stakes public commissions. While the process is a lot to juggle, I'm so glad for the opportunity to move my practice into large-scale, permanent installation.

— **Kim Beck**, artist





Kim Beck, *Appalachian Ecology: Nature's Quilt*, 2025.
Artist rendering.

Shiftworks + PennDOT: Building a Public Art Partnership Over Time



2014
Artist: Laurie Lundquist
Behind These Walls
Photo by Renee Rosensteel

A public art collaboration for Route 28 with PennDOT District 11 that helped establish an early local model for integrating artists into transportation infrastructure projects.



2022
Artist: Brian Peters
Ripples
Photo by Billy Kyle

A sound wall artwork for Route 28 near the Highland Park Bridge that continues to demonstrate how infrastructure projects can become opportunities for artistic expression and place-based design.



2023
Artist: John Peña
400 Million Years of Water
Photo by Sean Carroll

An integrated public artwork developed as part of the Fern Hollow Bridge replacement project, connecting infrastructure with the deep environmental history of the site.



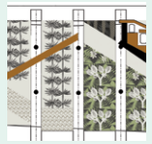
2023
Artist: Carin Mincemoyer
Trail Meander
Photo by Sean Carroll

An installation below the Fern Hollow Bridge, developed during its reconstruction, that enhances the visitor experience through a restored pathway, seating, and sculptural elements on the walls of the ravine.



2025-present
Artist: Kim Beck
Appalachian Ecology: Nature's Quilt
Artist Rendering

A major infrastructure commission along the Parkway West corridor, expanding the scale of Shiftworks' collaboration with PennDOT and establishing a thematic framework for the Parkway West.



2026
Artist: Lori Hepner
Seam Lines, Rail Lines, Inclines
Artist Rendering

The next phase of the Parkway West corridor public art work, building on the *Hidden Histories* framework and demonstrating the continued value of integrating artists into major transportation infrastructure projects.

Public Art as Civic Tradition

The Roberto Clemente, Andy Warhol, and Rachel Carson Bridges have been an important part of the Pittsburgh skyline since the late 1920s. When new architectural lighting with high-performance programmable LED fixtures was proposed for the structures in 2022, Shiftworks advocated for the creation of a unique artist opportunity: a commission to design a signature lighting display that would run from Light Up Night to First Night, during the darkest days of the year.

Since 2023, Allegheny County has engaged Shiftworks to manage artist selection and project coordination for an annual artist-designed light-based artwork on the Sister Bridges. The initiative aims not only to accentuate the historic significance and unique architecture of these iconic bridges, but also to highlight Pittsburgh's rich arts community during Downtown Pittsburgh's busiest season. In 2023, the inaugural year of the initiative, artist Rob Long's work, *Observing Light,* was featured. In 2024, artists Marques Redd and Mikael Owunna of Rainbow Serpent were commissioned to develop *Three Sisters*.

In 2025, Pittsburgh artist and filmmaker Shikeith was selected to create the annual light display. *Three Scores in Blue* lit up the Sister Bridges in dynamic hues of blue. Each bridge acted like a line of music, creating the illusion of a melody flowing across the Allegheny River at night. The imaginative display transformed the bridges into living instruments, paying homage to the river's historic role in moving people, culture, and music through the heart of Pittsburgh.

The project was rooted in the city's long-standing connection to riverboat jazz. In the late 1800s and early 1900s, steamboats traveled between Pittsburgh and New Orleans, carrying musicians who helped spread the sounds of jazz up and down the waterways. *Three Scores in Blue* reconnects this legacy with Pittsburgh's Hill District — once known as "the crossroads of the world" for jazz — and honors legendary local musicians, including Mary Lou Williams, Billy Strayhorn, Art Blakey, and Ahmad Jamal.

Through this annual commission, the Sister Bridges have become more than illuminated landmarks. They have become a shared civic stage — a place where Pittsburgh gathers, remembers, celebrates, and sees its own stories reflected back through light, history, and artistic imagination.

To learn more about *Three Scores in Blue* and the previous Sister Bridges lighting projects, please visit: **shiftworkspgh.org/our-work/client-projects/sister-bridges/**



Shikeith, *Three Scores in Blue*, 2025. Photo courtesy of Pittsburgh Downtown Partnership.

Shiftworks was instrumental in supporting the development of Three Scores in Blue *(2025), particularly in helping bridge the space between artistic vision and public process. Their guidance made it possible for me to think carefully about how a work of art could exist on civic infrastructure while still carrying historical resonance.*

— Shikeith, artist



From artist selection through final design and project implementation, [Shiftworks'] expertise and professionalism are unmatched, and the results consistently exceed our expectations.... Thanks to their guidance, we end up working with exceptional artists who deliver beautiful, thought-provoking lighting displays on time and on budget.

— Brent Wasko, Public Information Officer, Allegheny County

Public Art as Living Classroom: Hartwood Acres

On a rainy spring morning in 2025, with the green hills of Hartwood Acres as a backdrop, Allegheny County Parks Foundation debuted a new audio tour of the Carol R. Brown Sculpture Garden. Visitors moved through the landscape at their own pace, hearing the stories behind the artworks and learning about the artists who created them as well as the collection's place within one of Allegheny County's most beloved public parks.

The tour was the result of a multiyear partnership between Shiftworks and the Allegheny County Parks Foundation. It grew from a shared belief that public art is not only something to experience visually, but also an opportunity for learning, interpretation, connection, and deeper engagement with place.

The foundation for the audio tour was built through an in-depth internship program led by Shiftworks Education Program Manager Rachel Klipa and University of Pittsburgh History of Art and Architecture Associate Professor Alex Taylor. Over the course of the project, Fine Foundation fellows Audrey Desnain and Layne Schaffer, alongside Museum Studies intern Samantha Wert, researched the artworks in the newly redesigned Sculpture Garden.

Their work did more than document the collection. The students developed essays on each artwork, creating an archive for Hartwood Acres and generating content that could support docent tours, permanent signage, and public programming. In summer 2023, they transformed that research into a two-hour guided tour of the Sculpture Garden, sharing what they had learned with park visitors and demonstrating how scholarship, storytelling, and public space could come together.



Jack Youngerman, *Totem:Lamina:Limbus*, 1979. Photo by Renee Rosensteel.

That guided tour inspired the Allegheny County Parks Foundation to approach Shiftworks in 2024 about developing the audio tour of the collection. Over the next year, the interns' research informed scripts for each artwork. The tour was recorded with voice actor Kelsey Robinson and produced by Bright Archives, while Little Kelpie designed an interactive map for the Allegheny County Parks Foundation website.

When the audio tour launched in spring 2025, it represented more than a new interpretive tool. It was the outcome of years of collaboration among parks leaders, educators, students, designers, researchers, and public art practitioners. Together, they created a resource that makes the Sculpture Garden more accessible, more engaging, and more connected to the people who visit it.

The Hartwood Acres audio tour shows how public art can become a platform for education and partnership. Through careful research and collaborative interpretation, a collection of sculptures becomes a living classroom — one where students contribute to public knowledge, visitors encounter art in new ways, and a public park becomes a place for shared learning.

To listen to the tour, please visit: acsculpturegardentour.org

Access from the Start

The Hartwood Acres audio tour offered an opportunity for Shiftworks to put its growing commitment to Disability Justice into practice within a project scope from the beginning. Disability advocates and consultants Allison Popieski and Tess Dally were engaged throughout the process, reviewing the tour script and accompanying map and making recommendations related to language, readability, fonts, and the overall visitor experience.

Their guidance helped shape the tour as both an interpretive resource and a more accessible public art experience. It also reinforced a key lesson from Shiftworks' Disability Justice work: Access is not an add-on at the end of a project, but an essential part of how we design, communicate, and welcome people into public art experiences.

Beautifully Lit: Stories Bringing Public Art to Life

As Shiftworks was helping bring the Hartwood Acres audio tour to life, another opportunity emerged to use audio storytelling as a way to invite people into public art. In 2024, as part of the launch of Creative Corps artist Joshua Challen Ice's *Aurora* in Mellon Square, the Pittsburgh Parks Conservancy approached Shiftworks with an idea for a self-guided tour celebrating light-based art in and around Mellon Square.

Funded by the Benter Foundation, the *Beautifully Lit* video and audio tour offers visitors a new way to experience the rich artistic treasures of Downtown Pittsburgh. In addition to highlighting temporary light-based works by Joshua Challen Ice and Rainbow Serpent from the 2024–2025 winter season, the tour provides insight into permanent light-based works Downtown, including the recently restored Willet Window at First Presbyterian Church, *168 Lightbulbs* by Jim Campbell, *Flow* by Erwin Redl, *Lighting the Way* by Rob Long, and *The Puddler*.

Together with the Hartwood Acres audio tour, *Beautifully Lit* demonstrates how interpretation can extend the life and reach of public art — encouraging residents and visitors to slow down and look more closely, revealing the hidden stories often embedded in familiar places.

Visit **pittsburghparks.org/msq** to explore and learn more.



Rainbow Serpent, *Three Sisters*, 2025.
Photo courtesy of Rainbow Serpent.

Community Circles, Luncheon 4 at Artists Image Resource, 2026.
Photo by Shanell Lamere Films.



Special Projects: Expanding the Possibilities for Public Art

Special projects grow from relationships and a commitment to listening to what communities need. They often begin in spaces where there is no established model to follow, requiring us to build the process alongside artists and partners from the ground up. Special projects move at the speed of trust.

In this work, artists and community members become active thought partners empowered to shape the goals, the process, and the outcomes. Working in this way requires that we are willing to listen deeply and question our assumptions. This allows the work to become something we could not have fully envisioned at the start.

Special projects are also a space for learning. They allow us to pilot new practices with care and intention. What we learn then informs the rest of the organization, strengthening how we work with artists and communities while expanding the possibilities for what public art can do.

Community Circles: Public Art as Process, Care, and Community Voice

Community Circles began with a question at the heart of Shiftworks' work: What becomes possible when artists and communities have the time, trust, and resources to shape a public art process together from the beginning?

In February 2025, Shiftworks was awarded $250,000 to implement Community Circles: At the Intersection of Environment, Health, and Public Art in collaboration with Alyssa Lyon of Black Girl, Green World. The competitive national grant from the Baltimore-based Green & Healthy Homes Initiative, funded through the EPA Region 3 Thriving Communities Grantmaking Program, marked Shiftworks' largest federal grant and the first award from a non-arts-based government agency. The grant moreover represents an investment in artistic and creative practice as a catalyst for community-led change and reflects the growing recognition of the value of this work beyond the arts sector.

Launched in early 2026, Community Circles is an artist-led creative engagement series focused on community-defined environmental health needs. The project centers Black women in the Pittsburgh region, whose leadership, lived experience, and advocacy are essential to understanding the connections between environmental justice, public health, and community well-being.

Through artist-led conversations, collaborative art making, and shared reflection, participants and artists — all Black women from the region — identify and build awareness around urgent public and environmental health concerns affecting their communities. Together, they are shaping a creative process that supports voice, visibility, advocacy, and connection, culminating in a major work of public art launching by the end of 2026.

The concept for Community Circles emerged from an 18-month research, benchmarking, and pilot programming process funded by The Heinz Endowments from 2023 to 2024. This process grew from the lessons of Shiftworks' earlier Environment, Health, and Public Art Initiative, which ran from 2018 to 2021. Through that initiative, we saw both the promise of public art as a tool for engagement and the need to build more responsive, relationship-centered models for working with communities.

In collaboration with Alyssa Lyon, Shiftworks developed a pilot programming series that created space for Black women to gather, share experience, and reflect on their roles as regional leaders and environmental advocates. Over multiple conversations, the project engaged leaders from Healthy Start, Inc., Brown Mamas, and Sisters Lifting As We Climb, as well as nationally renowned artists Njaimeh Njie, LaKeisha Wolf, and Alisha B Wormsley.

That process was critical. It gave Shiftworks and our collaborators the time to listen, learn, build trust, and create an experience- and data-driven roadmap for Community Circles. It also helped us articulate a model of public art that begins long before a final artwork is produced — one rooted in relationships, community knowledge, artist leadership, and shared inquiry.

For the 2026 launch, Community Circles expands on the pilot by engaging a new cohort of Black women working at the intersections of environmental health, public health, community leadership, and creative practice. Participants will collaborate with artists Felicia Savage Friedman, Jacquelin Walker, and Alisha B Wormsley, as well as photographer Shanell Lamere and writer Khirsten L. Scott, through deep engagement and creative dialogue.

The final artwork will grow from the relationships, stories, and community-defined needs identified through the process. In this way, Community Circles reflects Shiftworks' belief that public art is not only an outcome. It is also a way to invest in artists, honor community expertise, build cross-sector partnerships, and create space for collective imagination and action.

To learn more about the research and process that shaped Community Circles, visit *Public Art and Environmental Health: Navigating the Intersections*, a report by Tess Wilson and Divya Rao Heffley published in 2024 and available on the Shiftworks website. **shiftworkspgh.org/wp-content/uploads/2024/10/Shiftworks-Report_Navigating-the-Intersections.pdf**

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Community Circles, Artist-led Activity 1, 2026.
Photo by Shanell Lamere Films.

An Update from Sibyls Shrine

Sibyls Shrine is a network of Black artists who m/other in Pittsburgh, Pennsylvania — and beyond. Created by artist Alisha B Wormsley in collaboration with Jessica Gaynelle Moss, Sibyls Shrine is an art collective and residency program rooted in radical care, rest, and support. Shiftworks serves as fiscal sponsor and administrative partner for Sibyls Shrine.

For Sibyls Shrine, 2025 was a year of expansion, care, and infrastructure-building. Across their work, Sibyls Shrine continued to invest in sustainable creative ecosystems for Black women, femmes, and gender-expansive artists, creating the conditions artists need to not only produce work, but also live, rest, gather, and grow within a supportive network.

Rather than focusing solely on output or production, Sibyls Shrine centered artist care as a foundation for creative practice. Over the past year, this included concrete forms of support such as childcare stipends, emergency housing, funded time for rest and retreat, and wellness-focused programming. For Sibyls Shrine, care is not a luxury. It is part of the infrastructure that allows artists to create and thrive.

In 2025, the team also continued to strengthen Sibyls Shrine's residency ecosystem, building a flexible model that welcomes visiting artists, supports exchange residencies, and cultivates meaningful partnerships with cultural institutions. Sibyls Shrine continues to remain deeply committed to community and public engagement through panels, performances, workshops, virtual gatherings, and resource-sharing.

Major events such as HOMECOMING brought people together through care, creativity, and visibility, while the organization's refreshed brand reflected the values and vision of its growing community. Sibyls Shrine expanded its partnerships with major cultural organizations and increased its national and international presence, creating new pathways for artists to be seen, supported, and connected with one another.

The work of Sibyls Shrine goes far beyond presenting programs or supporting individual artists. They are building spaces of protection, care, visibility, and lasting impact. Their work reminds us that public art ecosystems are strengthened through not only commissions and exhibitions, but also the relationships and networks that sustain artists over time.

Learn more about Sibyls Shrine by visiting: www.sibylsshrine.org



Sibyls Shrine, 2025.
Photo courtesy of Sibyls Shrine.

Over the last year, Shiftworks has helped us through budgeting, administrative and logistical support, grant writing assistance, and by helping us navigate organizational growth.... They show up to our events, advocate for our work, and speak our name in rooms we are not always in.... But their support goes beyond administration. The Shiftworks team supports us as people. As Artists, and especially as Black women balancing daily life, caregiving, and a creative practice, having an organizational partner that understands who we are matters deeply. We are so grateful.

— Sibyls Shrine, Jessica Gaynelle Moss, Alisha B Wormsley, Naomi Chambers



FY2025 Financial Snapshot*

Revenue and other support	Actual FY2025 July 1, 2024–June 30, 2025	Percent of Total
Contributions	4,132	0.5%
Grants	358,187	37%
Program revenue:		
Pittsburgh Creative Corps	124,688	13%
Fieldwork	479,746	49%
Government Grants & Contracts	5,000	0.5%
Total Revenues and other support	**971,753**	**100.0%**

Expenses	Actual FY2025	Percent of total
Program Expenses		
Pittsburgh Creative Corps	380,479	28%
Fieldwork	425,753	31.6%
General & Administrative Expenses	510,486	38%
Fundraising	32,138	2.4%
Total Expenses	**1,348,856**	**100.0%**
Change in Net Assets**	(377,103)	

Net Assets	Actual FY2025
Beginning of Year	905,530
End of Year*	528,427

* Audited financial statements and FY2025 990s are available by request. Contact info@shiftworkspgh.org.

**The decrease in net assets reflects the use of multi-year operating support to sustain our programs and organizational capacity during FY2025. These resources were intended to be invested over time, so the change in net assets reflects when those funds were put to work.

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Rebekkah Ranallo
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Artist and member of the #notwhite collective

Joseph Hall
Co-Executive Director, Kelly Strayhorn Theater

Njaimeh Njie
Artist

Welcomed to the Advisory Committee in 2026

Tess Dally
Artist and physically integrated dancer

Felicia Savage Freedman
Artist and Founder/CEO of YogaRoots On Location

Myah Werkmeister
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Artist portraits by **Maggie Negrete**, Pittsburgh Creative Corps

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