



Mapping Our Progress toward Cultural Equity:

Americans for the Arts' Diversity, Equity and Inclusion Efforts
Since the 2016 Adoption of the Statement on Cultural Equity

*Information compiled in this report is as of August 31, 2018.
Report written by Clayton Lord for Americans for the Arts from information compiled and submitted by all Americans for the Arts staff.*

Dear friends and colleagues,

Since 1960, Americans for the Arts has worked to ensure equitable access to a full creative life for all people. While the type and quantity of work may have varied over time, the commitment to equity, diversity, and inclusion has not.

This commitment to equity was shaped by the strong guidance of early Board members such as Judy Baca, Harry Belafonte, Ralph Ellison, and Billy Taylor. Ellison, who, in 1968, was the first artist to join our Board, famously said, “America is woven of many strands. I would recognize them, and let it so remain. Our fate is to become one, and yet many.” That strong guidance has continued through the years.

In 2015, our Board of Directors encouraged a more specific, strategic, and long-term commitment to cultural equity. As a first step, we—with guidance from a taskforce led by Abel Lopez, Margie Reese, and Edgar Smith—spent a year working with board, staff, and membership to develop a new Statement on Cultural Equity. Formally adopted in April 2016, it honed our commitment and goals around cultural equity, articulated our definitions and areas of measurement, and delineated bodies of work for the organization: internal capacity and competency, funds generation to underwrite the work, external education, professional development pipeline transformation, dedicated research, and investments in equity-related public and private sector policy.

We pledged, in the statement, to evaluate and report out on our progress and learnings over time. I’m happy to share the first of those reports, which covers April 2016 to August 2018. Seen together, the work of the over 60 staff members of Americans for the Arts is visible and inspiring, and I thank them very much. Such efforts progress slowly, and points of acknowledgement can be difficult to see in the moment—particularly because there is so much to do, in so many areas, to correct inequities and injustices in our organization, our field, and American communities wherever they may exist. A goal of this report is to take a moment to reflect upon the

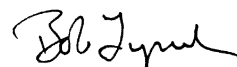
thousands of hours of effort, meaningful shifts in consciousness, and sparks of major new bodies of work that have occurred over the last two years.

Working towards cultural equity is also a process of experimentation, evaluation, and iteration. The past two years have taught us much: the need to holistically consider staff, board, and volunteer capacity and expertise; the long runway and underwriting needed to provide useful new work to support a field in transition; and the importance of constantly and aggressively communicating to ensure that the field knows what we’re doing.

Putting down on paper both incremental successes and areas of improvement provides a clarity that we have appreciated in the months between August 2018 and this release. We’ve already been able to take steps based on those learnings: dedicated staff positions, articulating the nature of other staff members’ work both internally and externally, retooling our policymaking and hiring processes with equity in mind, becoming more agile in adapting in-process programs where hidden inequities of design are revealed in practice, and starting development on a comprehensive communications plan to make sure we’re sharing all that we’re doing with you.

The work of the arts and culture field has been, and will continue to be, a constant inspiration as we continue our commitment to the full, vibrant creative life for all. Thank you for all that you’re doing, and for your support, guidance, and knowledge. Together we’ll make important progress and bring our field and our communities closer to cultural equity.

Sincerely,



Robert L. Lynch
President and CEO

To support a full creative life for all, Americans for the Arts commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable nation.

In April of 2016, the Board of Directors of Americans for the Arts unanimously adopted the above Statement on Cultural Equity, along with a set of guiding objectives and definitions, for the organization. In June of 2018, two years into working towards the guidelines laid out in the Statement on Cultural Equity, the Board of Directors requested that staff gather a report on progress. This is the result of that request.

This report, and its associated detailed appendix, were compiled in a collaborative effort across all departments of Americans for the Arts. We attempt to integrate a focus on cultural equity across our work, rather than consolidating it into a named department within the organization, and so this report encompasses a wide variety of work that ranges from practice deeply rooted in equity and systems change to exercises in relatively early-stage representation and visibility. It showcases a significant amount of energy, effort, and progress, and the long distance to go. We wish to acknowledge both of those realities.

This report summarizes the longer detailed findings that feature in the appendix, which totals 19 pages and has been organized around the guiding objectives from the original Statement on Cultural Equity. Together these documents provide a platform for reflection on our progress, areas of improvement, and next steps necessary for this work to succeed over time.

Each section is arranged around one of the core tenets of the Statement on Cultural Equity. The first three components, as in the Statement, are about the internal workings of Americans for the Arts. The second four, similarly, are about our external work with the field and communities. This echoes the structure of the Appendix, to which the reader may refer for further details.

35

staff-designed peer-to-peer workshops

22%

increase in staff competency after Learning Lab trainings

“The Learning Labs reminded me how I impact others-- you need to walk the talk and show how it’s done.”

– Americans for the Arts staff member

1. Pursue cultural consciousness throughout our organization through substantive learning and formal, transparent policies.

In the year leading up to the adoption of the Statement on Cultural Equity, and since, both the board and staff have been actively engaged in efforts to permeate equitable values throughout the organization, as well as to create a body of work to drive field change around equity.

On the staff side, this has resulted in the creation of a steadily-widening set of committees and working groups that are led formally by a 12-person volunteer working group called the Learning Lab Committee and involves direct planning over the course of the year by more than two-thirds of all staff, and participation by all staff. Between January 1, 2017 and the end of 2018, this work generated 35 staff-designed and presented workshops and trainings on issues ranging from diversity, equity, inclusion (DEI) vocabulary to privilege and bias, conflict management, professional advancement, leadership, design thinking, and more. These workshops have been shown to increase competency on the presented topics by more than 20 percent based on reporting from participants.



“Because of the Learning Labs, I have been much more conscious of my own biases and have worked to be aware of them and move past them in my work and in my personal life.”

– Americans for the Arts staff member

91%

of staff say Learning Labs are valuable or very valuable

\$70k

raised to underwrite staff DEI trainings

We conducted a starting staff Cultural Assessment in 2015 and followed up in 2018 with another. Our internal efforts have yielded a 59 percent jump in staff agreeing that decision-making processes within the organization are clearly communicated, a 25 percent increase in staff who indicate they feel comfortable discussing issues of diversity, equity, and inclusion with fellow colleagues, and other signs of progress. We must still improve in terms of trust in leadership, feelings of mutual respect and understanding, and common and transparent standards and policies.

At the start, this work was supported through general operating funds and volunteer effort from staff, in addition to their regular duties and tasks. We are learning that this model is unsustainable, even with the level of passion shown by staff. Working with the development team, we have raised approximately \$70,000 to underwrite the incorporation of outside professionals to conduct some trainings and advise on training design.

2. Acknowledge and dismantle any inequities within our policies, systems, programs, and services, and report organization progress.

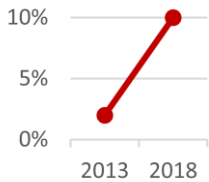
The process of acknowledging and dismantling the inequities in our policies, systems, programs, and services is a long one, and we have learned it is also one that becomes more complex when implemented with the inclusivity required to do it well.

We have reviewed both the specific policies governing human resources (HR) and the processes by which those policies are developed. This has included adjustments to policies, practices, and outreach related to hiring

12

hours of live-captioned programming at each national conference and livestreamed to those unable to attend

500%



increase in attendees with disabilities at Annual Convention

“I have trouble hearing. Thank you for making the policy about microphones, and for making sure to explain why—I hope it helps people behave more accessibly.”

– Annual Convention attendee

100%

of Americans for the Arts videos released after February 2018 have closed captioning

14

annual full-ride scholarships to people from underserved

and retention. We seek to have at least one candidate from a pool of historically disadvantaged demographic categories in the final pool for every open position—a goal which has required an expansion of our methods of outreach, further education of staff to ensure equity in interviewing, and adjustments in the way we craft our job descriptions and hiring notices, including the removal of education requirements from most positions.

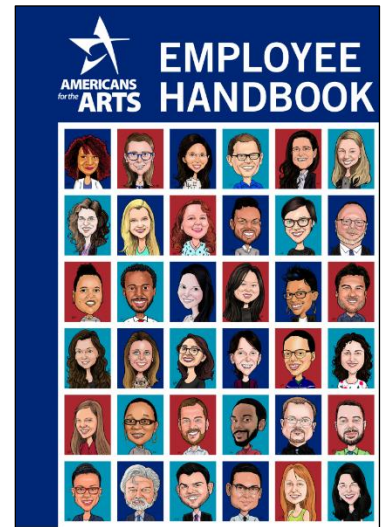
We provide equal employment opportunity inclusive of race, color, creed, gender/gender identity/gender expression (including transgender status), age, mental or physical disability, medical condition, religion, national origin, marital status, sexual orientation, ancestry, genetic information, political belief or activity, veteran or military discharge status, or any other basis protected by local, state, or federal law and regulations under Title VII. We request and collect this voluntary information from every applicant. We have seen an increase in the demographic diversity of candidates, including in terms of race, gender identity, political persuasion, disability, and age.

In terms of policy development, in the past two years we have reviewed HR policies of the organization and have updated ones related to diversity, equity, and inclusion, including: harassment, work-from-home policy, parental rights, and others. In updating these policies, we have also refined our process to make the process more open to all staff. We implemented an open comment period during the review process of the Employee Handbook (right) and have conducted staff workshops to discuss various HR policy, including retirement benefits and advancement policies.

A cross-cutting staff team has worked to create shared vision and values documents and to integrate those into our annual Goals and Review processes for evaluation. This integration of soft-skill-related goals (like mutual respect) into the otherwise strongly metrics-driven review process is ongoing and is an area we are committed to.

A major thrust of the last two years has been to lay out policies and practices to increase the accessibility our website and our in-person events to people with disabilities and people for whom English is not their primary language. We have worked in conjunction with a volunteer advisory committee made up of members with disabilities for some of this work.

In terms of our digital presence, our web, technology, and communications teams have worked on improving web accessibility and updating our processes to include steps to ensure new content posted after that date would follow 508 compliance¹ standards. This has included the creation of more zoomable and reader-friendly



¹ Section 508, an amendment to the United States Workforce Rehabilitation Act of 1973, is a federal law mandating that all electronic and information technology developed, procured, maintained, or used by the federal government be accessible to people with disabilities.

\$150k

in Americans for the Arts-funded scholarships since 2016

“Please forward this note on to those who support you in your work re: equity in the arts. I have respect for AFTA's vision, precision, and guidance in this work. And perhaps most of all, I appreciate that AFTA has courage in the face of change, has flexibility in the face of flaws, and is unafraid to adapt and be a continuous learner. It is a role model. You should be proud to work for an organization that values its own ability to create, critique, and build. Don't stop.”

– Christy NaMee Eriksen,
Board of Trustees,
Juneau Arts &
Humanities Council

1,224

minimum staff hours committed to equity annually

content for people with vision impairment, the publishing of certain of our publications in both English and Spanish, subtitles and image tagging in more of our video and image-based content, and the adoption by the communications team of design guidelines, policies, and strategies to address various barriers to access.

In terms of our in-person events, the operations and programming teams have worked to take a variety of steps to recognize and mitigate barriers to participation, particularly by people with disabilities. This has included redesigning our on-site registration area, integrating wheelchair-accessible counters, widening aisles and redesigning session set-ups to ensure people with mobility issues can safely access seating, implementing and repeatedly enforcing a microphone policy to support those with hearing impairment, distributing guidelines for accessible visual presentations and handouts, and introducing live captioning of all plenary speeches and broadcast breakout sessions.

We have come to recognize that a major tool for the organization in terms of pursuing equity sits with our financial capital. This emerges in terms of leveraging our resources to benefit underinvested populations.

Meanwhile, our finance and operations teams have worked to prioritize equity in our vendor and contractor selection by researching beyond price quotes to determine prospective vendors' commitment to diversity, equity, and inclusion. In selecting the site for Arts Advocacy Day 2018, we bypassed a site because of problems with its accessibility, and we have begun to closely assess the readiness of hotel staff to address accessibility or discrimination issues if/when they arise.

Finally, across the organization, we have begun the long process of addressing financial inequity in our pricing models through an increase and re-allotment of organization dollars, as well as adjustments to the policies and pay models for our events, services, and membership. We plan on embarking on a two-year design thinking-driven process to address the experience of accessing Americans for the Arts' programming and resources for arts professionals from historically underrepresented communities.

3. Commit time and resources to expand more diverse leadership within our board, staff, and advisory bodies.

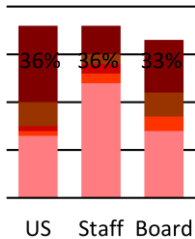
In the first two years of this work, the commitment of time has come entirely from existing staff members at Americans for the Arts who have taken up cultural equity activities alongside their other work while also integrating a cultural equity training focus into their programming and services.

Currently, each staff member is required to complete at least 7 hours of cultural equity-related staff training each year, including harassment training implemented in accordance with state law for all staff-- although the majority complete more hours than that. The 12 members of the Learning Lab committee, for example, contribute an aggregate of about two work weeks each year, per person, to the

1,200

responses to our first-ever comprehensive demographic survey

=



Americans for the Arts staff and board are on-par with the national percentage of people of color in the population

\$5m

in secured (\$1.5m) and pending (\$3.5m) funding requests to underwrite equity-related work

“I knew I needed to do this equity work but didn’t have a clue where and how to begin. I now have the courage to ask hard questions, embrace discomfort and press through. I would have never made this a priority if AFTA hadn’t made it a priority. Thank you!”

– Annual Convention attendee

development, implementation, and evaluation of those programs. The required staff training plus the planning and implementation detailed above total a minimum commitment of 1,224 hours per year, which amounts to approximately \$100,000 in organizational investment in staff time and overhead.

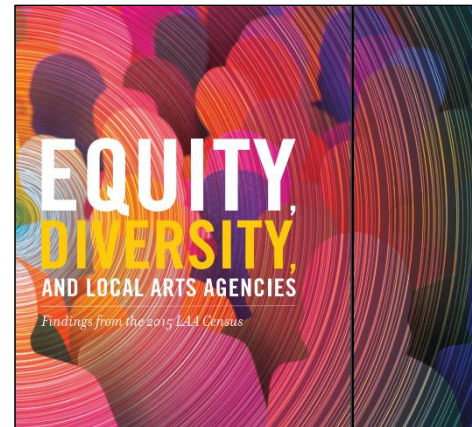
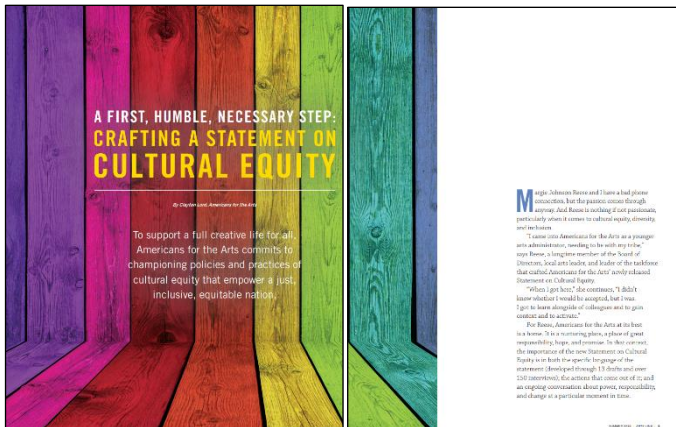
The specific efforts we have conducted have required additional aggregate work weeks of time from the research, development, web, technology, communications, and programming teams. Because we attempt to integrate a cultural equity focus across much of our work, rather than calling it out separately, the amount of staff time directed at this work is not easily calculable.

In addition to many externally-oriented programs and services that have begun or are to begin shortly, we determined that a true and comprehensive understanding of the starting demographics of our staff, board, advisory committees, and membership was required. In early 2017, our research and Local Arts Advancement teams conducted the first wave of a recurring set of research to understand starting points and set benchmarks related to staff, board, and membership demographics. This report has already provided guidance on targeted next steps in terms of demographic change, and we are now attaching the demographic questions to other research that will allow us to also address systems change over time.

The work of cultural equity—particularly the fact that it requires substantial field education as well as a long-term investment in systems change both internally and externally—requires significant funding. We hope that our investments to date, progress on our internal work, identified internal leadership and field-advised plan for aggressively addressing cultural equity in the LAA field position us to raise the resources needed to move the field. As of August 2018, the development team, working with our programming and executive teams, has resourced core cultural equity work to support field transformation by securing over \$1.5 million in associated grant dollars, with another \$3.5 million pending in funding proposals to secure funder investments in shifting the field.

4. Encourage substantive learning to build cultural consciousness and to proliferate pro-equity policies and practices by all our constituencies and audiences.

It has become clear that in making cultural equity a focus of our training, we have inspired a proliferation of cultural equity work among our constituencies. For example, field-facing teams have implemented a variety of strategies to encourage the adaptation/adoption of the Statement on Cultural Equity. In the three years between the 2015 LAA Census and the 2018 LAA Profile, the percentage of local arts agencies with written statements related to diversity, equity, and inclusion jumped by 20 percent, with another 20 percent in-process on such documents. While we cannot take full (or close to full) credit for the aggregate shift, feedback indicates that in certain cases it is Americans for the Arts’ focus that makes it happen locally.

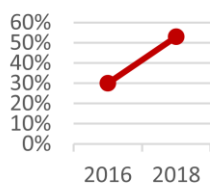


When working to effect national and field-wide change, it's important to know where you are. For Americans for the Arts, we work with research to identify what and diversity look like today for our nation's 4,500 local arts agencies.

In 2015, Americans for the Arts partnered with the National Endowment for the Arts to conduct a Local Arts Agency Census, the most comprehensive of its kind. The agency's data led to a report on the state of the arts in America, the most comprehensive of its kind. The report includes data on the arts in every city, town, and county across the United States and provides insights into the challenges and opportunities facing local arts agencies and their communities.

The report also includes data on the state of the field in terms of diversity, inclusion, and equity, including questions about board and staff diversity, transparency of programming, and policies to ensure meaningful participation in the arts. The report is available at www.arts.gov.

23%



jump in percentage of Local Arts Agencies with equity statements

16%

of LAAs directly credit Americans for the Arts Statement on Cultural Equity for inspiring equity initiatives

18,147

web views of the Statement on Cultural Equity and associated materials since 2016

over 50

articles, blogposts, social media mentions, ads, and press releases related to cultural equity

750%

increase in ArtsU users

Staff have deliberately used our broad profile to engage with stories and leaders from marginalized communities and increase the visibility of both the leaders and their work. In the past two years, over 60 individuals from historically underrepresented demographic areas have joined us as keynotes and presenters at our events. These individuals bring new expertise and viewpoints to the proceedings. Examples include Bryan Stevenson, whose stirring speech about the Memorial for Peace and Justice in Montgomery was one of the strongest Convention keynotes in recent memory, and Tanya Aguiñiga (right), the 2018 Johnson Fellow, whose presentations on craft and community activism have enhanced our events over the course of her term.



The Johnson Fellowship is designed with a strong focus on equity, and in its inaugural year, 50 percent of the nominators and 66 percent of the artists nominated were people of color.

The communications and field education teams have intentionally used Americans for the Arts' various media platforms, both print and online, to proliferate stories about cultural equity and by/about demographically diverse field leaders in our marketing publications, emails, and collateral. Since 2016, at least 27 articles in *Arts Link*, our quarterly magazine, have focused on or celebrate projects related to cultural equity, including a 2016 issue fully devoted to cultural equity, through which we debuted the Statement on Cultural Equity.

Field-facing teams have increased their focus both on educating the field overall about issues related to cultural equity, and on impacting a broader and more diverse group of consumers of our national, regional and virtual field education programs. Our in-person national and regional trainings, which now all are undergirded by cultural equity, reach over 3,000 people per year, and our digital ArtsU trainings, which have seen a 750 percent increase in users since 2016, reach more than 2,000 people per year in all 50 states.

5. Improve the cultural leadership pipeline by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.

Across the organization, departments have created and supported a wide variety of programs and services (both new and extant) to improve the cultural leadership

“Before DIAL, as a black woman interested in a career in the arts, there did not appear to be a career track to follow. Now, I have the connections and confidence to move into an arts career.”

– DIAL internship alumni

11

demographic categories now tracked by Americans for the Arts

Diversity at Annual Convention since 2013

Race/Ethnicity	↑ 15%
Age	↑ 1%
Gender	↑ 6%
Political Party	↑ 7%
Disability	↑ 8%
Education	↑ 6%

“Prior to attending, I questioned whether I was making the right move by pursuing a career in the arts. After attending, I feel incredibly confident that this will be the right field of work for me.”

– Professional development training attendee with a disability

pipeline and cultural equity generally. These include the continuation and, in 2019, national expansion of the Diversity in Arts Leadership (DIAL) Internship program and securing funding for an Arts + Cultural Equity Fellowship that will also launch in 2019.

As part of its 25th anniversary year, DIAL researched past participants and found that 98 percent of DIAL alumni said the program was influential in their careers, 48 percent have careers in the arts, and 39 percent are managers or above.

The National Initiative for Arts & Health in the Military increases access to the arts for service members, veterans and their families—a population that is often neglected within communities. These efforts increasingly focus on vulnerable populations including women veterans, veterans in rural areas, and minority veterans. Americans for the Arts administers the National Endowment for the Arts’ Creative Forces®: NEA Military Healing Arts Network, serving trauma-exposed military populations through clinical creative arts therapies and community arts engagement. A project with the Veterans Administration created 55 new community arts and humanities partnerships reaching over 1,700 veterans.

The Annual Convention, our largest annual event, has shown a major focus on cultural equity initiatives in both structure and content. Through concerted marketing, programming, and outreach, the percentage of attendees identifying as people of color has increased by 15 percent since 2013, and the percentage of women has increased by 6 percent. More people without advanced degrees are attending, as are people with a broader spectrum of political opinions and wider set of ages.

As the organization continues this focus, following recommendations from our first-ever Arts Administrators of Color Affinity Group session at the 2018 Annual Convention, we have begun investing in the creation of new networks for different demographic constituencies to support them in connecting with peers, developing communities of practice, and decreasing isolation. These networks include the Arts & Cultural Leaders of Color Network, the Mid-Career Leaders Network, the Rural Arts Network, the County Arts Network, the Local Arts Education Network, and the State Education Policy Network. Collectively, these 6 new networks support hundreds of people in the field in finding community and making progress.

6. Generate and aggregate quantitative and qualitative research related to equity to make incremental, measurable progress towards cultural equity more visible.

After a year of work, in 2017 we achieved a major milestone in the creation of a standard slate of demographic questions through the Baseline Demographic Survey. These questions were developed by studying surveys used by a range of progressive associations and researchers and built a set of demographic questions that are highly inclusive and forward-thinking. We have made the survey protocol, as well as our research results, available to all. This has equipped our research team with richer data sets and has spurred a deeper acknowledgement of the real

“Can I just tell you, I filled out the LAA Profile and the section on Equitable Investment, and I cannot wait to share that data with my board so that they can see how far we have to go to make our grantmaking programs equitable. Thank you!”

– LAA Profile participant

8,824

web views of our Policy Statements related to equity—immigration, education, healthcare, community dialogue, and disaster recovery

100

leaders engaged in our Business Roundtables on arts and equity

“At Bank of America, we believe that a thriving arts and culture sector strongly benefits economies and societies and creates a more equitable city for all.”

– Alicia Verity, Massachusetts Marketing Executive, Bank of America

demographic inequities and opportunities in more detail, particularly by including those standardized demographic questions in almost all research projects.

In 2018, we secured funding for and fielded a special survey on integrating equitable practice into grantmaking and investment that will directly inform programming and serves a model for future research-to-action pipelining and we have also crafted the Arts + Social Impact Explorer and associated Fact Sheets, which intersect the arts with 25 other sectors. Our Animating Democracy program also brought the Aesthetics Perspectives framework to the field—a research-backed way of re-envisioning how art is assessed in grants panels and elsewhere that centers equity and non-dominant frameworks of excellence and aesthetic quality.

In addition to our internal research team, we have also engaged outside consultants to conduct various research projects that center on equity, including the role of the arts in health equity. These projects are ultimately designed to address and enhance social impact arguments, which will in turn create new funding and policy opportunities for the arts and cultural equity on a local, state and federal level.

7. Advocate for public and private-sector policy that promotes cultural equity.

On both the public and private sector side, we have been working hard to link pro-arts policy with a pro-equity stance. This has included the creation of a set of Policy Statements about issues including healthcare, immigration, discrimination, free speech, and education that intertwine the two. The five equity-associated Policy Statements have collectively been viewed nearly 9,000 times.

The Government Affairs and Arts Action Fund teams have also pursued public sector pro-arts, pro-equity policy development through both direct action across the political spectrum (including engagement at both major political conventions) and training the field. This covers a variety of arts-related areas including tax policy, education policy, and immigration policy. Through our longest-standing partnership, with the US Conference of Mayors, we encouraged the adoption of two equity-related resolutions in 2018—one affirming our Statement on Cultural Equity and one particularly focused on arts and business partnerships promoting diversity, equity, and inclusion.

Within arts education advocacy, we’ve been pursuing a vision of equity in access to arts education for America’s learners. We’ve focused on education policy reform anchored in equitable distribution of monies and policy guidance to states and local education agencies to enhance the arts as a meaningful pathway to achieving broader educational goals. For example, since 2017, the Arts Education Speakers Bureau has trained over 12,000 grassroots advocates in all 50 states. The majority of participants in programs were female (72%), were educated above a bachelor’s

Arts + Social Impact Explorer Fact Sheet

CULTURE + HERITAGE

ARTS + DIVERSITY, ACCESS, EQUITY, & INCLUSION

IMPACT POINTS

- 75% REDUCTION IN INCOME DISPARITY** (from 2006-2015) more than 10 percent of overall low-income and high school-aged populations now have jobs in a creative industry that directly or indirectly contribute to new city experiences within that community.
- ARTS ENCOURAGE EMPATHY AND DECREASE DISTRUST** (Research has shown that exposure to other culture experiences with an emphasis on diversity, equity, and inclusion increases empathy and trust within a community.)
- CULTURE IMPROVES IMMIGRANTS' PSYCHOLOGICAL WELL-BEING** (Young adults who participate in cultural, recreational activities, including performing arts, are more likely to report being embraced and valued in their new communities.)
- 63% INCREASE IN IMPROVING THEIR COMMUNITY** (Relative to respondents in the arts, participants in other professions reported that they are more likely to volunteer, participate in community events, and take action to improve their community.)
- ARTS INCREASE TOLERANCE** (The exposure of frequent visitors to diverse cultural events, including theater, dance, and music, increases tolerance and acceptance of differences from their own group.)
- CULTURAL IMMERSION IMPROVES ACADEMIC SUCCESS** (The inclusion of research-based cultural immersion in foreign language and other programs increases academic achievement and success.)
- ARTS IMPROVE UNDERSTANDING AS IT EMPOWERS** (An ongoing commitment to arts education for all ages, including early childhood, increases understanding and respect for diverse cultures and backgrounds.)

degree (57%), were almost a quarter non-white (23%), and many (8%) have a disability. A concerted effort to hold trainings in more rural areas of the country is underway in 2018-19.

On the private sector side, we have worked to educate business leaders, private philanthropy, and those who work with them about the arts and cultural equity utilizing both field education and communications strategies. This includes three Business Roundtables, which collectively gathered more than 100 business leaders, to discuss the intersection of the arts, equity, and the private sector. We have also gathered 20+ representatives from community foundations across the country in a monthly virtual conversations exploring strategies for using the arts to address community needs and continue our support of equity dialogues taking place among the various United Arts Funds across the country.

In addition, we are developing a crucial, and substantial, body of work to enhance our impact and reach into the broader creative economy, beyond the non-profit space. Research shows that 29 percent of for-profit businesses are led by people of color, compared to just 18 percent of non-profits. Investing in the creative economy is investing in cultural equity.

Looking Forward

In the past two years, we have done a tremendous amount of work. As we look forward, in addition to recognizing and celebrating the efforts and progress that have been made, we seek to analyze our efforts to see how we can continue to improve. In that analysis, we have particularly focused on five areas:

- **Leadership and Staffing:** The work of the past two years has both reaffirmed and sparked reflection on the organization's choices related to staffing. We continue to believe that the work is well-served by distributing a responsibility for pursuing cultural equity across all staff positions, but also recognize the challenges of capacity, coherence, and communication that come from (often informally) integrating cultural equity objectives into job descriptions and work plans. To address this, we:
 - have realigned one staff position, and will shortly create a second staff position, to coordinate and better communicate the progress and impact of the full breadth of cultural equity work and to conduct certain of the cultural equity-related projects.
 - are considering assigning a mid-career leader of color to more formally lead our Learning Labs, curate a more structured plan for developing workshops derived more closely from our bi-annual organizational cultural assessment and continue to encourage a robust evaluation plan. This will help us embed the work formally into the healthy functioning of our organization beyond what the Learning Lab committee is able to accomplish on its own.
 - will be reviewing how best to formally incorporate internal and external cultural equity objectives in job descriptions, annual goals, and policies. Internally, this will include a focus on formalizing mechanisms of evaluating the ways that employees contribute to, or disrupt, a healthy and equitable work environment through their job descriptions and goals. Externally, this will include exploring where mid-term cultural equity objectives can be explicitly built into work plans.
 - plan to have 100 percent of our contractors and vendors agree to uphold the tenets of our cultural equity statement by April 2021, and to have implemented strategies and criteria for

working only with vendors and contractors who have made DEI goals a priority.

- will be expending more than \$100,000 on expert consultants drawn from the field to expand the reach and impact of top-notch field practice on cultural equity, through the various newly-funded cultural equity initiatives.
- **Money:** Financing both our internal and external work on cultural equity requires financial and time resources, and as we progress deeper into trying to (1) address internal systemic inequities from office structure to web accessibility and (2) developing programs that will, over a long-term investment, fundamentally alter field systems, the investment will continue to deepen. To plan for this, we:
 - continue to seek external funds for this work. We currently have \$3.5 million in outstanding grants for various projects. We hope to particularly expand our ability to fund internal training and localized field experimentation, evaluation, and project replication.
 - are making strategic decisions about how we allocate our staff, time, and money, and where cultural equity objectives align with our larger mission- and vision-related objectives around public value, pro-arts policy, and a full creative life for all. Particularly when it comes to our digital and print communications and website, there are significant costs associated with creating fully accessible and compliant presences, so another next step is to identify or earmark funds for improvements, as well as a reasonable timeline for implementation.
 - are working actively with the board to make some amount of capital investment from Americans for the Arts' funds possible after hearing from multiple funders, including representatives of the Kresge Foundation, the Field Foundation, and the Duke Foundation, that without a demonstrated investment from our own coffers, there is a limit to how far we can generate external financing and interest.
- **Field Education:** As with our other burgeoning programming and service in this area, the past two years have required planning and fundraising, and we're now on the cusp of multiple major programs to address the full spectrum of the leadership pipeline from those still pre-career to senior executives. We're also poised to offer training on allyship, and on how to begin systems transformations on a local level to pursue cultural equity inside LAAs and producing/presenting organizations. The scope of what is required to re-educate and transform the values of a large enough percentage of the field to create a tipping point is significant. To attempt this, we:
 - are moving from the planning/funding phase to implementation on certain key initiatives, including the Arts + Cultural Equity Fellowship, the national expansion of the Diversity in Arts Leadership Internship program, and the launch of the Artists at the Community Development Table program. These map against identified areas of need in the field and will ideally provide the opportunity to develop replicable models that can improve the cultural leadership pipeline, public value of the arts as a mechanism to equity, and competency in the field.
 - plan to continue offering training related to cultural equity in both our digital and in-person field education, and to progress those trainings as the field progresses. This has been further codified in a rolling 2-year field education plan tied to specific benchmarks and competency objectives built out of the LAA Profile and other periodic surveying.

- recognize that certain of the efforts related to the way we have thought about, and assessed, the demographics of engaged speakers, writers, and representation in photographs are “step one” strategies that risk being tokenistic. We will continue to acknowledge that identity and lived experience can be important in the way we consider expertise, and that they need to be recognized for their expertise. Americans for the Arts succeeds when we expand our knowledge base and networks, and that requires a transformation of systems and practice to create events and environments where a wider set of knowledge can thrive.
- **Benchmarks and Goals:** In the first two years, we have in large part run without clear, measurable goals and benchmarks for much of the work. This is a by-product of the necessity of “building the plane while flying it,” but this process of evaluation and reporting has pinpointed why such benchmarks and goals are essential going forward. To pursue those, we:
 - are actively working on a set of measurable goals and backing strategies aimed at the five-year anniversary of the Statement in April 2021 before the end of 2018.
 - are working out a way of better benchmarking and setting specific goals related to hiring, particularly via the use of our Baseline Demographic Survey, which is now to be fielded every two years.
 - are continuing to work on centering our interpersonal values related to equity and mutual respect alongside the more traditional metrics of success to allow for a more diverse mix of hard and soft skills in staffing performance goal setting and evaluations, particularly those that help the organization achieve more equitable policies, programs, and practices.
 - plan to complete the financial inequity review process by April 2020, if not sooner, and to present a plan for the 2021 budget that begins to shift our earned revenue models and pricing structures to more fully incorporate equity.
 - will develop methods (and staff support) for more concerted coordination and better incremental, measurable, manageable metrics of progress.
 - will continue to gather more data points on specific demographics, and to connect those demographics to patterns of behavior, access, and opportunity to use research and access to knowledge to drive programming and field change.
 - Will continue, in various ways, to engage and gather information on the constituencies we’re looking to impact in the public and private sector, which is key to determining how to talk about both the arts and equity with them.
- **Communications:** Feedback from staff, the board, our membership, and the arts and culture field at large has made it clear that the work we’re doing on cultural equity is not being communicated in clear, consistent fashion—and that in the absence of that communication, people assume we are doing nothing. To remedy that, we:
 - will work to harness the organic, incidental communicating we have been doing about our efforts into more dedicated, specific, and consistent communication about Americans for the

Arts' efforts to our board, our advisory bodies, or the field at large.

- will task the staff person with coordinating a communications strategy to get our steps, progress, and learnings out there more often, as part of our commitment to realign staff to have dedicated time for this work.
- will share this report widely and transparently and engage the field in a dialogue about what we've done, what we plan to do, and how we can have continued success over time.

The past two years of work have been invigorating and challenging to all involved. We have learned a tremendous amount as a staff, through both formal education efforts and the informal by-products of doing the work, and we are excited to continue forward with these lessons, and to continue to make strides on our internal work culture, the nature of the arts and culture field overall, and the health, vibrancy, and equity of the 4,500 communities we serve. We wish to thank the Board of Directors for its continued commitment to cultural equity, and for requesting the compilation of this report. We look forward to what is to come.

Appendix

A note on lists: what follows is meant to be a relatively comprehensive list of activities, individuals, programs, services, policies, and outcomes related to cultural equity in the May 2016-August 2018 timeframe. It includes a variety of information, including example lists of individuals from various historically marginalized groups who have spoken with the field at our events. It is important to recognize that lists like this run the strong risk of giving the impression of tokenism, representationalism, and valuing demographic characteristics over expertise. We do not seek to thus further marginalize people and hope to develop better and more nuanced ways of considering who we engage, recognize, and award, and how we speak of their impact and value, going forward. That said, in our first phase of work, one area of recognized challenge had to do with basic demographic representation among the experts and luminaries who were asked to share their wisdom. We have put specific effort into remedying this inequity in representation, and we recognize that we can do better and need to be more nuanced in what and how we are tracking.

Internal.

1. Pursue cultural consciousness throughout our organization through substantive learning and formal, transparent policies.

- **The Board of Directors has driven efforts to embed cultural equity within the mission and vision of the organization more explicitly.** This has included a progression of initiatives.
 - In 2015, the Board approved organizational values including Creativity and Innovation, Diversity and Inclusion, Collaboration and Community Building, Integrity, and Access to the arts for all.
 - Over the course of 12 months leading up to April 2016, the Board Cultural Equity Taskforce, along with staff and stakeholders, created and released the Statement on Cultural Equity after unanimous adoption by the full Board of Directors.
 - In 2017, as part of the strategic planning process for 2018-2020, the Board adopted a revised vision statement that explicitly called out “healthy, vibrant, equitable communities,” and integrated equity objectives into the various goals and strategies of the plan.
- **Staff has also been actively engaged in efforts to permeate equitable values throughout the organization, as well as to create a body of work to drive field change around cultural equity.**
 - In terms of the internal work, in 2016 staff created the “Culture Committee” to talk about the cultural equity work internally and externally made up of staff members throughout the organization.
 - As a result of the first cultural assessment, the group evolved into the Americans for the Arts Learning Lab Committee, responsible for a year-round training program to help staff build diversity, equity, and inclusion skills and to foster a respectful and appreciated work environment, with topics including conflict management, understanding complex language, recognizing implicit bias and privilege.
 - At this point, all staff are actively involved in carrying forward our internal cultural equity agenda.

- Throughout 2016, the team worked with Carmen Morgan (DEI Consultant) on first cultural assessment and 2-day training for staff. A key outcome of the first cultural assessment was the creation of the Americans for the Arts Learning Lab which is a staff driven program to provide diversity, equity, inclusion and leadership programming for all staff.
 - Prior to the release of the Cultural Equity statement we had no internal DEI workshops.
 - In 2017, we had 17 staff led Learning Lab workshops with an average attendance of 25 people per lab. Eight of the labs focused on topics of DEI and 91 percent of attendees said workshops were valuable or very valuable.
 - We had at least 18 staff led Learning Lab Workshop in 2018, with 9 labs focusing on topics of DEI.
 - The Learning Labs improve the knowledge and competency of the staff on core DEI and Leadership skills.
 - On average, attendees report a 22 percent increase in their familiarity with the topic after the session.
 - 38 percent of all attendees, on average, report feeling compelled to do more research on their own after attending the session.
- **Securing funds to support staff learning.** Finding funds to support internal staff training has proven difficult, but we have now secured \$70,000 to supplement peer-to-peer learning with outside experts.
 - In 2018, we raised \$20,000 from Deutsche Bank and \$50,000 from the American Express Foundation to support ongoing staff-driven internal training work (such as the Learning Labs) around diversity, equity, inclusion, and leadership in the form of approximately 20 staff-curated programs each year with a requirement that each staff member attend at least 4 (one per quarter), as well as engagement of external experts on core topics such as conflict management, inclusive design thinking, and intra-staff communication.
 - The 2018 portion of the funds supported Justin Kerr's leadership training work, Eric Ellis' conflict management work (which took to form of a 2-day staff retreat in June), and the hiring of a design thinking expert.

2. Acknowledge and dismantle any inequities within our policies, systems, programs, and services, and report organization progress.

- **Working to prioritize equity in our vendor selection.** When searching for venues and vendors, we now research beyond price quotes to determine prospective vendors' commitment to diversity, equity, and inclusion. To facilitate this, we have added sections to our RFPs to surface relevant initiatives from prospective vendors.
- **Improving our policies and outreach related to hiring and keeping the best people.** Including the creation of a new [Employer of Choice](#) section on website that better describes Americans for the Arts culture to potential candidates and highlights the ongoing internal DEI work, the Open Door Policy, and quotations from current staff.
 - Enhanced DEI policy in latest handbook employee handbook, as well as a new policy, implemented for the first time in 2018, to allow for a comment period around proposed changes in policies and procedures.
 - In 2017, staff collaboratively drafted a new set of Staff Values and Behavior Agreements, which were adopted by all staff and have now been posted in every workstation/staff office as well in common work spaces.
 - We have implemented a stronger DEI focus in our recruitment policy to ensure a wide range of diverse candidates are brought in to be interviewed for all positions and are part

of our final pool of candidates—our version of the Rooney Rule. This has increased the demographic diversity of candidates and the richness of viewpoints and experiences on staff.

- **Improving event accessibility.** Starting in 2017, we have worked with a disability advisory committee from the field to take a variety of steps to increase the accessibility of our major level events, including:
 - Open captioning of all plenaries as well as 5 breakout sessions.
 - New guidelines for accessible PowerPoints and speaker and participant behavior, including a new Americans for the Arts policy of 100 percent microphone use in sessions.
 - Consistent consideration of wheelchairs and other accessibility devices in the design of CenterStage, the plenary ballroom, breakout rooms, excursions, and transportation, including wheelchair accessible registration and food points, wide aisles, and new questionnaires on accessibility for vendors.
 - Large-print printed programs for attendees with visual impairment.
 - Quiet room for attendees.
 - Access to nursing rooms for attendees that may be nursing.
 - Hold staff DEI/accessibility customer service training and review prior to major events.
- **Improving web accessibility.** In February 2018, Americans for the Arts added a [Web Accessibility Statement](#) to the website for digital materials and updated our processes to include steps to ensure new content posted after that date would follow 508 compliance standards. We also included information on how to request content on our website should you need it in a format to meet your needs such as braille.
 - All videos released after February 2018 include closed captions. Our Accessibility Statement allows people to request transcripts of video created before 2018 that may not be captioned.
 - We also added a feature to the main website to turn off background image in response to feedback from people with visual impairments that the busy background and transparency of some of the background blocks housing content were difficult to read.
 - We have researched with designers the implementation of adaptive PDFs to improve accessibility for the visually impaired. Without this functionality, smart devices may interpret documents in the wrong order, without important graphics, or in a format too jumbled for a visually impaired user to comprehend. We are starting with the *Cyclical Mentorship in Arts Education Leadership: Insights from Emerging and Veteran Leaders* publications.
- **Improve the legibility and accessibility of our communications, reports, and materials.** To ensure that our publications are legible and accessible to as many people as possible, we have adopted design guidelines, policies, and strategies to address various barriers to access. These include:
 - Color-blind friendly graphs and figures in research reports, such as the Creative Industries reports.
 - Make social media posts more accessible when possible (examples: use of [closed captioning](#) on in-house produced videos for social media; using [Twitter’s image description](#) feature).
 - Spanish-language translation of Americans for the Arts’ Strategic Plan, certain research initiatives such as the Arts & Economic Prosperity 5 audience intercept survey, the Arts Education “Encouraging Creativity” Series, the State Policy Pilot Program Summit Panels, the Americans for the Arts Hurricane/Disaster Relief webpages, the Arts Education Navigator e-books, and (upcoming) our Annual Report.
 - Large-print versions of program books, surveys, and materials. Virtual publications provided in a zoomable format.

- Guidelines for accessible PowerPoints are now provided to all presenters at our major events, and Americans for the Arts PowerPoint and report templates use best practice guidelines for font size, slide structure, color scheme, etc.
- We have undertaken a concerted effort to ensure that the imagery and language used in all of development communications and marketing materials represents the diversity of our stakeholders and donor family appropriately, accurately, and with sensitivity.
- **Beginning to address financial inequity in our pricing models.** Through an increase and re-allotment of organization dollars, as well as adjustments to the policies and pay models for our events and membership, we have begun work to make our programs more accessible, including:
 - An increase in the scholarship investment from Americans for the Arts, as well as efforts to pursue larger scholarship dollars from other sources.
 - Over \$150,000 distributed in scholarships since 2015 from Americans for the Arts' funds, including travel support, hotel, and registration.
 - Each year, we distribute \$35,000 in cash and provide 20 comp registrations, as well as another 15 comp registrations for the preconferences (total value \$15,000). This includes ensuring 50-state representation at the National Arts Action Summit and Arts Advocacy Day by underwriting certain participants who cannot otherwise afford to attend.
 - An additional over \$150,000 distributed in scholarships gathered from local funders since 2015.
 - A realignment of our scholarship program, made in conjunction with feedback from the field, to distribute larger scholarships (after underserved constituencies indicated that a partial scholarship was not sufficient).
 - An expansion of our scholarships to underserved communities. At this point, 14 full ride scholarships specifically to serve various underserved groups (based on race, career stage, occupation, and disability).
 - In 2017, with guidance from the Advisory Councils, we created a special scholarship fund to partially subsidize 1 member from each of the 6 advisory bodies to attend Convention.
 - To address cost inequities related to our professional membership, in 2017 we created a \$30 digital-only membership, which provides unlimited access to our online professional development resources. We intentionally did not restrict this membership level to a specific class—i.e. student, retiree, etc. To date, 494 new members have joined at this rate.
 - To ensure the ability of communities of all sizes to participate, Arts & Economic Prosperity 5 participation was provided at no charge to a geographically-diverse set of communities that were financially unable to afford the cost-sharing fee: Missoula (MT), Morgantown (WV), Burlington (VT), Lincoln (NE), Lafayette County (MS), Lafayette (LA), and Wood River Valley (ID). Overall, AEP5 had participation from all 50 states and populations ranging from 1,400 to 4 million.

3. Commit time and resources to expand more diverse leadership within our board, staff, and advisory bodies.

- **Conduct and maintain research to understand starting points and set benchmarks related to staff, board, and membership demographics.** A major first step in addressing demographic gaps in leadership was to understand where we were starting.

- In early 2018 we deployed our first [comprehensive demographic survey](#) looking at ourselves, our board, our members, and the general U.S. population. When the survey was fielded to over 7,000 members, we received 1,200 responses in the first 10 hours, and finished with a response rate of over 40 percent.
- A few takeaways, understanding that *demographics are only a single component of understanding* who we are and who we serve, and must be considered with other aspects of personality, expertise, and culture:
 - The board of directors and the staff are on-par with the U.S. population in terms of racial/ethnic diversity at about 1/3 of each group.
 - All our advisory councils except USUAF have more racial/ethnic diversity than the constituencies they represent.
 - Disability occurs at about one-third the rate of the U.S. population among the membership, and at about half the rate of the U.S. population among our board and staff.
 - Board, staff, and members are all much more educated than the general U.S. population.
 - All categories of membership except Emerging Leaders, as well as board and staff, average a higher household income than the general U.S. population.
 - Board, staff, and members all lean strongly liberal politically compared to the U.S. population.
 - Americans for the Arts members are two times as likely to vote in a federal election and 4x as likely to vote in a state/local election as the general US population.
- We have used this data to begin to craft an action plan for shifting demographics where they appear negatively discordant with the U.S. population, including the ongoing disability access work at our events.
- **Resourcing cultural equity work to support field transformation.** Since 2016, we have secured over \$1.5 million in grant dollars to underwrite cultural equity-related work within Americans for the Arts and have pending funding requests out for over \$3.5 million in additional funds.
 - Received funds include:
 - The American Express Foundation has awarded two grants totaling \$750,000 (each for a 3-year arc of work--\$300,000 2016-2018, \$450,000 2019-2021) for leadership development work that includes a cultural equity fellowship, substantial support of our ArtsU virtual learning platform, and ongoing support of our leadership/equity preconference.
 - The Joyce Foundation has awarded a \$220,000 grant to help match American Express' investment in the cultural equity fellowship.
 - The Ford Foundation has awarded \$100,000 for the first phase of work on the new Pathways to Equity initiative.
 - The Kresge Foundation has awarded \$100,000 to pilot work at the intersection of arts, health, and well-being, which will include a specific focus on health equity and access.
 - Aetna has awarded \$40,000, and PNC has awarded \$5,000 to support Private Sector Initiatives' 2018 DEI Roundtable series.
 - The Luesther T. Mertz Charitable Trust has awarded \$25,000 to support a two-year pilot extension of the Diversity in Arts Leadership work into supporting mid-career alumni of the program.
 - ConEdison has awarded \$30,000 in continued ongoing support of the Diversity in Arts Leadership internship program.

- We have also received and expended funds from the Wallace Foundation (exploring Title I national expansion), the Bush Foundation (supporting Animating Democracy and the creation of the Aesthetics Perspectives Framework), The Nathan Cummings Foundation (Aesthetics Perspectives), the California Wellness Foundation (health equity), and others totaling over \$300,000 on cultural equity-related work since 2016.
- Pending funding requests include:
 - The Monica and Philip Rosenthal Foundation is considering a \$1.2 million proposal in support of our new two-year Title I + the Arts education initiative. Through this initiative, we would work with six states to develop and implement customized tools that could support the implementation of a state-specific plan Title I + Arts plan.
 - The Ford Foundation has invited us to submit a three-year request for an additional \$2.5 million to support the next three years of work on the Pathways to Equity initiative; proposal will be considered in Q1 of 2019.

External.

4. Encourage substantive learning to build cultural consciousness and to proliferate pro-equity policies and practices by all our constituencies and audiences.

- **Encouraging the adaptation/adoption of the Statement on Cultural Equity.** One primary objective of the last two years has been to proliferate the Statement on Cultural Equity, and more broadly the idea that a guiding statement is a good place for our constituents interested in pursuing cultural equity to start.
 - Since the adoption of our Statement on Cultural Equity by the board in April 2016:
 - The main website for the Statement and associated materials has been viewed 18,147 times, including by almost 15,000 unique users.
 - The “10 Steps We Took to Create the Americans for the Arts Statement on Cultural Equity” document has been viewed 2,865 times.
 - The FAQ document on our process has been viewed over 1,200 times.
 - The list of Equity Consultants we tabulated has been accessed over 1,000 times.
 - We have received formal and informal news from over 70 local and state arts agencies who have adopted or adapted our Statement on Cultural Equity for their own work.
 - Since 2015, according to our Local Arts Agency Profile, the number of LAAs with DEI Statements has gone from 30 percent to 50 percent, with another 20 percent actively drafting such documents now.
 - Our Statement on Cultural Equity and associated work are regularly cited alongside Grantmakers in the Arts’ Racial Equity statement as being two of the documents driving awareness and dialogue in this work, including by Createequity in their overview, [“Making Sense of Cultural Equity.”](#)
 - Staff are regularly asked to speak about both our Statement on Cultural Equity and on issues of equity, diversity, and inclusion at local, state, and national conferences.

- **Deliberate engagement with stories and leaders from historically marginalized communities and/or who are experts in aspects of cultural equity.** Since 2016, we have deliberately pursued stories and examples of strong leadership from historically marginalized groups, to use our broad profile to increase the visibility of both the leaders and their work.
 - Since 2016, we have made a concerted effort to focus on cultural equity and diversity for both the speakers and content of the Annual Convention, National Arts Marketing Project Conference, and Nancy Hanks Lecture. These have included:
 - Annual Convention (examples)
 - Bryan Stevenson, founder and executive director of the Equal Justice Initiative (2017)
 - Jeff Chang, author, *We Gon' Be Alright* (2017)
 - Margie Johnson Reese, executive director, Wichita Falls Alliance for Arts and Culture and equity consultant (2017)
 - Vinitha Watson, director of ZooLabs and innovator in cultural investment (2017)
 - Marc Morial, president and CEO, National Urban League (2018)
 - Mary Anne Carter, chairman, National Endowment for the Arts (2018)
 - Tanya Aguiñiga, artist and activist (2018)
 - Itef Vita, aka DJ Cavem, activist and recording artist (2018)
 - Julie Muraco, managing partner, Praeditis (2018)
 - National Arts Marketing Project Conference (keynotes)
 - Luba Tolkachyov, co-founder and COO and Rodrigo Alanis, global strategist, Gravity, and consultants on community engagement (2017)
 - Ijeoma Oluo, author and journalist, *So You Want to Talk About Race* (2018)
 - Arts Advocacy Day and the Nancy Hanks Lecture
 - Lonnie Bunch, director of the National Museum of African American History and Culture (NMAAHC) (2018)
 - Richard D. Parsons, board member, NMAAHC and Rockefeller Foundation (2018)
 - Darren Walker, president of the Ford Foundation (2017)
 - Anna Deavere Smith, playwright and actor (2017)
 - Since 2016, concerted effort has been made to increase the breadth of demographic and viewpoint diversity at the National Arts Policy Roundtable and on the Artists Committee to ensure that policy proposals benefit from, and are informed by, as many perspectives as possible.
 - The percentage of attendees of NAPR who identify as people of color has increased year-to-year since 2015, and in 2018 the NAPR will include the largest percentage of people of color in the last five years at 39 percent. Concerted efforts are also made to pull in diverse perspectives in terms of age, political affiliation, geography, gender, religious affiliation, and the other areas outlined in the Statement on Cultural Equity.
 - As of 6/21/2018, 32 percent of the Artists Committee come from historically underrepresented demographic groups (32 percent) including Yo-Yo Ma, Lin-Manuel Miranda, and Shirin Neshat.
 - In an ongoing effort, we actively seek National Arts Award honorees and presenters from varied backgrounds, geographies, and artforms to celebrate the broadest possible version of excellence in the arts, and to showcase the power and impact of the arts on everyone.

- National Arts Awards honorees and presenters include: Mavis Staples, Ai Weiwei, Thelma Golden, Andra Day, Esparanza Spalding, Darren Walker, Raymond McGuire, Dionne Warwick, Terri Lynne Carrington, and Briana Perez.
- Since 2015, every Emerging Leader Award winner has been nominated for their work around cultural equity, and all winners have been part of historically marginalized communities, including:
 - 2015: Lara Davis, City of Seattle Office of Arts & Culture
 - 2016: Octavia Yearwood, Team Ohhh
 - 2017: Kevin Seaman, Bring Your Own Queer
 - 2018: Quanice Floyd, Arts Administrators of Color Network
- In 2017 and 2018, the Animating Democracy program at Americans for the Arts engaged in a variety of dialogues and product development that resulted in the Aesthetics Perspectives Framework. This included an extensive array of special presentations and facilitated discussions at 28 different events with 1,320 participants.
 - Americans for the Arts annual convention preconference (Denver), Equitable Investment in the Arts: Grantmaking and Beyond (approximately 90 participants)
 - Alliance of Artist Communities conference in Denver in the context of a cultural equity theme for the conference. (60 participants, October 2017)
 - American Evaluation Association, session presentation with evaluator Susannah Laramie Kidd, author of the Evaluators Companion to the framework, and evaluator/researcher, Miriam Jorgensen, Native Nations Institute, University of Arizona, Tucson (22 participants, November 2017)
 - National Performance Network, conference in San Francisco; Idea Forum exchange featuring case study of Detroit artist collective Complex Movements' (Sage Crump and ill weaver) application of the framework; exchange also featured two artist co-creators of the framework, Andrea Assaf and Mark Valdez (40 participants, December 2017)
 - Canadian Arts Summit (Banff), included in keynote, Artistic Leadership and Aesthetic Value(s), by Diane Ragsdale, (150 participants, April 2018)
 - ArtPlace Summit (Louisville, KY), Evaluation with an Arts & Culture Lens (120 participants, May 2018)
 - Theater Communications Group (St. Louis, MO) Session at annual convention facilitated by Andrea Assaf (40 participants, June 2018)
 - Philanthropy New York, arts funders and social justice funders (80 participants, March 2017)
 - Regional Arts Commission, Portland Oregon, a workshop for staff and invited other funders, educators, and cultural leaders (14 participants, October 2017)
 - Grantmakers in the Arts, session co-presented with Native Arts & Cultures Foundation, MAP Fund and artist collective, Complex Movements (60 participants, October 2017)
- In 2018, Americans for the Arts launched the inaugural Johnson Fellowship for Artists Transforming Communities. The \$65,000 award honors an individual artist who demonstrates a sustained commitment to advancing community, civic, or social change through his/her work.
 - The 2018 Fellowship was awarded to Los Angeles-based fiber/public artist, [Tanya Aguiñiga](#), whose work is currently centered on issues of the U.S./Mexican border.
 - Toward the goal of cultural equity, selections over years will reflect diversity in terms of race/ethnicity, age, ability, gender, sexual orientation, socioeconomic status, geography, citizenship status, or religion. Efforts to compose diverse

nominator and final selection panels are succeeding in identifying a strong and diverse pool of artists and ensuring culturally informed deliberation and decisions.

- In 2018:
 - 66 percent of the nominated artists were artists of color
 - 50 percent of the nominators were people of color
 - 33 percent of the final selection committee members were people of color
- **Intentionally using Americans for the Arts' various media platforms, both print and online, to proliferate stories about cultural equity and by/about demographically diverse field leaders.** In the past two years, we have made a concerted effort to more fully represent the diversity of our members, attendees, and stakeholders in the voices shared in our marketing publications, emails, and collateral.
 - Since 2016, we have worked hard to make cultural equity a perennial part of *Arts Link*, our quarterly printed publication with topical, national issues relating to diversity, equity, and inclusion. Some examples include:
 - "Every Student Succeeds Act: Setting the Stage for a New Era in Education" (Spring 2016) highlighted and explained the then-new legislation, with a specific focus on how it supported the integration of the arts into a "well-rounded education" for all.
 - "Pioneers in Our New Field: The Arts Leadership Pipeline" (Spring 2016) articulated the need for, and explored mechanisms to create, a more inclusive arts leadership pipeline.
 - "Leadership in Practice: REAL Talk in Nashville" (Spring 2016) showcased the Nashville Metropolitan Arts Commission's Racial Equity in Arts Leadership (REAL) year-long training program.
 - "A First, Humble, Necessary Step: Crafting a Statement on Cultural Equity" (Summer 2016) debuted the organization's Statement on Cultural Equity and outlined our process of drafting it. Of note: the entirety of the Summer 2016 issue of *Arts Link* focused on cultural equity and diversity—the first themed issue in *Arts Link's* history.
 - "Equity, Diversity, and Local Arts Agencies" (Summer 2016) highlighted the DEI-related findings of the 2015 Local Arts Agency Census.
 - "Leadership in Practice: Artists as Advocates for Health Equity" (Summer 2016) highlighted IDEASxLab, a Louisville-based "artist-innovation company" at the forefront of integrating arts and culture into the fight for equitable healthcare for all.
 - "Leadership in Practice: Disability Rights Take Center Stage" (Summer 2016) showcased Temple University's Institute on Disabilities and its play *A Fierce Kind of Love*, about the disability rights movement from 1968 to present.
 - "Raising Up Great Work: ArtsMemphis Receives the Robert E. Gard Award" (Fall/Winter 2016) celebrated ArtsMemphis' Community Engagement Fellows Program, the inaugural winner of the Robert E. Gard Award for Arts-Based Community Development
 - "Islam and the Arts in America Today: A Pathway to Cross-Cultural Understanding" (Fall/Winter 2016) traced the complex and sometimes troubling path Islamic artists and artforms have had to travel in the American arts field, and showcased programs working to transform the system.
 - "Leadership in Practice: Building, Diversifying, and Sustaining New Audiences" (Fall/Winter 2016) highlighted the St. Louis Regional Arts Commissions Major

Marketing Initiative, which works to build and sustain diverse arts audiences in the region.

- "Committing to the Arts: Theater for Students on the Autism Spectrum" (Fall/Winter 2016) showcased Lincoln Center Education and its work to transform the model of development for autism-friendly theatrical experiences.
- "Envisioning the Just and Vibrant City" (Fall/Winter 2016) profiled a San Francisco-based effort for the arts field to collaborate with affordable housing advocates to pursue a new funding proposition to support both.
- "The Power of Partnership: How the Arts Are Transforming Los Angeles County's Juvenile Justice System" (Spring 2017) highlighted the work of arts groups and the LA County Juvenile Justice Roundtable to integrate creative practice in youth rehabilitation programs.
- "Get to Know Us: Diversity in Our Advisory Councils" (Spring 2017) gave a rundown of the demographic diversity of our four core advisory councils, including that 24 of 50 states were represented, 40 percent of council members were people of color, 2/3rd were women, and they ranged from entry level to executive.
- "Culture is an Ocean" (Spring 2017) was a guest column from Convention keynote and author Jeff Chang in which he discussed his work using arts and culture for social justice in East Palo Alto, CA.
- "Leadership in Grantmaking: Amplifying Young Voices" (Spring 2017) advocated for the integration of youth voice in funding decisions.
- "Celebrating 25 Years of Diversity in Arts Leadership Internship Programming" (Summer 2017) celebrated and gave figures on the impact of Americans for the Arts' DIAL Internship program, including that the program had matched nearly 250 interns with over 100 arts organizations in its existence.
- "True Colors: Out Youth Theater" (Summer 2017) highlighted the True Colors program of The Theater Offensive, the longest-running LGBTQ youth theater initiative in the country.
- "The Culture of Hands: Transforming the Art of Industry into the Industry of Art" (Summer 2017) showcased three former Rust Belt cities and the ways they were using creativity to revive their formerly industrial economies.
- "Holler: 31 Days of Black Art in Columbus" (Summer 2017) talked about a 31-day event in Columbus, OH, designed to explore a variety of styles, backgrounds, and politics—all center on African American artists.
- "Diversity + Inclusion" (Summer 2017) excerpted a blog post from board member Floyd Green on the importance of inclusion in organizational policies about DEI.
- "Public Art Responding to Racial Injustice" (Fall/Winter 2017) spotlighted the Equal Justice Initiative's Memorial to Peace and Justice and other notable uses of public art to address racial injustices across the country.
- "Engaging Veterans through Creative Expression" (Fall/Winter 2017) highlighted the work of the Oklahoma Arts Council to engage the military community and veterans through arts and culture.
- "Reciprocal Leadership: From Student to Director" (Fall/Winter 2017) profiled Nicole Amri, program director of SAY Sí and a product of its arts education work.
- "A Framework for 'Good'" (Fall/Winter 2017) explained and explored the Aesthetics Perspectives Framework, which seeks to shift how grantmaking organizations evaluate excellence and distribute funds.

- “Another Side of Gentrification and Public Art” (Spring 2018) explored the impact gentrification can have on public artworks and, by extension, the social and cultural fabric of the communities the artworks were for.
- “Public Art Best Practices at Work: The Creation of the Maggie L. Walker Monument” (Spring 2018) profiled the creation of the monument to Maggie Walker, civil rights advocate, business leader, and woman of color.
- Where possible, we have made a more concerted effort to call out programs, stories, and leaders related to DEI in our social media and blog.
 - This includes social media posts on: [Women’s History Month](#), the new [Memorial to Peace and Justice](#), [museum accessibility programs](#), [Kendrick Lamar’s](#) historic Pulitzer Prize win, the [50th anniversary](#) of [Martin Luther King Jr.’s death](#), the new [Maggie L. Walker monument](#) in Richmond and the [removal of Confederate monuments](#), the historic [Obama presidential portraits](#), and many more.
 - Create an ongoing blog series focused on women arts leaders in partnership with the Executive Office, as well as hosting blog salons each year that focus on emerging leadership, diversity in leadership, cultural equity, and other related topics.
 - Actively seek a wider representation of authors and topics for ARTSblog. For example, the [2018 Emerging Leaders blog salon](#) featured all authors of color, and a post in the 2017 Arts Marketing blog salon was written by a person with disabilities who provides [accessibility services](#).
- We have leveraged some of the funds related to our Full Court Press advertising work to highlight DEI.
 - Develop and secure publication of full-page ads that highlight the Diversity in Arts Leadership intern program in national publications including *Nonprofit Quarterly*, *The Chronicle of Philanthropy*, and *Crain’s*.
 - Develop and secure publication of topic-based ads centering on special populations that include at-risk youth and veterans in national publications including *Nonprofit Quarterly*, *The Chronicle of Philanthropy*, and *Nonprofit Times*.
 - Develop and secure publication of full-page ads that feature our diverse award winners from all sectors in *Nonprofit Quarterly*, *The Chronicle of Philanthropy*, *Nonprofit Times*, *Politico*, *Roll Call*, *The Hill*, *NCSL*, *Independent Sector*, and *United States Conference of Mayors*.
- Since 2016, we have drastically increased our press releases and op-eds showcasing the broad demographic diversity of our field’s leaders, both to celebrate and amplify their success and to create more stories from which future leaders could find inspiration. These include:
 - Press Releases:
 - [May 2018](#) – Specifically highlighting speakers/panelists/honorees at Convention in Denver
 - [March 2018](#) – Showcasing Dr. Carla Hayden, Lonnie Bunch, Richard Parsons speaking at Hanks Lecture
 - [January 2018](#) – Showcasing Mayor Javier Gonzales, who was honored with the Public Leadership in the Arts award
 - [January 2018](#) – Showcasing Tanya Aguiñiga, first Johnson Fellow
 - [December 2017](#) – Specifically highlighting the demographic diversity across all councils for newly elected/re-elected members
 - [December 2017](#) – Showcasing Joyce Elliott, who was honored with the Public Leadership in the Arts award

- [May 2017](#) – Specifically highlighting speakers/panelists/honorees at Convention in San Francisco
- [March 2017](#) – Showcasing Thelma Golden and Anna Deavere Smith speaking at Hanks Lecture; Ben Vereen, Brian Stokes Mitchell, Gabrielle Ruiz featured advocates/speakers on Arts Advocacy Day
- [January 2017](#) – Specifically highlighting the demographic diversity in new members to AFTA Board
- [January 2017](#) – Showcasing Satish Hiremath, who was honored with the Public Leadership in the Arts award
- [December 2016](#) – Specifically highlighting the demographic diversity across all councils for newly elected/re-elected members
- [May 2016](#) – Announcing the Statement on Cultural Equity
- [April 2016](#) – Announcing the Statement on Cultural Equity
- [March 2016](#) – Showcasing John Maeda speaking at Hanks Lecture; Ledisi featured advocate/speaker on Arts Advocacy Day
- Op-eds:
 - [Denver Post](#) – featured examples include immigrant issues in Montezuma County; the Colorado Black Arts Movement; Su Teatro Latino theater; DJ Cavem.
 - [Argus Leader](#) – features the Cheyenne River Reservations’ Lakota people and the value of the arts to them.
 - [Santa Fe New Mexican](#) – mentions traditions of Native American and Hispanic art and architecture
 - [Macon Telegraph](#) – in honor of Black History Month, Abel Lopez co-authors piece on rich tradition of creativity and culture that African Americans have brought and bring to our communities.
 - Also partnered with Rhodessa Jones for an op-ed in the *San Francisco Chronicle* on the topic of activism and arts support.
- Huffington Posts:
 - [Valuing Artists; December 2017](#) – featured Theaster Gates; specifically calls out Board members Vijay Gupta, Brian Stokes Mitchell, Abel Lopez.
 - [Supporting Veterans; November 2017](#) – featured Air Force veteran Sanjanette Scott
 - [Civic Dialogue; October 2017](#) – featured Detroit journalist Aaron Foley
 - [Arts and Veterans; July 2017](#) – featured Master Sergeant Crystalann Duarte’s art quilts
 - [Government Support; May 2017](#) – featured rural Appalachian town and “Challenge America” grantees
 - [Arts Education, September 2016](#) – featured student, Antonio Martin, who gave speech and introduced President Obama
 - [For the Love of It, July 2016](#) – featured Vijay Gupta
 - [Cultural Equity Statement, May 2016](#) – general cultural equity; cultural equity statement and mentions of Abel Lopez and Margie Reese; featured Marcus Shelby; mentions of Floyd Green and Edgar Smith.
 - [Corporate America, April 2016](#) – mentions of Edgar Smith, Satya Nadella, Jorge Pérez
 - [Macro Trends, February 2016](#) – attention to racial equity in the arts and arts organizations is growing nationwide, and how.

- **An increased focus both on educating the field overall about issues related to cultural equity, and on impacting a broader and more diverse group of consumers of our field education programs.** Field education is one of the primary roles Americans for the Arts serves, whether through our national training programs such as the National Arts Action Summit and Arts Advocacy Day, Annual Convention, and the National Arts Marketing Project Conference, our live regional and local training programs, or our virtual field education through ArtsU. In all venues, cultural equity has been moved to the center in both content and intended audience.
 - National training programs.
 - Collectively, AAD, Convention, and the NAMP Conference serve nearly 2,500 people each year and offer points of major impact on our constituents.
 - The steady focus on cultural equity has driven field awareness and activity. As one Convention attendee noted:
 - “I knew I needed to do this equity work but didn’t have a clue where and how to begin...The momentum [of Convention] has carried me through and given me the courage to ask hard questions, begin conversations in the community, embrace discomfort and press through. I would have never made this a priority if AFTA hadn’t made it a priority. Thank you!”
 - We have shifted and consistently focused programming on cultural equity in terms of both topics and panelist representation.
 - At least five Convention sessions each year for the last 3 years have explicitly focused on various areas of equity.
 - In 2018, for the first time, we created an Arts Administrators of Color Affinity Group specifically to provide a safe space for our attendees of color to discuss their work, which was attended by over 70 people and was viewed extremely positively by attendees.
 - In 2016, we created the Robert E. Gard Award, which specifically celebrates work at the intersection of the arts and community life, the majority of which are projects working with historically marginalized populations. The award is announced each year in a Convention plenary.
 - Since 2015, we have produced a cultural equity-related preconference each year at Convention, training over 400 people at this point. In 2019, we will be partnering with the Intercultural Leadership Institute (NALAC, Alternate Roots, Pa’i Foundation, First Peoples’ Fund) to develop a new preconference on intercultural leadership.
 - In 2018, Arts Advocacy introduced two new components focused on cultural equity during their programming: a lunch program built around the Maggie L. Walker Monument Story and a well-received, and quite popular, breakout session called “Connecting Diversity, Equity, and Inclusion Values to Public Policies.”
 - We have worked hard to increase racial, age, ability, and political representation on both the plenary stage and breakouts.
 - A no-all-white-panels rule that has meant an increase in the number of ALAANA panelists, and 95 percent of sessions (including all four plenary sessions—two of which were entirely ALAANA panelists and moderators) including at least 1, and sometimes as many as 4, people of color.
 - We have also focused on incorporating youth and very young professionals, panelists with disabilities (with a focus on having them

... speak as experts on something other than disability), and geographic diversity.

- Live regional and local trainings.
 - Each year, Americans for the Arts produces more than 100 regional trainings—in-person workshops that reached over 8,000 people throughout the United States.
 - Starting in 2016, Americans for the Arts was commissioned by the Pennsylvania Council on the Arts for a 4-year, \$900,000 sit-down project to work specifically with rural and culturally specific arts organizations in the state on a prolonged marketing and audience development project. To date, the project has done deep training with over 30 organizations, with two more classes to come.
- Virtual field education (ArtsU).
 - We have raised \$750,000 since 2016 (American Express) to support ongoing digital and regional training programs, with a specific focus on trainings around equity, community development, leadership, and systemic change. Includes support for our equitable investment preconference in 2018, as well as future equity/leadership focused preconferences in 2019 and 2020.
 - Since 2016, 29 field education programs have been held on ArtsU around DEI concepts. Subjects include engaging with less traditional audiences, building equitable programs, creating equitable arts education programs (specifically engaging LGBTQ, native, students with autism). These 29 programs have collectively educated over 1,000 people.
 - Since 2016, ArtsU has seen a 750 percent increase in number of users, to over 2,000 each year. ArtsU’s digital interface has been specifically designed to lower barriers to participation and uptake of content for those who cannot attend in-person events.
 - In terms of geography, ArtsU registered users come from every state in the United States plus Washington, DC, Puerto Rico, and 10 Canadian territories.
 - In terms of organizational affiliation, the 2,081 ArtsU registered users represent 2,249 organizations, with a good percentage working at multiple institutions.

5. Improve the cultural leadership pipeline by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.

- **New and existing programs and services supporting cultural equity.** Since 2016, Americans for the arts has created and supported a variety of programs and services (both new and extant) to improve the cultural leadership pipeline and cultural equity generally. These include:
 - Annual Convention. A concerted effort in marketing, programming, and outreach has meant a diversifying of our Convention audience.
 - The percentage of attendees who identify as white has trended downward by almost 15 percent since 2013, although the exact percentage fluctuates depending on the demographics of the host city, which contributes about 25 percent of total attendance in any given year.
 - The percentage identifying as Democrats (our dominant group) has also declined by about 10 percent.
 - The percentage of the attendees who identify as women has *increased* by 6 percent.
 - The percentage of people with disabilities has quintupled from 2 percent to 10 percent.

- More people without advanced degrees are attending.
- An increasing number of attendees are under the age of 44.
- One 35-year-old attendee with disabilities recently sent this comment: “Prior to attending the Convention, I questioned whether I was making the right move by pursuing a career in the arts. After attending, I feel incredibly confident that this will be the right field of work for me.”
- Diversity in Arts Leadership (DIAL) Internship Program. This 26-year-old program has impacted more than 300 college students of color interested in going into the arts. We are now planning a national multi-year expansion starting in 2019 to bring DIAL to 6 new cities by 2021.
 - For the 25th anniversary year, we researched past participants to understand the impact of the program on the interns and arts organizations. Some findings:
 - 48 percent of DIAL alumni have careers in the arts.
 - 39 percent are managers or above.
 - 98 percent of alumni said DIAL was influential in their careers.
 - One alumnus said: “Before I began DIAL, as a black woman interested in pursuing a career in the arts, there did not appear to be a career track to follow. Now, I have the connections and confidence to move into an arts career with the necessary tools at my disposal. I connected with so many arts professionals, particularly those of color, who were eager to offer advice.”
- DIAL Mid-Career Mentorship Program. Research demonstrated a need for ongoing training and support of arts administrators of color, which resulted in the creation of a 2-year pilot program called the DIAL Mid-Career Mentorship Program. Twenty-five mid-career arts administrators received supplemental training and a 6-month professional mentorship.
- National Initiative for Arts and Health in the Military and Creative Forces®. In addition to the general fact that active service members and veterans are an underserved population, NIAHM and our ongoing work with the National Endowment for the Arts’ Creative Forces®: NEA Military Healing Arts Network have engaged equity in a variety of ways.
 - Programs reach veterans of all ages, wars, and conflicts, dating back to WWII.
 - Women Veterans and issues including recognition of service, VA Healthcare, Military Sexual Trauma (healing through the arts).
 - Veterans in rural areas (via VA Telehealth programs for art and music therapy)
 - Minority Veterans: partnerships with Minority Veterans of America (serving LGBTQ, people of color, religious minorities, and women) and the VA Center for Minority Veterans. We also take part in the Annual Native American Veterans Gathering in Illinois.
 - VA Project: 55 new community partnerships that engaged 1,764 veterans in arts and humanities programs.
- Equitable Investment. The inequities of the arts field’s current financial (grants, contracts) and non-financial (time, space, staff) investments is a top issue of concern for the field, and an area where there is not a lot of good practice to replicate.
 - In May 2017, Animating Democracy released the Aesthetic Perspectives Framework to enhance understanding, description, and evaluation of creative work at the intersection of arts and community development, civic engagement, and justice. The framework aims to: elevate aesthetics, address inequity resulting from historical domination of Euro-American aesthetic standards, expand criteria for assessing civically and socially engaged art, and promote deeper appreciation

for the rigor required for such work. This work was created with over \$100,000 in granted funds from the Nathan Cummings Foundation and the Hemera Foundation.

- In conjunction with that work, Animating Democracy began developing the Equity 360: Grantmaking training framework, which has now been incorporated into this larger portfolio of Equitable Investment.
- In 2018, we raised \$100,000 from the Ford Foundation to conduct research on LAA investment/grantmaking practice and where/how equity is engaged, to hold a preconference in from of the 2018 Convention to test teaching methodologies and learn from the field, and to deliver two research reports designed to form a backbone for future work.
- Arts + Social Impact. Social Impact is ultimately about placing health, vibrancy, and equity of a community at the center of the value proposition about the arts.
 - We raised \$200,000 from the Kresge and Mellon Foundations, plus a variety of funds underwriting specific intersections like arts & health (California Wellness, Aetna, etc.) to create two pieces of work. The first is the Arts + Social Impact Explorer, which articulates how the arts can be central to community transformation, and which centers equity. The second is an ongoing research pilot project looking at the intersection of arts, health, and well-being, with a specific focus on health equity.
- Artist at the Community Development Table. The integration of artists into community development processes lowers barriers to participation, increases access and transparency, and improves the likelihood that the project will be developed equitably.
 - We raised \$600,000 from the Mellon Foundation to do a variety of artist integration into our events, as well as to develop a first-of-its-kind training program to train LAAs and the artists they serve on community development/engagement practice, with a focus on equitable community development and a broad-spectrum of participants.
- Arts + Cultural Equity Fellowship. Improving the system requires simultaneously training the rising leaders within the system and working with organizations to transform inequitable systems and practices.
 - We raised \$320,000 from the Joyce Foundation and the American Express Foundation to develop and launch the Arts + Cultural Equity Fellowship program in the greater Great Lakes Region in late 2018.
 - This project will serve 6 major cities in that region and is designed to not only support training of the fellows, but transformation of the organizations in which they work.
- Network Expansion. With an eye towards expanding representation and access to information by our membership, since 2016 we have developed five new networks, each with aims including geographic reach and the ability to identify and deliver more specific services. They are:
 - The Mid-Career Leaders Network.
 - The Rural Arts Network.
 - The County Arts Network.
 - The Local Arts Education Network.
 - The State Education Policy Network.

6. Generate and aggregate quantitative and qualitative research related to equity to make incremental, measurable progress towards cultural equity more visible.

- **Generating new data and incorporating DEI into current data practices.** Internally, we have created new research projects (like “Baseline Demographics of the Local Arts Agency Field”) specifically around DEI and have also adapted other ongoing research projects.
 - Standardizing the integration of demographic questions. Since 2016, we have worked to standardize and consistently integrate questions about demographics that are inclusive and more thoroughly identify participant demographics. This has included integration into internal event evaluation surveys, registration forms, session/speaker/nomination solicitations, etc.
 - Because of this integration, in 2018 we were able to identify anomalous (slower-than-usual) buying behavior by emerging leaders for the Annual Convention and develop a specific, immediate outreach campaign that positively impact the trajectory.
 - In addition to geography, political affiliation, age, education, and gender, the latest iteration of the Public Opinion Poll incorporates an analysis by race (white vs. people of color)—a first step to more accurately understanding differences in opinions based on demographics and a way of more accurately reporting.
 - The 2018 Profile of Local Arts Agencies Survey (formerly the LAA Census) collects detailed information about diversity and equity policies of staff, board, and programming as part of the core module that will be deployed each year. In addition, the 2018 edition of the Profile included a specific module on Equitable Investment practices by Local Arts Agencies.
 - Some core findings include:
 - 73 percent of LAA respondents track any sort of demographic information.
 - 91 percent of respondent LAAs collect some form of information to evaluate the impact of their work.
 - 69 percent of respondent LAAs have or are in the process of adopting some sort of guiding statement related to diversity, equity, and inclusion.
 - 46 percent of respondent LAAs mandated consideration of any specific demographic diversity through written guidelines.
 - 48 percent of respondent LAAs with a formal or informal DEI policy indicated that the policy directly impacts the organization’s spending/expenditures.
 - 83 percent of respondent LAAs provide some form of direct financial investment.
 - More than 50 percent of respondent LAAs provide direct or indirect support to non-501c3 organizations, just under 50 percent directly or indirectly support intermediary organizations, and 55 percent provide direct or indirect support to arts-based programming by non-arts entities.
 - 75 percent of respondent LAAs provide some form of non-financial support/investment into the community.
 - 28 percent of respondent LAAs said their non-financial investment efforts were explicitly driven by DEI objectives, and 26 percent indicated that they believed these investments were more likely to reach underserved constituents than other work of the agency.

- 49 percent of respondent LAAs conduct some form of program to educate constituents/community members on issues of diversity, equity, and inclusion.
- 40 percent of respondent LAAs tie some or all their funding investment to DEI objectives.
- 82 percent of respondent LAAs have made some effort to increase access to their programs and/or resources in the past 2 years.
- 81 percent of respondent LAAs take special actions (like gathering input or engaging the intended community, co-building, or giving over control) when distributing funds to historically under-represented communities
- 73 percent of respondent LAAs take some action to attempt to address implicit bias in grantmaking.
- In conjunction with our expanded portfolio of work around the creative economy (a disproportionate number of historically underrepresented artists choose to step away from the non-profit structure), Americans for the Arts utilized \$100,000 to again generate annual Creative Industry reports for all 11,000 communities in the country and posted them online for public use.
- The Baseline Demographic Survey of the Local Arts Field, which we fielded for the first time in 2017, will become a bi-annual survey to provide both Americans for the Arts and the field with meaningful, regular updates on our demographics. Simply pulling forward questions about race or sexual identity used by the federal government—many of which are rife with institutional bias and marginalize portions of the population—would fail to provide relevant diversity data and disenfranchise portions of our membership. To address that, we set existing standards aside, studied surveys used by a range of progressive associations and researchers, and built a demographic survey that is highly inclusive and forward-looking and now serves as a model about how these questions can be asked by others.
 - See page 5 of this document for details on internal AFTA and board numbers.
 - In terms of the field, some core findings:
 - The overall membership is about 10 percent whiter than the general US population.
 - The membership skews 12 years older than the general population.
 - People with disabilities make up 6 percent of the membership, versus 18 percent of the total U.S. population. Conversely, 18 percent of the membership identifies as LGBTQIA versus 6 percent of the total U.S. population.
 - Over half of the membership (54 percent) has a Master’s or Doctorate degree, compared to just 10 percent of the general population.
 - 49 percent of the membership has an annual household income of \$100,000 or more, versus 26 percent of the general population.
 - Three-quarters of the membership are affiliated with the Democrat party versus 35 percent of the U.S. population.
 - 42 percent of members are non-religious, versus 23 percent of the general population.
 - Three-quarters of the membership identify as female, versus 51 percent of the U.S. population.
 - 1 percent of the membership is either active duty military or a veteran, versus just over 7 percent of the U.S. population.

- The most recent edition of the Business Contributions to the Arts Survey began tracking trends on how businesses are partnering with the arts to engage with diverse communities internally and externally.
- In autumn 2018, we will conduct the third edition of the Local Arts Agency Salary & Compensation Field Study, five years after the 2013 edition. We will survey the whole range of staff positions at LAAs, and for the first time will use our full suite of demographic questions to analyze staff positions and compensation by race, gender, age, education, and other demographic categories. This will allow a much more nuanced picture of how the field stands currently as well as the ability to identify where professional development opportunities can be targeted (in the 2013 survey, for example, 92 percent of executive directors were white; three-quarters were women—but the highest paid were men).
- **Commissioning new types of research projects that center equity.** In addition to our primary research in-house, we also have begun commissioning research projects that center equity from some of the top researchers in the field, including Topos Partnership and Metris Consulting.
 - With Kresge Foundation funds, we have commissioned a study that involves a literature review on the current state of research on arts and healing, followed by a field test to explore what messages involving the arts’ relationship with health and wellness have the most resonance. As part of this process, we have been led by Metris Consulting through an “equity reflection” process in terms of design and have health equity as a core area of messaging to explore.
- **Sharing and proliferating research from the field.**
 - In addition to the annual Research Round-Up at the Annual Convention, which shares all aspects of research from the previous year, we have also implemented a second Round-Up that centers on equity and social impact, where we have showcased work from our local arts agency partners, foundations, and others.

7. Advocate for public and private-sector policy that promotes cultural equity.

- **Pursuing public sector pro-arts, pro-equity policy development through both direct action and training the field.** Our Government Affairs department, as well as the Arts Action Fund team, have spearheaded work to stake out specific policy positions for ourselves, pursue policy change in legislation, and ensure an educated field in terms of policy and advocacy.
 - **Americans for the Arts Policy Statements.** Beginning in January of 2017, a team began to meet approximately weekly under the heading of “Political Response.” This team, made up of representatives from across the organization, has, among other tasks, developed a set of policy statements, many of which directly or indirectly pursue pro-equity policy goals for the arts. Examples include:
 - [“Statement on the Arts and Immigration,”](#) in which a case is laid out opposing policies to limit the free exchange of art, artists and ideas based on nationality, faith, race, age or ability.
 - [“Statement on Arts Education in Public Schools,”](#) in which a case is laid out steadfastly supporting public schools and federal, state, and local policies that enable the pursuit of equity in access to arts education for all.
 - [“Statement on Arts and The Affordable Care Act,”](#) in which a case is laid out advocating for artists and creative workers to be able to acquire and maintain affordable health insurance.
 - [“Statement on the Intersection of the Arts, History, and Community Dialogue,”](#) in which, in the aftermath of the tragic events in Charlottesville, VA, a case is laid out

- against racism, bigotry, and hatred and in favor of ongoing community dialogue about the role of public art and monuments in telling the community's story.
- ["Statement on the Arts and the Recovery of Communities After Disasters,"](#) in which a case is made for government agencies to recognize the crucial role of creative workers and cultural assets in the distribution of disaster relief and recovery funds and support.
 - **Pursuing policy change in legislation.** On a set of core issues, Americans for the Arts continues to stake out positions that are simultaneously pro-arts and pro-equity. Positions include:
 - **Tax:** In particular, that shifts in tax law will make it more difficult/less advantageous for middle-income earners to get a deduction for charitable giving. Of note: the number of American households who made a charitable donation in 2017 is 10 percentage points lower than in 2000, despite new records of total overall giving for the year.
 - **Immigration:** In particular, opposition to policies that limit the free exchange of art, artists, and ideas based on nationality, faith, race, age or ability. Americans for the Arts joined an amicus brief to the Supreme Court to that effect.
 - **Arts Education:** We've successfully lobbied for continued funding for the federal arts education grant program (\$29 mil), which provides funds to schools with large numbers of "Title I Disadvantaged Students." At the state level we've been leading effort to increase the inclusion of arts education as a strategy to accomplish Title I objectives such as increasing achievement, parental engagement, and safer schools.
 - **Ensuring an educated field in terms of policy and advocacy.** Through both training initiatives and a concerted effort to promote a diverse slate of speakers and award winners from both sides of the aisle, we have sought to closely link pro-arts policies with policies that center in equitable treatment of all. This has included:
 - Drafting, and helping ensure adoption of, the following resolutions by the US Conference of Mayors in 2018:
 - [Supporting Cultural Equity](#)
 - [Arts and Business Partnerships Promoting Diversity, Equity, and Inclusion](#)
 - Providing Public Leadership in the Arts awards to the following recipients: Mayor Javier Gonzales of Santa Fe, Mayor Satish Hiremath of Oro Valley, AZ, State Senator Joyce Elliott of Arkansas, and Pitbull.
 - Providing free, customized training to members of the National Association of Latino Arts and Culture's Advocacy Institute twice each year.
 - Advocating for NEA funding of \$10+ million for underserved populations.
 - Ensuring representation by historically underrepresented groups at both major national Conventions and during Arts Advocacy Day:
 - [RNC in Cleveland:](#) Akram Boutros and Lt. Gov Sanchez of NM
 - [DNC in Philadelphia:](#) Mayor Cabaldon of West Sacramento and Ben Vereen
 - Arts Advocacy Celebrities: [Lin-Manuel Miranda](#) for the #SAVEtheNEA and #SAVEtheNEH campaigns; [Kal Penn and Lin-Manuel Miranda](#) on Dot Mic PSA; [Brian Stokes Mitchell](#) at AAD 2017; [Gabrielle Ruiz](#) at AAD 2017

- **Since 2012, the Arts Education Program at Americans for the Arts has been working to realize a vision of equity** in access to arts education for America’s learners. The program has operated through a strategic plan which pursued education policy reform anchored in equitable distribution of monies and policy guidance to states and local education agencies to enhance the arts as a meaningful pathway to achieving broader educational goals. Additionally, field education efforts were built around training a diverse cohort of local leaders to be grassroots advocates at the local, state, and federal levels of government.
 - Since the publication of the Americans for the Arts’ Statement on Cultural Equity, the Arts Education Program has further developed these two goals through efforts to broaden its policy pursuits and more inclusively pursue leadership development.
 - The number of federal and state policy issues pursued increased. Beginning in 2016, we increased efforts to pursue a policy pathway in Title I, which provides additional resources to America’s most vulnerable communities, at both federal and state levels. Additionally, Americans for the Arts has joined national partnerships and produced policy documents and trainings focused on marginalized groups of young people, including youth who are involved with the justice system, students with disabilities, and the like.
 - Since 2017, the Arts Education Speakers Bureau has trained over 12,000 grassroots advocates in all 50 states. The majority of participants in programs were female (72%), were educated above a bachelor’s degree (57%), were almost a quarter non-white (23%), and many (8%) have a disability. A concerted effort to hold trainings in more rural areas of the country is underway in 2018-19.
 - On digital platforms, such as ArtsU and the Arts Education Navigator, we have aggregated numerous tools and resources and produced several webinars on marginalized groups of youth and how the arts can be a strategy for their success: LGBTQ youth, youth who are incarcerated, students with disabilities, and those on the autism spectrum. This was a focus of the professional development offered as part of National Arts in Education Week 2017.
 - In order to move from theory to practice, in terms of leadership development, the Arts Education Program conducted over 3 years of study on what it means to be an arts education leader. After the second year, the research design was altered to specifically explore strategies to broaden and diversify the leadership pipeline in arts education (where an average of 94% of arts education leaders identify as white).
 - A new element of the research initiative was conducted from 2017-18, producing a toolkit entitled “Cyclical Mentorship in Arts Education Leadership” specifically focusing in cultural equity. This informed the development of a leadership framework, which was released in December 2018; “12 Core Competencies of an Arts Education Leader.” Through this framework, racial justice and cultural equity have been integrated into the curricula and remain a core element of the Program’s policy and advocacy efforts.
- **Educating business leaders, private philanthropy, and those who work with them about the arts and cultural equity.** Utilizing both field education and communications strategies, the Private Sector Initiatives department has begun to engage various private sector audiences in dialogues about cultural equity, the arts, and good business practices.
 - **Business Roundtables on Leveraging the Arts to Address Diversity, Equity and Inclusion.** To greater leverage arts-based partnerships to help businesses move the needle on achieving both their internal and external diversity, equity, and inclusion goals, the PSI team hosted a series of Business Roundtable conversations.

- In October 2017, we hosted a Business Roundtable in NYC where 50 business leaders from across the country engaged in a conversation on how the arts leverage DEI in the workplace.
- In 2018, we launched the new initiative, *Leveraging the Arts to Address Diversity, Equity and Inclusion in the Workplace and the Community* which includes a series of four Business Roundtables in Phoenix, Philadelphia, Jacksonville and NYC supported by Aetna. The goal of these Roundtables is to:
 - Educate business decisionmakers throughout the United States on the role the arts can play in advancing corporate goals around diversity, equity, and inclusion (DEI) and the role businesses can play in advancing the DEI goals of arts organizations and the community.
 - Create new resources and training materials to help prepare arts organizations and artists to be more effective partners to the business community in advancing DEI goals.
 - Showcase innovative arts-based partnerships that are moving the needle on advancing business and arts specific DEI goals
- Coming out of these Roundtables, PSI will be creating resources including toolkits, webinars and blogs to train arts organizations and businesses to engage in this work across the country.
- **Ongoing highlighting of private sector best practices and success stories related to equity.** Through news items, blog posts, and integration into professional development events, we've made concerted effort to keep this arts-equity connection on the minds of business leaders and those who work with them. Examples include:
 - Blog posts and articles such as:
 - <http://www.partnershipmovement.org/news/diversity/>
 - <http://www.partnershipmovement.org/success-stories/diversity/>
 - ArtsBlog series in March 2017: <http://www.partnershipmovement.org/news/p/corporate-diversity-artsblog-series/>
 - pARTnership Movement essay on diversity released in 2016: https://www.americansforthearts.org/sites/default/files/PMEssay_Diversity_TeamBuilding.pdf
 - Convention sessions in 2017 and 2018 on the integration of the arts into corporate DEI practices.
- **The nurturing of ongoing networks and communities of practice at the intersection of private sector policy, the arts, and equity.** By both maintaining and supporting existing networks, and sparking new gatherings, we have worked to provide communities where members can learn best practices from, and support, each other. Examples include:
 - **United Arts Funds:** Provide best practices, program sharing and resources to United Arts Funds as they evolve towards more equitable grantmaking. This was the main theme for the 2017 United Arts Fund retreat that ArtsWave hosted in Cincinnati and has been part of ongoing retreats, conference calls and discussions.
 - **Community Foundations:** Lead discussions with arts program officers at community foundations to support their evolution towards more equitable grantmaking. A recent conversation highlighted best practices in equitable grantmaking from community foundations in Seattle, San Francisco, Chicago and Detroit.

- **BCA 10:** In 2017, added criteria in our judging process to consider how companies are partnering with the arts to address diversity, equity and inclusion internally and externally. Highlighting these practices in BCA 10 profiles and success stories.