LA COUNTY ARTS REPORT

CULTURAL EQUITY & INCLUSION INITIATIVE

Los Angeles County Arts Commission

APRIL 2017

Strengthening Diversity, Equity and Inclusion in the Arts and Culture Sector for All Los Angeles County Residents

Photo courtesy A Window Between Worlds

"Given that Los Angeles is arguably the most diverse County in the country, as well as the creative capital of the nation, the Los Angeles County Arts Commission should play a leadership role in implementing model programs and leading discussions about how to ensure that arts organizations appropriately reflect the diversity of our communities..."

—Resolution by Supervisors Hilda L. Solis and Mark Ridley Thomas
November 10, 2015

ACKNOWLEDGEMENTS

THIS REPORT IS THE CULMINATION OF 18 MONTHS OF WORK AND REFLECTS THE IDEAS AND INPUT OF MANY PEOPLE ACROSS LOS ANGELES COUNTY. BY DESIGN, THIS REPORT REFLECTS THE VISION AND VALUES OF THE CULTURAL EQUITY AND INCLUSION INITIATIVE (CEII) PROCESS.

Many diverse voices have been incorporated, including members of the Advisory Committee as well as participants in the Town Halls and Working Groups. Their numbers are so great that we cannot list all of them here. We are grateful for their time and the thoughtful insights they shared. We are confident that this report offers workable strategies for how to intertwine the goals of achieving diversity, equity, inclusion and access so that all residents and all communities in LA County can experience the benefits of the arts.

As with any significant product emerging from an inclusive public process as ambitious and forward-thinking as this one, the process of collecting and distilling their wisdom into a coherent and readable narrative was led by a number of key individuals whose time, energy, and commitment to the CEII process and vision must be acknowledged.

With gratitude,

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"...the aspiration for equity has galvanized communities, advocates, government leaders, organizers, scholars, business leaders and philanthropists to rethink priorities, refocus strategies, and forge new partnerships to create a more equitable nation. There is growing consensus that equity is a win for everyone, not a zero-sum game, and it is essential for prosperity as America bolts toward becoming a majority people of color."[1]

—Angela Glover Blackwell, Chief Executive Officer, PolicyLink

CEII Town Hall. Photo by Gennia Cui.

[1] Blackwell, A.G. (2016). *Equity Is...* Retrieved from *http://putnam-consulting.com/philanthropy-411-blog/equity-is*.

EXECUTIVE SUMMARY

THE BENEFITS OF THE ARTS ARE MANY, AND EVERYONE DESERVES TO HAVE EQUAL ACCESS TO THEM. FROM ARTS EDUCATION FOR YOUNG PEOPLE TO ARTS PROGRAMMING FOR SENIOR CITIZENS, THE ARTS HAVE BEEN PROVEN TO MAKE INDIVIDUAL LIVES BETTER AND TO STRENGTHEN COMMUNITIES.

The Arts improve health and well-being, and they improve cognitive skills. Even more, the arts can bring people together across demographic, economic and social lines. They are places where people can both see and express themselves, their communities and their cultures in public performances and exhibitions. The arts also offer important career and leadership opportunities.

In a County as ethnically and culturally diverse as well as geographically sprawling as Los Angeles, what can be done to ensure that all the benefits of, and opportunities provided by, the arts are available and accessible to all residents, no matter who they are or where they live? This includes everything from jobs and serving on boards of directors, to improvements in health and education, to reflective and illuminating content and programming. This question is at the heart of the Cultural Equity and Inclusion Initiative (CEII).

While Los Angeles County has invested in arts and culture for more than a century, there are concerns that all County residents do not have equal and meaningful access to the arts and the benefits they provide.

In November 2015, Los Angeles County Supervisors Hilda Solis and Mark Ridley-Thomas introduced a resolution that was unanimously passed by the Board of Supervisors, directing the Los Angeles County Arts Commission to conduct "a constructive County-wide conversation about ways to improve diversity in cultural organizations" for all LA County residents. The Board specifically directed the Arts Commission to focus on four key target areas: Boards of Directors, Staffing, Audience/Participants, and Programming. To this the Arts Commission added a fifth: Artists/Creators.

In addition to being a national leader in arts and culture, LA County is one of the largest and most diverse counties in the United States. The population of LA County has been majority "people of color" since the late 1980s. According to the U.S. Census Bureau[2], 48 percent of residents are Latino or Hispanic, 14 percent are Asian or Pacific Islander, 8 percent are African American, 1 percent are Native American, Alaska Native or Other, and 2 percent are Two or More Races. The remaining 27 percent are White.

From Diversity to Inclusion

Data collected about the arts and culture workforce as part of the CEII process show there is much work to be done. The work that arts institutions funded by the County have already done toward greater diversity constitutes a strong base to build upon, but there is a growing recognition that it is necessary to move beyond simple measures of diversity to address deeper issues of cultural equity, inclusion and access in the arts. Lack of diversity, equity, inclusion and access may not be intentional, but may be due to a lack of priority within an organization, or simply continuing past practices without considering their full effects. In passing the CEII resolution, the LA County Board of Supervisors has created a historic opportunity to maximize LA County assets including the institutions it funds, the wider arts ecology throughout LA County, and the diversity and creativity of its residents, to improve lives and communities for all.

[2] Data from 2014.

For most people, "diversity" first brings to mind concepts of race and ethnicity. However, the term includes other important areas of diversity such as socio-economic status and gender, and people experience them as intersectional rather than separated and hierarchical. In LA County, for example, 19 percent of LA County residents live at or below the poverty line

- **14 percent are unemployed or under-employed**
- **56 percent speak a language other than English at home**
- **6 percent report they are living with a disability**
- **51 percent are women**

Today, the arts ecology of LA County includes major cultural institutions, nonprofit arts organizations of all disciplines and sizes, and private businesses. In passing the CEII resolution, the Board of Supervisors committed itself to being at the forefront of a national conversation about how arts and cultural organizations can and should reflect and embrace diversity in all the ways it is experienced and understood, in all communities across LA County.

To conduct the CEII initiative, the Arts Commission engaged in a comprehensive series of strategies that included

- An Advisory Committee reflecting diversity in race and ethnicity, socio-economic background, gender, age, physical ability, LGBTQ status, arts discipline and geography across LA County, led by three Co-Chairs who are leaders in the LA County arts ecology,
- Fourteen Town Hall meetings in locations across LA County where 650 participants shared their experiences and ideas for improving cultural equity and inclusion in the arts,
- Working Groups formed around each of the five key target areas that honed ideas that emerged through the town hall process into formal recommendations,
- The first-ever survey of arts organizations across LA County to measure the diversity of boards, staff, volunteers and contractors,
- Consultation with peers in New York and other cities to identify best practices in diversity, cultural equity and inclusion in the arts,

- Opportunities for the public to share their ideas anonymously, through an artist-led project,
- A literature review that showed the current state of knowledge and conditions in the field, and
- Input from other LA County cultural institutions as well as local arts funders.

Through this process 13 actionable recommendations to improve cultural equity and inclusion in the arts emerged. These recommendations open the doors to resources and promote tools that can break down barriers of exclusion in a way that fosters and promotes arts and culture – as well as the benefits they provide – for all residents of LA County.

Some of these recommendations build on work already being carried out by the LA County Arts Commission or other County institutions; others would constitute new initiatives. Some build on existing partnerships with non-County organizations, while others would create new partnerships. All of the recommendations presented in this report are conceptual, and will require further development for implementation. Although each recommendation is presented according to the working group that developed it, almost all would impact more than one of the issues the Board of Supervisors identified as priorities for the CEII initiative. Fuller details on each recommendation presented here in the Executive Summary can be found in the Recommendations section of the full report.

RECOMMENDATION FROM THE CEII CO-CHAIRS

Full details on each of these recommendations begins on page 56.

1. Los Angeles County Cultural Policy

Establish a cultural policy for LA County with concrete elements focused on equity, diversity, inclusion and access that would solidify the gains made through the CEII process and recommendations, and will serve as a road map for how all LA County departments can contribute to cultural life. This cultural policy would position LA County as a national arts leader in advancing cultural equity and inclusion in every sector of our civic lives.

RECOMMENDATION FROM THE BOARDS OF DIRECTORS WORKING GROUP

2. Inclusive Language, Policies and Infrastructure to Recruit and Retain Diverse Staff and Boards in LA County Arts and Cultural Organizations

Initiate a requirement that all cultural organizations receiving LA County funds have written, board-adopted statements, policies or plans that outline their commitment to diversity, equity, inclusion and access, and monitor progress.

RECOMMENDATIONS FROM THE STAFFING WORKING GROUP

3. College Arts Pathways: Paid Arts Internships for Community College Students

Double the existing LA County Internship Program to increase the number of paid arts internships with the additional positions set aside for community college students emphasizing inclusivity of those from communities of color, low-income neighborhoods, persons with disabilities, and other communities that experience barriers to arts access.

4. Teen Arts Pathways: Employment and Learning Opportunities in the Arts and Culture for High School Students

Develop an LA County initiative creating access to work-based learning and leadership opportunities for all high school students, particularly students of color, low-income students, LGBTQ students, disabled students, current and former foster youth, and youth on probation, as well as others who experience barriers to participation, to prepare youth for careers in the arts and creative industries.

5. Creative Workforce Development Center(s)

Establish center(s) that link students and mature workers, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts, to educational, training and networking opportunities to help them gain skills to work in creative jobs.

RECOMMENDATIONS FROM THE ARTISTS/CREATORS WORKING GROUP

6. Neighborhood Bridges: Municipal Grants to Expand Arts and Cultural Programming to All Neighborhoods and Communities

Implement an LA County grant program to provide funds to municipal funders that includes diversity, equity, inclusion and access requirements, for re-granting to fiscally sponsored organizations, collectives, traditional and folk artists, and individual artists, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts.

7. Artists Working Cross-Sector to Address Social Problems

Place artists, arts administrators or other creative workers who are representative of diverse constituencies in LA County departments in paid positions as creative strategists to develop innovative solutions to social challenges.

RECOMMENDATIONS FROM THE PROGRAMMING WORKING GROUP

8. Increasing Diverse, Inclusive and Equitable Cultural Opportunities and Programming in Unincorporated Areas

Provide new cultural opportunities and funds particularly for residents of unincorporated areas of the County by extending LA County's civic art requirement to private developers and enacting ordinances that encourage the creation of cultural assets.

9. Grants to Organizations Serving Diverse Communities

Expand LA County's Organizational Grants Program, which supports arts and culture organizations that have been historically or are currently underfunded and under-resourced, including those that represent communities of color, low-income communities, LGBTQ and disabled communities and other communities experiencing barriers to participation in the arts.

10. Parks and Libraries Arts Partnership

Establish grants and professional development services to parks and libraries in areas of LA County with the least arts programming, to support production and marketing costs of arts events with a focus on communities of color, low-income communities, LGBTQ and disabled communities, and other communities that experience barriers to participation in the arts.

RECOMMENDATIONS FROM THE AUDIENCES/PARTICIPANTS WORKING GROUP

11. Connecting Audiences to Cultural Information

Establish a five year LA Countywide communications initiative that shares information about the arts with all LA County residents through both traditional and nontraditional methods, taking into account language barriers, geographical concerns, and economic divides that require different forms of outreach.

12. Connecting Organizations to New Audiences and Participants

Establish LA County planning and implementation grants to small and mid-sized arts organizations to build their capacity to reach new audiences and participants including those in communities of color, low-income communities, LGBTQ and disabled communities and other communities that experience barriers to arts participation.

13. Equitable Access to Arts Education: A Three Part Strategy for All Students in Public Schools

- Grants to fund dedicated arts coordinators who both reflect and promote the diversity of the student population, to serve every school district in LA County,
- Grants to school districts in support of their arts education plans
- Alignment of in-school and out-of-school arts learning opportunities

Antelope Valley Art Outpost. Photo by Gennia Cui

"We know that the arts play a significant and meaningful role in sparking vitality in communities of all sizes and shapes. We want to bring this country closer to a point when all communities are safe, lively, inclusive and economically vibrant. Every American deserves to call such a community home."

—Jane Chu, Chair, National Endowment for the Arts

THE CONTEXT FOR CULTURAL EQUITY AND INCLUSION IN THE ARTS IN LOS ANGELES COUNTY

INTRODUCTION

The benefits of the arts are many and varied. Research has shown that arts education can lead to improvements in literacy, math and science skills for young people still in school, as well as improving their communication strategies and even their physical health.[3] Arts education is also associated with improved social skills and emotional regulation. The arts offer benefits for senior citizens as well: studies have shown that seniors who participate in the arts experience improvements in both physical and mental health as well as reduced doctor visits and lower use of medication.[4]

The benefits of the arts can also be found at the community level. People who participate in the arts within their communities have been found to engage in other community-oriented actions and to have higher levels of community satisfaction.[5] Other studies have found that people see the arts as critical to quality of life in their local communities, and that communities with fewer economic resources want more arts opportunities in their own neighborhoods.[6] Research on why people attend arts events or participate in arts activities have found that the top three

[3] Menzer, M. (2015). *The arts in early childhood: Social and emotional benefits of arts participation*. Washington, DC: National Endowment for the Arts.
[4] National Endowment for the Arts. (2006). *The creativity and aging study: The effect of professionally conducted cultural programs on older adults*. Washington, DC: National Endowment for the Arts.
[5] Theodori, G.L., Hudec, C.L. & Drumm, C. (2015). *An investigation of arts-based rural community development*. Washington, DC: National Endowment for the Arts.
[6] Zitcer, A., Hawkins, J., & Vakharia, N. (2015). A capabilities approach to arts and culture? Theorizing community development in West Philadelphia. *Planning Theory & Practice*, 17 (1), 35-51.

reasons are to socialize with friends or family, to learn new things, and to support their community.[7] Music, dance, theatre and visual arts can bring people together across the social and demographic factors that divide them.

In addition to all these benefits, arts organizations are places where people can make careers and have leadership opportunities on boards of directors. Through the arts, people can both see and express themselves, their communities and their cultures in public performances and exhibitions.

In other words, investments in the arts and in ensuring they are accessible, available and relevant to all are smart investments that can improve lives and strengthen communities.

Los Angeles County is one of the largest and most diverse counties in the United States, and is a national leader in arts and culture. Concerned that the humanizing, empowering and economic benefits of arts and culture are not equally, nor equitably, available to all County residents, the Los Angeles County Board of Supervisors passed a resolution in November 2015 directing the Arts Commission to lead an inclusive public process to develop recommendations to increase cultural equity and inclusion in the arts.

The Cultural Equity and Inclusion Initiative (CEII) that emerged from this included an Advisory Committee made up of local experts and led by three Co-Chairs. Perspectives, opinions and ideas were collected from the public through a series of Town Halls and Working Groups. A set of 13 recommendations for how to improve diversity, cultural equity and inclusion in the arts emerged, and are presented in this report. These 13 recommendations represent a starting point for ensuring that the arts and their benefits are available to all County residents, regardless of who they are and where they live.

[7] Blume-Kohout, M.E., Leonard, S.R., & Novak-Leonard, J.L. (2015). *When going gets tough: Barriers and motivations affecting arts attendance*. Washington, DC: National Endowment for the Arts.

Three key terms were set at the beginning of this process: diversity, equity and inclusion. They are often used in combination with each other because each means something distinctly different. The D5 Coalition, a national coalition working to advance diversity, equity and inclusion in philanthropy, has defined them as follows:[8]

- **Diversity:** The demographic mix of a specific collection of people, taking into account elements of human difference, but focusing particularly on race and ethnicity, LGBTQ populations, people with disabilities and women.
- **Equity:** The promotion of justice, impartiality and fairness within the procedures, processes, and distribution of resources by institutions or systems. Tackling equity issues requires an understanding of the underlying or root causes of outcome disparities within our society.
- **Inclusion:** The degree to which diverse individuals are able to participate fully in the decisionmaking processes within an organization or group. While a truly "inclusive" group is necessarily diverse, a "diverse" group may or may not be "inclusive."

As will be discussed later, the Co-Chairs and Advisory Committee jointly developed a vision statement that included working definitions for the three terms specific to the arts in LA County.

A fourth term emerged through the CEII process: access. In LA County, access is commonly associated with issues of geography; arts opportunities often are overly concentrated in certain areas in a way that creates a perceived lack of arts investment in other areas. Cost is another key aspect of accessibility, with free activities considered to be the most accessible. As used in the CEII context, access also refers to whether programming is relevant, and whether a wide audience has an entry point to the content.

The recommendations that are presented in this report are intended to increase and improve diversity, equity, inclusion and access to the arts for all residents of LA County.

[8] See *http://www.d5coalition.org/tools/dei*

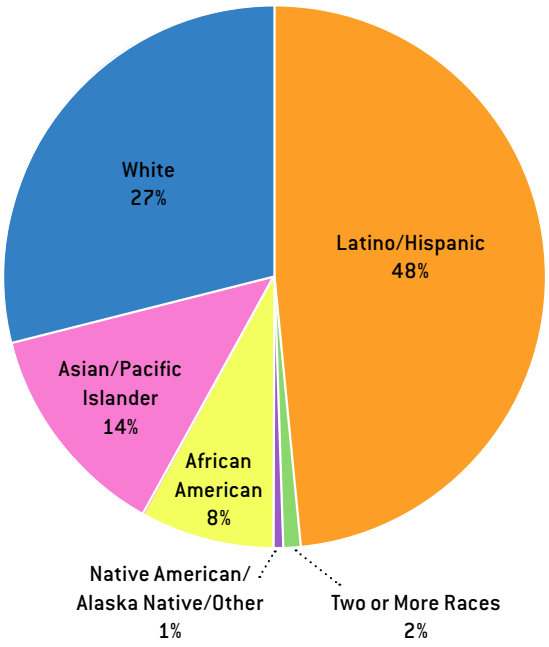
DIVERSITY IN LOS ANGELES COUNTY

In order to understand the importance of diversity, equity, inclusion and access in the arts, it is necessary to understand the diversity, complexity and sheer size of Los Angeles County. With a population of more than ten million people, LA County is more populous than all but nine U.S. states. It is home to 88 incorporated cities, and more than one million residents live in unincorporated areas where public services are supplied entirely by LA County government. Nearly 1.6 million K-12 students in LA County attend school in 81 separate public school districts.

Across the 4,083 square miles of LA County, the population is divided between areas that are very densely populated like Koreatown (42,611 people per square mile) and Westlake (38,214 people per square mile) to sparsely populated areas like Northeast Antelope Valley (10 people per square mile) and Angeles Crest (3 people per square mile). Distances can make travel within LA County daunting. For example, the small, unincorporated town of Gorman in the far northwest of LA County is more than 90 miles by freeway from the City of Long Beach at the southern end of the County; during the evening rush hour that distance can take more than four hours to drive.

The population of LA County has been majority "people of color" since the late 1980s. According to the U.S. Census Bureau,[9] 48 percent of residents are Latino or Hispanic, 14 percent are Asian or Pacific Islander, 8 percent are African American, 1 percent are Native American, Alaska Native or Other, and 2 percent are Two or More Races. The remaining 27 percent are White.

POPULATION OF LA COUNTY BY RACE/ETHNICITY



[9] Data from 2014.

The youth population under 18 is even more diverse than the working age population. It is projected that only three years from now, in 2020, fully three-quarters of the population in LA County will be people of color. According to the U.S. Census, 35 percent of LA County residents were born outside of the U.S., and LA County residents speak at least 185 different languages.

For most people, "diversity" first brings to mind concepts of race and ethnicity. However, the term includes other important areas of diversity such as socio-economic status and gender, among others, and people experience them as intersectional rather than separated and hierarchical. In LA County, for example, residents responding to the American Community Survey[10] have reported that

- **19 percent of residents live at or below the poverty line**
- **14 percent are unemployed or under-employed**
- **56 percent speak a language other than English at home**
- **6 percent live with a disability**
- **51 percent are women**

Nearly 19 percent of the workforce in LA County is age 55 or older, and 40 percent of the workforce is age 45 or older. In addition, there are approximately 47,000 homeless people on the streets of LA County, with women being the fastest growing group of people without a place to live. By the year 2040, the majority of the U.S. population will be people of color. The CEII initiative is not limited to concerns of communities of color, but also recognizes and addresses other barriers to full participation in the arts, including poverty, language spoken at home and physical ability.

In a County as diverse as Los Angeles, the challenge is to ensure access to the arts for all. LA County is in a position to provide local and national leadership on issues of diversity, equity, inclusion and access in the arts. The work done here in valuing and nurturing the wealth of our cultural assets, and in ensuring all LA County residents have access to the benefits of the arts, can become models for the rest of the country.

[10] The American Community Survey (ACS) is an ongoing survey conducted by the U.S. Census Bureau that provides vital information on a yearly basis about the U.S. and its people. It supplements the more well-known decennial U.S. Census, providing both more current and more detailed information.

DIVERSITY, CULTURAL EQUITY AND INCLUSION IN LOS ANGELES COUNTY CULTURAL INSTITUTIONS

The arts and creativity are crucial to quality of life for all. They give people and communities an opportunity to express themselves in the language of their own culture. Music and dance, paintings, photography and film, literature and storytelling, the theatre, and the many ways these are interpreted and expanded using digital and online technologies, are all central to the human experience. They are a place of celebration and a source of solace. They create spaces where people can cross boundaries created by geography, history, culture, politics and language. The arts are a tool that is sometimes deployed to help address complex social problems such as homelessness and environmental protection. Beyond this, in LA County the arts and creativity also play a major role in the local economy. The arts and the creative industries are significant economic drivers and important sources of jobs for LA County residents.

Recognizing this, the LA County Board of Supervisors has invested in arts and culture for more than a century. County cultural institutions that reside in County-owned facilities receive significant funding directly from LA County government. Most of these facilities are located downtown within the boundaries of the City of Los Angeles, away from outlying population centers within the County.

LA County also promotes equity, inclusion and access to the arts through its legislative agenda. In both the state capital of Sacramento and in Washington, DC, the County advocates for increased funding for the arts and arts education, as well as for cultural and educational agencies, including museums.

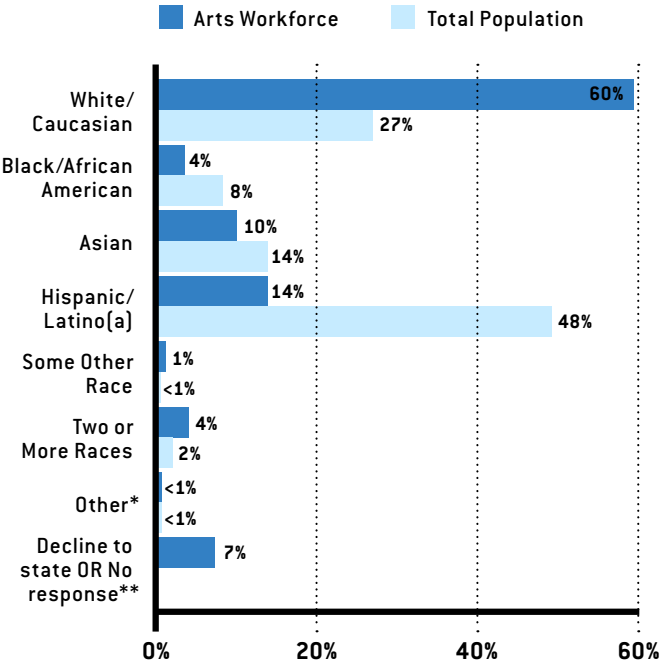
Today, the arts ecology of LA County has expanded beyond those institutions to include nonprofit arts organizations of all disciplines and sizes. Tax records show there are more than 3,000 Arts, Culture

and Humanities nonprofits in LA County. The arts ecology also includes a wide range of private businesses. The creative industries, including the design and entertainment industries, generate one out of every six jobs in the County. Early investments by the LA County Board of Supervisors paved the way for other arts institutions to follow, as the next section describes.

A baseline survey conducted in the summer of 2016 as part of the Cultural Equity and Inclusion Initiative found that among participating arts nonprofits in LA County – including staff, board members, contractors and volunteers – the workforce is more White than the County population as a whole, as the following chart shows:

RACE OR ETHNICITY

LA County arts workforce compared to total population



*Other combines American Indian or Alaska Native or Native Hawaiian or Other Pacific Islander

**These two categories are combined, although "Decline to state" is a clear statement of intent while "No response" does not reflect specific intent

Key findings from this survey can be found in ***Appendix C.***

LOS ANGELES COUNTY CULTURAL INSTITUTIONS

The **LA County Arts Commission** was established as the Music Commission in 1947 and in its first two decades primarily funded professional and community music groups such as orchestras. In 1966, the Commission brought dance and theater organizations under its funding umbrella and changed its name to the LA County Music and Performing Arts Commission. In 1985, the LA County Music and Performing Arts Commission received additional funding for the first time from the state arts agency, the California Arts Council. This enabled it to support a larger number of community-based arts organizations from varying disciplines. Many of these arts organizations have since grown into important cultural institutions of both national and international repute. The LA County Music and Performing Arts Commission changed its name to the LA County Arts Commission in 1997 as it celebrated 50 years of existence, signifying the organization's equal support to all art disciplines.

In 1913, the Museum of History, Science and Technology opened its doors. This institution was eventually split and became the **Natural History Museum** (NHM) and the **LA County Museum of Art** (LACMA). Today NHM comprises a family of museums located in South LA, Mid-Wilshire and Newhall. In 1961, LACMA was established as a separate institution and moved into its Wilshire Boulevard campus in 1965. The original complex consisted of three sites, with the permanent collection in the Ahmanson Building, special exhibitions in the Hammer Building, and the Bing Theater for public programs. Over the decades, the campus and the collection have expanded considerably and are now slated for major renovations, set to begin in 2018.

The Music Center complex—originally consisting of the Dorothy Chandler Pavilion, the Mark Taper Forum, and Ahmanson Theatre—opened in 1964 as a public/private not-for-profit partnership with the County of LA. In 2003, The Music Center, home to Center Theatre Group, the LA Master Chorale, LA Opera and the LA Philharmonic, opened Walt Disney Concert Hall. Grand Park, which opened in 2012, is a 12-acre park located in the Civic Center and is managed by The Music Center.

In 2011 LA County opened **LA Plaza de Cultural y Artes**. LA Plaza is a museum and cultural center adjacent to historic Olvera Street that is devoted to Mexican and Mexican-American art and culture.

In addition to these LA County institutions, the arts and culture ecology in LA County has expanded in size, scope and cultural traditions. In the 1960s and 70s, numerous nonprofit arts and cultural organizations were founded to address the increasingly diverse populations of LA County and to explore new art forms. Many of these organizations were founded to serve specific communities that did not have equal access to the arts, or whose culture was not being presented by mainstream and traditional institutions. While these organizations are nonprofit and often receive funds from state, county or city funders, they do not have the same formal partnership with LA County as those that occupy County-owned facilities. Each year nearly 400 arts nonprofits receive some financial support from LA County through the LA County Arts Commission's Organizational Grants Program. Another 50 non-arts nonprofits receive County funding for their arts programming through the Community Impact Arts Grants Program, which was launched in 2015. In addition to support they receive from the LA County Board of Supervisors, the work of both the LA County institutions and arts nonprofits throughout the county is largely funded through individual donations, grants from foundations and corporations, and earned revenue, primarily from ticket sales.

LA County's arts ecology is a vibrant mix of large institutions, nonprofit organizations of all sizes, businesses, individual artists, artist collectives and teaching artists. Their work takes place everywhere, from performing arts venues to small galleries to street corners and public plazas, to backyards and living rooms.

As our understanding of "participation" in the arts has evolved, so has the work of these individuals and organizations. Organizations that in the past only provided traditional programming where audience members observed artworks created by others have learned from organizations that provide opportunities to the public to participate actively in the arts. As a result, participation in the arts is no longer limited to observation as an audience member, but today includes opportunities to dance, sing, play, make, write and perform. There is also recognition that the arts are not merely entertainment, but can play a key role in improving lives and communities. Diversity, equity, inclusion and access are critical to ensuring that the benefits of the arts are available and meaningful to all residents of LA County.

EQUITY AND INCLUSION INITIATIVE IN LOS ANGELES COUNTY CULTURAL INSTITUTIONS

A survey conducted in the summer of 2016 as part of the CEII process found that 68 percent of board members and 53 percent of the staff at arts organizations Countywide are White. In LA County as a whole, only 27 percent of the population is White. Each of the LA County cultural institutions has engaged in efforts to improve diversity, equity, inclusion and/or access. All of the 13 recommendations presented in this report build on the work already being done by these institutions and in some cases expand well beyond it. While this set of institutions and their work is a strong base to work from, full equity and inclusion for all County residents will require working across the wider arts ecology including nonprofit organizations, businesses, informal collectives and individual artists. This section describes some leading initiatives of each of the County cultural institutions. A more detailed listing of initiatives as well as their mission statements can be found in **Appendix D**.

The **LA County Arts Commission** works to ensure that all residents of LA County have access to the arts. The Arts Commission's existing equity and inclusion related initiatives include the Organizational Grant Program, which distributes more than $4.5 million annually to nearly 400 nonprofit arts organizations of all budget sizes and cultural traditions across LA County. These arts organizations are located throughout LA County with offices in 48 of LA County's 88 municipalities. Arts for All, the regional arts education initiative, is a partnership with the LA County Office of Education that works to ensure all 1.6 million K-12 students in LA County have access to high quality arts education. Of these students, 86 percent are students of color and 67 percent receive free or reduced price meals. The County's Arts Internship program, which works in conjunction with the Getty's Multicultural Internship Program, is the largest paid summer arts internship program for college students in the U.S. In summer 2016, 57 percent of participants were students of color, and 75 percent were women. In addition, the LA County Arts Commission promotes equity of access to the arts and arts education through its policy-level work in Sacramento and Washington, DC.

With 1.6 million visitors each year, the **LA County Museum of Art** (LACMA) has been devoted to collecting works of art

that span both history and geography, in addition to representing LA's uniquely diverse population. Over the past ten years LACMA has taken significant measures to increase diversity in its programming, audience, staffing and leadership and the Board of Trustees and established an increase in diversity across these dimensions as one of the measures of success for LACMA. In programming, today LACMA is a leader in the field of Latin American art with a dedicated Center for the Art of the Ancient Americas. LACMA is also recognized for its strong collections in Japanese, Chinese, Korean, Southeast Asian and Islamic art. LACMA has a dedicated African art gallery and Art of the Pacific gallery, areas often under-represented in museums. In the last five years, LACMA presented 45 non-Western exhibitions (including LA based artists of color), to which it devoted 53 percent of its exhibition funds. This program has helped to increase diversity of its audience and 84 percent of the students it serves are people of color. In staffing and leadership, LACMA has embraced initiatives to create a pipeline of diverse talent for the curatorial field nationwide, and today women and people of color constitute more than 80 percent of LACMA's curatorial staff.

Each year, more than two million people enjoy live performances and free community arts events at **The Music Center**. As it endeavors to be a performing arts center for the 21st century, The Music Center has made a commitment to greater diversity among its many stakeholders, including its board, staff and programming. The Music Center Board of Directors approved a strategic framework for diversity that speaks specifically to the importance of ensuring that The Music Center, as LA County's performing arts center, works diligently to be connected to the communities it serves. Today, more than one-third of its board of directors is persons of color.

The **Natural History Museum** (NHM) provides visitors, science researchers and historians with natural and cultural insights into the past, present, and future. NHM's staff is 385 people, 47 percent of whom are people of color. Sixty-one percent are women. Twenty-eight percent of its combined Boards are people of color.

Opened to the public in 2011, **LA Plaza de Cultura y Artes** occupies a unique space in the LA museum community as the only County museum dedicated to a specific ethnic group and as the only museum/cultural center that celebrates and cultivates an appreciation for the history, art, culture and traditions of

Mexicans and Mexican-Americans in LA since the founding of the city in 1781. LA Plaza carries out its mission through a robust schedule of exhibitions, public programming and educational initiatives that explore these themes and attract an estimated 85,000 visitors annually. LA Plaza's permanent and changing exhibits explore diverse facets of local Latino culture and provide a showcase for Latino artistic talent. The LA Plaza staff consists of 20 full time positions, with only one currently filled by a non-Latino. LA Plaza welcomes candidates of all backgrounds who share a passion and commitment for the LA Latino experience. The Board of Trustees consists of 15 members, all Latino except for one.

While the work described here has led to progress in increasing diversity within these institutions, LA County has not yet achieved full equity, inclusion and access in the arts for all residents. The CEII initiative launched by the LA County Board of Supervisors, which will be described in the next section, reflects a recognition of this fact. Through the CEII process, people from across LA County came together to discuss the work still to be done. The LA County Board of Supervisors has created a historic opportunity to maximize LA County assets including the institutions it funds, the wider arts ecology throughout LA County, and the diversity and creativity of its residents, to improve lives and communities for all.

CULTURAL EQUITY AND INCLUSION INITIATIVE RESOLUTION

"Parts of the County are tremendously underserved and people there don't know what services exist that they could be taking advantage of. The struggle is for basic resources, space to gather or present, means of getting the word out, programs that don't require driving great distances."

—Baldwin Park Town Hall attendee

In November 2015, Supervisors Hilda Solis and Mark Ridley-Thomas introduced a resolution, which was unanimously passed by the Board. It called upon the LA County Arts Commission to assemble an Advisory Committee to conduct "a constructive County-wide conversation about ways to improve diversity in cultural organizations, in the areas of their leadership, staffing, programming, and audience composition."

Specifically, the resolution directed the Executive Director of the Arts Commission to:

- Establish an advisory group of diverse art/community leaders within LA County to develop recommendations for ways to enhance the participation and leadership of individuals from under-represented communities in the arts.
- Work with the advisory group to identify "best practices" being utilized around the country to address issues of cultural equity. These include methods to expand the diversity of audience members, exhibits, and performances, as well as to encourage individuals from under-represented communities to enter the arts as a career, creating a pipeline for them to access leadership positions.
- Establish a close working relationship with the New York Cultural Affairs Department, whose consultant is compiling "best practices" to inform their work, as well as with others performing similar work, to benefit from their experiences.

- Report back to the Board within 90 days in writing with a status report on findings to date and estimated funding needed to hold countywide convenings on this issue to develop a final report with input from diverse stakeholders. The report should include proposed funding sources (other than LA County), such as from philanthropic organizations and private enterprises.
- Submit a final report that sets forth concrete recommendations designed to 1) provide greater access to arts jobs by individuals from under-represented communities, including in leadership positions, and 2) create more diverse arts boards, staff, audience members, and programming at appropriate arts institutions. The estimated cost of proposed initiatives should be included.

In passing this CEII resolution the Board of Supervisors committed itself to being at the forefront of implementing model programs and leading constructive County-wide conversations to ensure that arts and cultural organizations reflect and embrace the diversity of all LA County communities, and that the benefits of the arts for individuals and communities are available to all residents.

Photo by Gennia Cui

"I only had one art class prior to pursuing a studio arts major at a university. That was all it took to ignite my passion for art. I hope to do so for my future students as an art educator with a social justice lens. I aim to share my passion and each individual to use art as a tool to communicate their views, beliefs, and cultural history."

—Sharper Edges Art Project Respondent

THE CULTURAL EQUITY AND INCLUSION INTIATIVE PROCESS

"Arts enhance and improve the community. Art is the first thing that can create change at a broad level."

—Lancaster Town Hall attendee

The work of the Cultural Equity and Inclusion Initiative (CEII) took place against the background of heightened and urgent national debates about racial and ethnic divisions and great income disparity in the United States. Those who work in arts and culture have seen firsthand the power of arts and culture to bridge differences. As Dennis Scholl, former Vice President for Arts at the Knight Foundation says, "We see the power of culture to bring a community together."

Rip Rapson, president and CEO of The Kresge Foundation, agrees. In an editorial published in The Detroit Free Press, he wrote, "Artists don't simply reflect reality. They use their hammers and their nails, canvases and pens, their voices and bodies to forge a different reality. There's no community more powerfully suited than the arts community to help us do just that."

Rocco Landesman, former Chair of the National Endowment for the Arts has written, "Students who have arts-rich experiences in school do better across-the-board academically, and they also become more active and engaged citizens, voting, volunteering, and generally participating at higher rates than their peers." In addition, a growing body of empirical studies is finding that artistic engagement can have a profound impact on physical, mental and emotional health.

The LA County Board of Supervisors passed the CEII resolution to "ensure that arts organizations appropriately reflect the diversity of our communities." The power of arts and culture to transform communities, increase citizen engagement and improve health require that the sector embody all four values of diversity, equity, inclusion and access.

VISION, VALUES AND GUIDING PRINCIPLES

In March 2016 the LA County Arts Commission convened the 35-member Advisory Committee who, under the leadership of the three Co-Chairs, approved a process for the CEII as well as a three-part vision statement that reads as follows:

Inclusion and access: Every resident of Los Angeles County shall have opportunities and access to encounter, appreciate, participate in, learn and be informed about the arts and culture.

Equity: Arts and cultural organizations and artists from all disciplines and cultural traditions shall be valued equally and supported equitably.

Diversity: Arts and cultural organizations shall reflect and embrace the diversity of the County in staffing, board leadership, programming, including artists, and audiences/participants.

The work of the CEII Advisory Committee was led by this statement of vision and values and by the following guiding principles:

- **Every individual participates in creative thinking and expression**
- **Every individual has the right to engage in arts and culture that celebrate their highest potential**
- **Our community's diversity is an asset to our arts and cultural environment and our economy**
- **Including communities through the arts and culture achieves our highest potential by promoting mutual respect and understanding**

Guiding Principles:

From the outset, the Advisory Committee was committed to an approach that did not mandate what actions any given organization or institution must take, nor to advocate diminishing any existing resources. The CEII recommendations are focused on providing support for meaningful change as determined by each organization or institution, expanding resources for all, and creating new opportunities to improve diversity, equity, inclusion and access.

Additionally, the Advisory Committee committed to honor the diversity and complexity of LA County's arts ecology by considering all voices: large institutions and small organizations, culturally specific and community based organizations, individual artists and LA County residents.

HOW THE WORK OF THE INITIATIVE WAS CARRIED OUT

The Arts Commission engaged in a comprehensive series of strategies to conduct the Cultural Equity and Inclusion Initiative. The Arts Commission

- Identified three committee Co-Chairs, key figures in the LA County arts ecology who brought a wealth of experience and knowledge as well as unique perspectives to their leadership of the initiative;
- Assembled an Advisory Committee reflecting diversity in race and ethnicity, socio-economic background, gender, age, physical ability, arts discipline and geography across LA County. This group met five times to oversee the direction of the initiative, and many of its members participated in other activities of the CEII;
- Consulted with peers in New York City, Seattle, Nashville and other cities to identify "best practices" in diversity, cultural equity and inclusion in the arts (see **Appendix E** for details about what was learned);
- Conducted a literature review of published material organized around the five target areas to learn more from the field;
- Launched a website to inform the community about the CEII initiative and process, and to list additional informational resources;
- Contracted with DataArts (formerly the California Data Project) and worked with seven local municipalities to conduct the first-ever survey of arts organizations to determine the diversity of boards, staff, volunteers and contractors;
- Hosted a series of 14 Town Hall meetings across LA County, at least two in each supervisorial district, which were attended by approximately 650 residents and arts practitioners who talked about their own experiences with the arts and culture sector and barriers to diversity, equity, inclusion and access, and proposed suggestions for improvement;
- Worked with local artist and urban planner Rosten Woo, to conduct an interactive art project, Sharper Edges: Tell Us How You Really Feel, which engaged participants at each Town Hall one-on-one, giving them opportunities to share anonymous opinions about their experiences of diversity, equity and inclusion;

- Assembled a series of five smaller Working Groups made up of Advisory Committee members and Town Hall participants to review the suggestions from the Town Halls, prioritize them, and work with Arts Commission staff to craft them into actionable recommendations (participants also offered additional strategies based on their experiences and expertise);
- Met with other LA County cultural departments to gather information about their diversity, equity, inclusion and access initiatives and to build their support for the recommendations;
- Provided the recommendations to the Arts Commissioners for review.

In order to ensure transparency and to increase availability of CEII information, a website was established to house the information about all elements of the CEII process. The nonprofit organization Arts for LA created and managed this site, and provided additional support for the Town Halls. This website includes pages about the Co-Chairs and members of the Advisory Committee, the vision and values underlying the process, and lays out the CEII process. The text of the original resolution from the LA County Board of Supervisors is available there, as is the full literature review. Town Halls were announced on the website and people were able to sign up for them directly on the site. Throughout the process participants have shared links to new resources with staff, and these are compiled on the Resources page. The website is being maintained as a historical record of CEII and a resource for others interested in both the process and what we learned. The website can be found at ***ArtsEquityLA.com***.

These activities are described in greater detail in **Appendices F**, **G**, **H**, **I** and **J**. In addition, **Appendix C** provides a summary of the DataArts workforce survey findings, and **Appendix K** provides an executive summary of the literature review.

TOWN HALL MEETINGS AND WORKING GROUPS

The approved process included a convening of 14 Town Hall meetings, with at least two in each supervisorial district. Town Halls brought together artists, arts administrators, leaders, public agency representatives, private business owners, and residents to discuss their experiences of diversity, equity and inclusion within arts and culture in LA County, and to propose suggestions for improvements. At the Town Halls residents had an opportunity to voice their needs and viewpoints. Each conversation was documented in written notes.

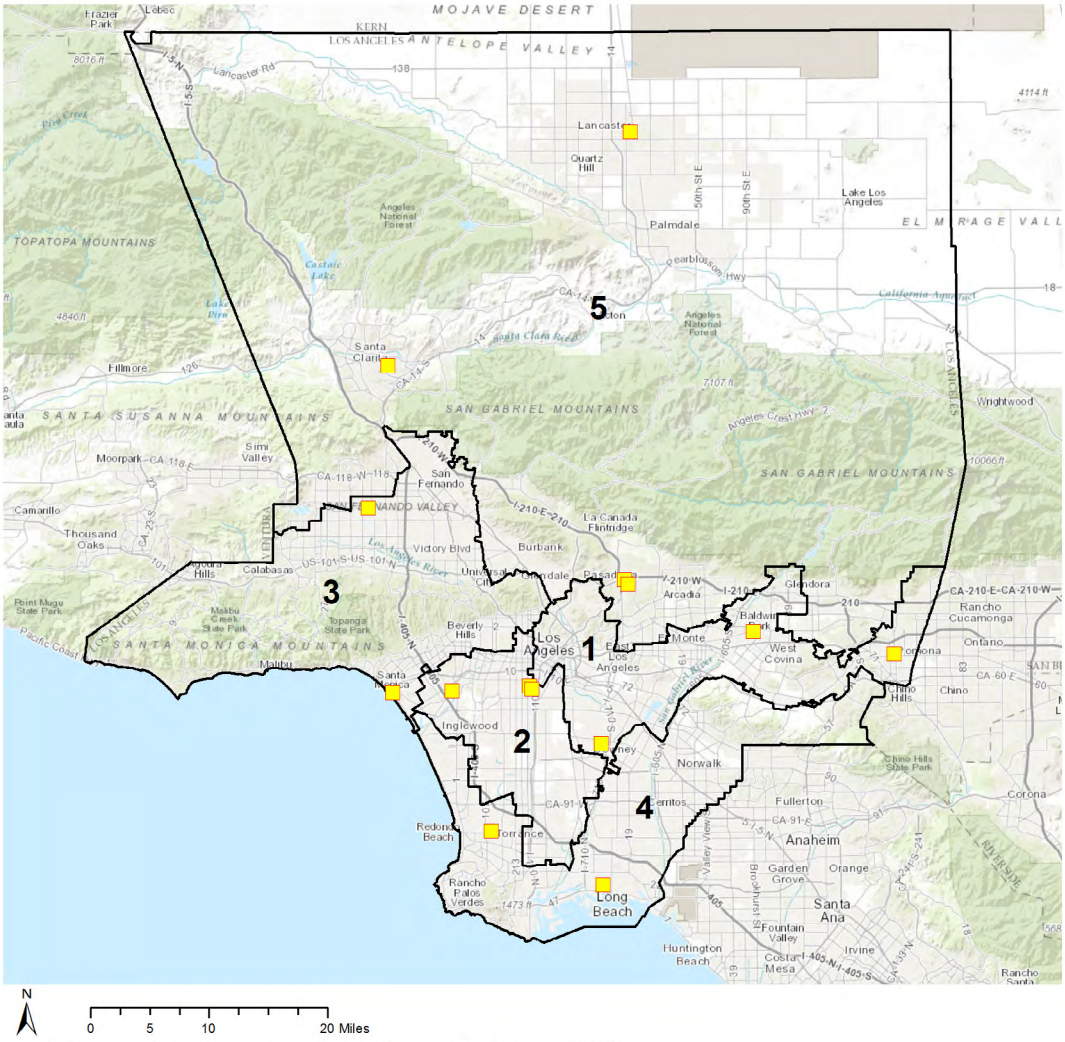
At the Town Halls, participants were surveyed using Poll Everywhere, live polling and reporting software, to find out who was in the room and to hear some of their perceptions of cultural equity and inclusion in the arts, both at the beginning and the end of each town hall. Then participants were asked to discuss two topics in small groups:

- **Discuss the barriers you have observed or experienced to diversity, equity and inclusion in Los Angeles County arts and cultural organizations.**
- **What changes could you suggest to overcome these barriers and create greater equity and inclusion, keeping in mind the resolution topics but also adding your own.**

Notes were taken during each of the small group discussions. These notes were compiled with the Poll Everywhere data for review and further analysis.

Once the Town Halls were completed, Working Groups were assembled, largely comprised of Advisory Committee members, Arts Commissioners, and Town Hall participants. The Working Groups, organized around the topic areas set forth in the resolution, reviewed the suggestions that had come out of the Town Halls. Each Working Group developed a problem statement and a vision statement, then worked to craft suggestions into actionable strategies and establish their top priorities.

MAP OF THE LOCATIONS OF THE CEII TOWN HALLS



Sources: ESRI, LA County Department of Public Works. Map created by Matt Agustin, 10-25-2016.

List of Cultural Equity and Inclusion Initiative Town Halls

MAY 2016
2 - Torrance Cultural Arts Center
7 - South Gate Municipal Auditorium
14 - dA Center for the Arts
16 - Arts and Recreation Center City of Baldwin Park
21 - Museum of Art + History
25 - Santa Monica Civic Auditorium

JUNE 2016
1 - Natural History Museum
4 - Armory Center for the Arts
15 - Valley Performing Arts Center
18 - Veteran's Memorial Building
22 - Santa Clarita Sports Complex
27 - Museum of Latin American Art
29 - Internship Arts Summit

JULY 2016
11- Empowerment Congress

TOWN HALL LOCATION
SUPERVISORIAL DISTRICTS

Los Angeles County Arts Commission

LA ARTS FUNDERS

On February 3, 2017 a group of 32 people from 27 different local arts funders were convened by the LA County Arts Commission to discuss the CEII recommendations (see **Appendix L** for a full list of participating organizations and individuals). There was robust discussion of the initiative, and participants expressed strong support for the recommendations as approved by the Advisory Committee. Participants also expressed an interest in being a partner with the County in implementing the recommendations. Interest in specific recommendations varied by funder, and some recommendations were of greater interest than others. In terms of moving forward with funding, the following concerns were raised:

- Foundation and corporate grantmakers can only fund implementation of CEII recommendations to the degree that they meet their existing funding priorities;
- These funders are also limited by their annual budget and grantmaking cycles;
- Any CEII recommendation that includes a matching funding requirement may put additional strain on local private arts funders; and
- Past experience with such programs as Parks After Dark have demonstrated that while private philanthropy can be important partners to jumpstart a demonstration project, grantmakers often do not have the capacity to fund large scale initiatives past the initial phase.

Several funders expressed an interest in continuing the discussion.

WHAT WE LEARNED FROM CEII PARTICIPANTS

> ***"Listen to the community, get them involved, let them identify what they want."***
>
> *—Long Beach Town Hall attendee*

FIVE TARGET AREAS OF FOCUS

The Board of Supervisors specifically asked the Arts Commission to address four target areas where cultural equity and inclusion could be improved:

Boards of Directors
Staffing
Audience/Participants
Programming

To these, the Arts Commission added a fifth: **Artists/Creators.**

At each Town Hall, attendees participated in roundtable conversations about their experiences with diversity, equity, inclusion and access (or lack thereof) in arts and culture. They were invited to pose suggestions about how these issues could be improved. At each table was a note-taker who documented the conversation. These notes were compiled by members of the consulting team and reviewed by Co-Chairs and the Arts Commission staff. They were also made available to the Advisory Committee.

Problems, issues, barriers and concerns that were raised multiple times throughout this process are presented below. The process of analysis used here was not to count how many times any single idea was presented, but to capture recurring themes. To place these ideas in numerical rank order according to which was said most often would be to privilege the most outspoken voices and the most popular ideas. Instead, all of the commonly occurring themes are treated equally in this report.

Beyond talking about problems and barriers, participants in the Town Hall and Working Group meetings discussed each of these five areas, identifying barriers to cultural equity as well as possible solutions to overcome these barriers. The Working Groups were also tasked with going beyond possible solutions to develop actionable recommendations. They drafted vision statements of what cultural equity in each of the five areas would look like. This section summarizes both the barriers to cultural equity and visions of a more equitable future that emerged from the Town Hall and Working Group participants.

BOARD OF DIRECTORS

"Diversity begins with the board, which then hires a diverse staff."

—Pasadena Town Hall attendee

CEII participants identified several reasons for the lack of diversity on boards of directors of arts organizations. They include:

- **The perceived value of the board is primarily financial, which focuses on only one concept of wealth.**
- **There is fear among some that diversifying the board might change the organization.**
- **Others have the desire to increase diversity, equity and inclusion, but believe they cannot find people of color to recruit to their boards.**
- **No formal pipeline exists that can bring diverse communities into board leadership.**

Other barriers identified by CEII participants include the following:

- **When talking about boards of directors, the assumption too often is to talk about the boards of mainstream organizations. Culturally specific organizations and those serving under-represented communities have distinct needs and challenges with regard to their boards, including limited access to affluent individuals and networks for potential board members and/or donors.**
- **Funders are invisible players behind the scenes, as boards often make decisions based on what funders value.**

Further, participants said that boards are critical not only in whether their membership reflects the diversity of the region, but they are also key to making diversity, equity, inclusion and access a priority for the organization.

The DataArts workforce survey quantified this lack of diversity, finding that 68 percent of board members of LA County arts organizations are White. By comparison, approximately 27 percent of the total County population is White. In addition, the DataArts study found that 51 percent of board members are women, compared to 64 percent of all staff.

Vision statement for improved cultural equity and inclusion among Boards of Directors

1. As stewards, boards are critical to the leadership of organizations and determine the advancing of the mission and vision to reflect the multitude of perspectives of experiences of the communities they serve.
2. Clarity about how an organization defines its "community" informs which aspects of cultural equity and inclusion are important to its board composition. Increasing cultural equity and inclusion on boards is more than the recruitment of diverse new members.
3. All board members can make meaningful contributions when the board operates with an inclusive culture that invites and values all voices, and expands beyond the boardroom.

STAFFING

> ***"Part of what we struggle with is that there's not an open pipeline for people of color to enter into leadership positions. There are very few positions of leadership except in ethnically specific organizations. People talk about training young people but there are already people who are trained and ready to enter into these positions. How are the positions posted, what headhunters are used, are the selection panels comprised of diverse people?"***
>
> *—Santa Monica Town Hall attendee*

CEII participants noted that people of color are under-represented among the staff of arts and culture institutions in LA County and they make up an even smaller share of senior positions. While the survey did not ask about transgender people or people from lower socio-economic backgrounds, participants in the Town Hall meetings discussed the fact that they may be under-represented in the arts workforce.

CEII participants identified the following barriers to cultural equity and inclusion in staffing:

- **Board diversity is directly linked to hiring diverse leadership.**
- **There is no clear pipeline to upper-level positions when hiring happens through professional homogenous networks.**
- **Transgender persons may be particularly disadvantaged when it comes to being considered for positions in arts and cultural organizations.**
- **Leaders from culturally specific organizations may not be valued or considered for a leadership position in mainstream organizations.**
- **People at the early stages of career development often lack knowledge about viable career paths within arts and culture, especially as it relates to positions in leadership and management.**
- **Young people often assume that a career in the arts is limited only to art makers.**
- **Potential employers assume the pool of candidates of color is too small, inaccessible, or that candidates lack requisite experience.**

- **Pay scales in the nonprofit arts sector tend to be lower than in other industries.**
- **Job requirements need to be re-assessed in light of cultural competency and connections to diverse communities.**

Participants stressed that the range of sizes and diversity of infrastructures in LA County arts and culture organizations must be considered when addressing diversity, equity, inclusion and access in staffing. Culturally specific organizations may not have a diverse staff, but are serving the needs of underserved communities. Participants pointed out that mutually vested interests can increase much needed communication and interaction between high level staff members from small organizations and from large institutions.

The DataArts workforce survey confirmed participants' view on the lack of diversity among staff in the LA County arts workforce, finding that 60 percent of all staff (including volunteers, contractors and board members) is White. Staffing becomes less diverse at higher levels, with 63 percent senior staff being White. At the same time, the DataArts survey did find that overall, 60 percent of the arts and culture workforce is women, which is a notable achievement. However, this varies by seniority. Fifty-seven percent of senior staff are women compared to 64 percent of all other paid staff. The DataArts study also found the arts workforce to be older than the LA County workforce. More than 35 percent of the arts workforce is age 55 or older, compared to 19 percent of the overall workforce. Representation of people with a disability in the arts workforce was found to be slightly higher than for the overall population in LA County, at 10 percent. Nearly 16 percent of the arts workforce identified as being LGBTQ.

Vision statement for improving cultural equity and inclusion among staff

1. Los Angeles County's arts organizations provide viable career paths with a wide range of accessible entry points for a diverse staff that support the expression, celebration and sharing of all stories, with special attention to people of color, persons with disabilities, LGBTQ people and individuals from lower socio-economic circumstances.
2. Access is also provided to the existing pool of qualified candidates at management and executive levels.
3. The goals of providing increased opportunities and increased representation are supported by inclusive policies for hiring, training and retention.

ARTISTS/CREATORS

CEII participants expressed that the conventional definition of "artist" suggests a model that does not represent many cultural producers. It presumes an individual, trained in a European tradition, producing products (objects or performances) for consumers (audience) through the gallery or performing arts venues.

Participants said this definition omits those:

- **who create in collectives or in communities**
- **who create to preserve cultural traditions**
- **whose education has taken place outside the academy**
- **who create ephemeral or intangible works**
- **who work with materials not considered "fine art"**
- **who create for the benefit of their friends, family or clan, or for personal expression**

> ***"It wasn't until I saw Basquiat that I even felt comfortable calling myself "artist." That word felt too White, too European, like it wasn't made for me."***
>
> *—Arts Internship Town Hall Attendee, **Sharper Edges** art project respondent*

To improve cultural equity and inclusion among artists and creators, CEII participants noted that support is needed in all the following areas:

- **Funding**
- **Commissions**
- **Access to studio space to make work or rehearse**
- **Access to venues to perform, exhibit or publish**
- **Critical dialogue about their work**

CEII participants pointed out that jobs in for-profit and nonprofit arts and cultural spaces have tended to go to those who follow the traditional model of "artist," and many creators struggle to continue to create without benefit of this support. Artists of color report that they are sometimes expected to work for lower compensation than other mainstream artists. While there have been no empirical studies to determine whether this perception is accurate in LA County, at least one analysis of national data from the American Community Survey found that nearly 80 percent of people who make their primary living as artists are White.[11]

Vision statement for improving cultural equity and inclusion among artists/creators

1. **Artists, creators, cultural producers and tradition bearers, in all their diversity of traditions, disciplines and practice, are valued as essential to the quality of life; their creations are understood to contribute to the texture of LA County and help make it distinct.**
2. **Systems of support are in place for creative output in all its forms, supporting and sustaining the diversity of worldviews, languages and cultural traditions that comprise the unique cultural ecology of LA County.**

PROGRAMMING

Many CEII participants perceive an inequitable distribution of resources between major institutions that support, preserve and present arts traditions that derive primarily from European cultures and smaller organizations that work in other, non-Western cultural traditions, or whose staff and/or target audiences represent other cultures.

CEII participants identified the following barriers to cultural equity and inclusion in programming:

- **Many smaller organizations and independent artists struggle to find venues to present their exhibitions and performances. Skyrocketing real estate costs have an increasingly negative impact.**

[11] National Endowment for the Arts. (2011). *NEA Research Note #105: Artists and Arts Workers in the United States: Findings from the American Community Survey (2005-2009) and the Quarterly Census of Employment and Wages (2010).* Washington, DC: National Endowment for the Arts.

- **Some larger institutions, as well as mainstream mid-size and smaller nonprofit arts and culture organizations, draw primarily from European traditions in the arts, which can be perceived as culturally irrelevant to a large portion of LA County residents. If the "norm" is perceived to be White, male, heterosexual and able-bodied, many residents' lives and experiences are absent from that equation.**
- **Audiences are drawn to programs in which they see themselves, their values and concerns. When they do not see themselves reflected, they may decide their culture is not valued, or they may decide the arts are irrelevant to their lives.**
- **Programming decisions are also often driven by ticket sales, and diverse, cultural offerings are not seen as financially viable.**

CEII participants noted that hiring diverse artists alone will not make meaningful changes to programming. Participants pointed toward several issues that require further consideration:

- **Artists are too often asked to represent their cultures in inauthentic or stereotypical ways, to conform to ideas held by the dominant culture about them. There is pressure to assimilate.**
- **Diverse artists may merely constitute a token representation that allows the presenter to believe they are being diverse. This tendency yields multiple negative consequences including: compromising the credibility of diverse artists, increased questions about the organization's cultural competency, and estrangement between the organization and the new audiences and participants they hoped to engage.**

> ***"Programming must reflect community and also introduce them to new cultures and art forms."***
>
> *—South Gate Town Hall attendee*

- **The expectation of assimilation has limited the development of a new generation of artists whose passions are grounded in creating relevant and reflective art.**
- **Producers will sometimes cast White and able-bodied performers to portray diverse characters (e.g., "yellow face," "cripple face"), which may both misrepresent the culture and deny opportunities to diverse artists.**
- **There is a perception among some that organizations should nurture and develop local artists rather than hiring nationally or internationally known artists for their productions.**
- **There was concern expressed that increased inclusion of diverse artists and programs in mainstream organizations may threaten the survival of culturally specific organizations.**

The 2016 DataArts survey did not include collection of information regarding diversity in programming.

Vision statement for improving cultural equity and inclusion in programming

1. Throughout LA County, inclusive programs are available that allow all voices, stories and communities in LA County to attain visibility and resonance.
2. Residents feel their own traditions and history are validated and preserved, and have opportunities to find value in traditions different from their own. Organizations and venues provide equitable employment and development opportunities for artists and arts professionals.
3. Diverse programming is approached through a culture of inquiry, serves as a catalyst for ongoing conversations among decision-makers, expands understanding of diverse experiences of individuals and organizations, and bridges barriers.
4. Equitable distribution of resources makes it possible for all residents to have access to arts and cultural programs in their neighborhoods.

AUDIENCE/PARTICIPANTS

Surveys by the National Endowment for the Arts[12] and the James Irvine Foundation[13] demonstrate that while fewer individuals are attending arts events as audience members, more are participating in creative activities such as singing, creative writing, photography or dancing, often engaging in these activities in small, informal groups and organizations. Additionally, it was noted by CEII participants that many young residents are experiencing arts and culture on their digital devices. Many arts organizations in LA County are experimenting with using new technologies to share performances with wider audiences. Some are provided in places where audiences come together (such as projection of an opera performance in a park), while others are sharing artworks and performances online in places where individuals can engage with them on personal devices. The County has its own television channel, LA36, which currently runs some arts programming and could be used to both promote and share the arts with a wider audience. These factors should be considered by all arts and cultural organizations that seek to engage more residents.

> ***"Arts and cultural organizations should be asking the following question: How does your organization contribute to Los Angeles County's efforts in diversity, equity and inclusion in the local arts ecology?"***
>
> *—Working Group participant*

CEII participants identified the following barriers to audiences and participants:

- **At a fundamental level, LA County lacks policy that integrates arts and cultural participation as essential to the quality of life of its residents.**
- **Arts and cultural organizations' marketing efforts are often constrained by limited resources, causing them to reach only those within geographic proximity, more affluent communities, and those who are already inclined to attend.**
- **Marketing partnerships between large and smaller cultural specific**

[12] National Endowment for the Arts. (2013). *How a Nation Engages with Art: Highlights from the 2012 Survey of Public Participation in the Arts*. Washington, DC: National Endowment for the Arts.

[13] Novak-Leonard, J., Reynolds, M., English, N., & Bradburn, N. (2015). *The Cultural Lives of Californians*. Los Angeles, CA: James Irvine Foundation.

organizations to reach new audiences and participants are often skewed to benefit the larger organizations.

- **Lack of education in arts and culture makes it even harder to reach many audiences effectively as residents may have a limited definition of "the arts," perceiving the arts as an elitist pursuit.**
- **LA County residents often do not want to leave their communities to access arts and culture, due to both the time and cost to travel to distant venues, as well as admission fees.**
- **There is a lack of visibility or general awareness of local/neighborhood arts and cultural assets which prevents residents from participating in arts that exist in their own neighborhoods, and a lack of support systems to enable these assets to get off the ground or flourish.**
- **Too many people do not know about the arts opportunities that are available.**
- **People from diverse communities do not always feel welcome in traditional cultural venues.**

Vision statement for improving cultural equity and inclusion among audiences and participants

1. Fostered by robust and lifelong arts education, all residents of LA County have the opportunity to feel comfortable and engaged in arts and cultural experiences that reflect their identities, worldviews and traditions, and build greater understanding of other cultures and perspectives as well. Through this, residents grow in their understanding that arts and cultural engagement builds and sustains healthy individuals and healthy communities.
2. To create the right atmosphere for engagement and to ensure sustained relationships, arts presenters provide diverse audiences and participants with a welcoming environment, including access to written materials in their language.

The 2016 DataArts survey did not include measures of audience composition. A survey focusing on audience demographics is currently being developed by DataArts.

SHARPER EDGES/ TELL US HOW YOU REALLY FEEL

This project, commissioned by the Arts Commission and conceived and conducted by Los Angeles artist and urban planner Rosten Woo, provided a place where CEII participants could engage in the "sharper edges" of the diversity, equity, inclusion and access conversation. Participants entered a private space where they were interviewed anonymously about their experience of diversity with the arts in LA. The interviews were transcribed, randomized and then projected on a screen on a rolling scroll at every town hall. Anonymity was assured and protected for participants who engaged in this project.

The purpose of Sharper Edges/Tell Us How You Really Feel was to create a safe space to talk about issues in the community that participants may not have been willing or able to bring up in a large public forum. Example, one participant said,

> *I speak three languages: English, Spanish and Art. Trying to discuss art with my Spanish-speaking parents who migrated to this county with low education is impossible. I [found an] entrance to the art world but my parents got left behind.*

Another participant in Sharper Edges said,

> *As a Filipino American arts viewer and participant, there are a lot of assumptions about what I like simply based on my race and ethnicity. A lot of what I like culturally has nothing to do with my ethnic background.*

And another quote from a participant:

> *I feel that in the hiring of arts admin staff, barriers are put in place that don't [appear] to favor one race or another, but that, if you scratch the surface they do. Arts institutions claim to want diversity in their staff but create and use only the molds that they have used before. There is no expanding the field, no risk taking in recruiting or hiring.*

More quotations from Sharper Edges can be found in **Appendix F** and all the responses from the project can be found on the website ***ArtsEquityLA.com***.

EMERGING SOLUTIONS

In addition to identifying barriers and problems, participants in the Town Hall meetings also began to identify solutions. In some cases, issues that were raised provided clear suggestions for solutions. In particular, four common themes emerged in the conversations as solutions. These four solutions cut across and could be used to address cultural equity and inclusion for all five of the areas above.

ARTS EDUCATION

> ***"How can you incorporate arts into the schools? Art is very important for kids and how children get the opportunity to express themselves."***
>
> *—Pomona Town Hall attendee*

Arts education was discussed in multiple ways. Lack of arts education was perceived as the reason arts are not more valued in society. At the same time, there was an expressed need that arts education be expanded beyond classic, European traditions to include and validate the heritage and art making practices of many cultures.

Of the 1.6 million K-12 students in LA County public schools, 65 percent are Hispanic/Latino, 14 percent are White, 10 percent are Asian/Pacific Islander, 8 percent are African American and less than 1 percent are American Indian/Alaska Native. Two-thirds of all students receive free or reduced price meals, an indicator of poverty. A large body of research exists that correlates arts education to cognitive development and improved academic success, as well as civic engagement more broadly. Attendees emphasized that arts education should be extended not only to students but their parents as well, reasoning that if parents do not understand the value arts education can bring, they will not encourage their children to engage in the arts. Arts education also needs to include information about viable careers in arts and cultural organizations and in the creative industries. Attendees cited tremendous inequities between private and public schools, between school districts and even between schools within a district, so every child is not gaining the same access to arts and cultural learning. It was noted that special education students may be particularly lacking in arts and cultural opportunities.

> ***"Communities are not always included in or made aware of the arts opportunities that are local to them. Better communication, accessibility and transportation will go a long way to connect diverse communities together and create collaborative experiences."***
>
> *—Santa Clarita Town Hall Attendee, Sharper Edges art project respondent*

Many Town Hall table conversations focused exclusively on the issue of arts education. A large number of attendees saw arts education as pivotal to increasing cultural equity and inclusion. People who experience the arts at a young age, they said, will grow up to be not only artists and creators but they will become board members and staff at arts organizations, and they will become audience members and participants in the arts. In all those roles they will demand programming that reflects their cultures.

NEIGHBORHOOD ACCESS

As stated in the "Audience/Participants" section above, attendees discussed that many people are unable or unmotivated to travel to other regions of LA County to attend arts and cultural events. Time, traffic and expense are all inhibiting factors. Many neighborhoods in LA County do not have robust support systems for local arts and cultural opportunities, neither affordable venues nor programs. This may be especially true in unincorporated areas of LA County. Attendees also noted that legal restrictions make it difficult to gain access to spaces in school buildings and sometimes parks, and costs may be prohibitive.

Attendees said that when arts and cultural programming does move into neighborhoods, it does not always reflect the traditions or interests of the residents of the neighborhood. Organizations may see themselves as bringing art to the community, without understanding what local resources – including artist and art making traditions – already exists in the community.

Some attendees stated that local residents may lack the management skills to grow an arts and cultural organization or enterprise and may not have access (knowledge or proximity) to opportunities to acquire those skills. Increasing arts programming in local neighborhoods that reflect neighborhood cultures and values could provide more culturally equitable and inclusive programming for more audiences and participants while also leading to improved opportunities at the board, staff and artist/creator level.

FUNDING

Working Group participants cited the difficulties faced by smaller, grassroots and culturally specific organizations in obtaining adequate funding. While the Arts Commission provides support to these organizations through its Organizational Grants Program, it can typically fund no more than 53 percent of the amount requested due to budgetary limits.

Attendees cited policy issues among public and private funders that can disadvantage artists and smaller arts and cultural organizations, especially those in communities of color, low-income communities, disabled communities, and others. For example,

- **Funders often will only grant a percentage of an organization's existing budget, making it hard to grow;**
- **Many funders do not fund anyone without nonprofit status or those who use a fiscal receiver, which eliminates individual artists;**
- **Many funders require programming history and do not fund start-ups;**
- **Many funders do not fund operating support – a change in this could help sustain smaller organizations;**
- **Funders often ask organizations to generate new projects, sometimes to the detriment of established programs;**
- **Many funders are currently focused on making grants for capacity building, but that has come at the expense of grants to support programming; and**
- **It is very difficult to find sustainable sources of funds, as grants are often for only one or two years.**

Because the Arts Commission coordinates with the cultural activities of the municipalities, it is aware that 81 of the 88 municipalities in LA County currently offer no open competitive grant funding for arts and culture in their communities.

> ***"There are funding policies that disadvantage small, culturally specific and community based organizations."***
> *—Torrance Town Hall attendee*

Town Hall attendees cited statistics about the lack of philanthropic and corporate funders in LA as compared to those in San Francisco and New York. It was also stated that arts dollars in LA are invested primarily downtown and other "central" locations within LA County where most of the County institutions are located, without corresponding investment in other parts of LA County. Expanded funding opportunities could be a key strategy to addressing cultural equity and inclusion among boards and staff, audiences and programming, and artists.

COMMUNICATIONS

Town Hall attendees reported that even when free or low-cost opportunities exist, the communities that need them often do not know about them. Artists and job-seekers have a hard time finding out about opportunities that may be available.

Many organizations report that they don't know how or don't have the resources to market to culturally diverse communities or connect to specific neighborhoods.

Print and broadcast media, billboards and street banners are costly, beyond the means of many arts and cultural organizations. Opportunities for free editorial coverage like reviews of performances, productions or works of art are perceived to be decreasing. Electronic distribution of information is not appropriate for and does not reach all communities or age groups. Better communication that is customized to different audiences could improve cultural equity and inclusion for audiences and programming, as well as for board, staff and artists.

"Communication is a huge issue. I don't know what is going on or how to support. I don't know how to connect. I feel like folks are segregated in their communities."

—Northridge Town Hall Attendee

"The arts are not just a nice thing to have or to do if there is free time or if one can afford it. Rather, paintings and poetry, music and fashion, design and dialogue, they all define who we are as a people and provide an account of our history for the next generation."

—Former First Lady Michelle Obama

CEII Advisory Committee members.

RECOMMENDATIONS TO INCREASE CULTURAL EQUITY AND INCLUSION

HOW THE RECOMMENDATIONS WERE DEVELOPED

A series of Working Groups organized around the five key areas were convened to review the suggestions that emerged from the Town Hall meetings and hone them into recommendations. These Working Groups were comprised primarily of Advisory Committee members and people who attended the Town Halls that had been held across LA County's five supervisorial districts. Participants strategized based on their expertise and experience. In some cases, Arts Commission staff provided support by developing suggestions into more fleshed out, actionable strategies. As the Working Groups voted to establish their top priorities they were mindful that this report was requested by the Board of Supervisors. Therefore they focused on recommending initiatives that LA County could undertake, both through the Arts Commission and other LA County government departments. Recommendations that would have appeared to direct other agencies or organizations to take action were excluded.

The Co-Chairs of the Advisory Committee added an overarching additional strategy: establishing a Countywide cultural policy. The Co-Chairs also recommended developing a plan to evaluate the outcomes of the recommendations that are adopted. In subsequent discussions with the Co-Chairs and Advisory Committee members, the recommendations were re-articulated, reorganized and in some cases combined into the following 13 recommendations presented below. For

example, all three recommendations from the Boards of Directors Working Group were combined into one. All of the recommendations presented in this report are conceptual, and will require further development for implementation.

It is important to note that while the recommendations from Working Groups each focused on one aspect of diversity, equity, inclusion and access, the benefits of each recommendation may go well beyond their area of focus. For example, the recommendation to fund local level arts programming through a Parks and Libraries Partnership came from the Programming Working Group, but it would also benefit audiences/participants and, in the long term, could lead young people who are exposed to the arts in their neighborhoods to consider working in the arts, joining the board of an arts organization, or even becoming an artist themselves. Ultimately, diversity, equity, inclusion and access in the five areas of the arts are closely intertwined. Benefits in one area can build a "virtuous cycle" that create benefits for County residents in other areas as well.

The CEII resolution passed by the Board of Supervisors requires that cost estimates be included with each recommendation. The figures shown here are rough estimates based on preliminary staff analysis. If and when any of these recommendations are adopted, a more thorough analysis of costs would be required. Final estimates may vary from what is presented here depending on both a fuller analysis and on the scope of the LA County Board of Supervisors' desired results.

For each recommendation below, the following information is provided:

- **Description of the recommendation**
- **Solution summary**
- **Estimated project cost and timeline**
- **Potential planning and implementation partners**

RECOMMENDATION FROM THE CEII CO-CHAIRS

1. Los Angeles County Cultural Policy

LA County is one of the largest County government supporters of the arts in the United States. The Board of Supervisors has already demonstrated through its investment in County cultural departments and through the motion that launched this CEII initiative that it values the arts and their benefit to all County residents. A cultural policy would 1) codify the principles by which the Board of Supervisors makes cultural decisions; 2) provide a framework for grounding the arts and cultural life of our region within the broader context of diversity, cultural equity and inclusion; and 3) formalize support for culturally equitable artistic practice and access across civic life. A cultural policy would apply to all County departments. This policy would need to be reviewed periodically to ensure that it is staying current with the evolving arts and culture landscape, as well as changes to the population of LA County as a whole. As the landscape shifts, the County's cultural policy should shift with it.

Establishing a cultural policy for LA County would be in part a statement of values and in part a road map for how LA County departments can contribute to cultural life. This policy would include the outcomes the County seeks to achieve, as well as mechanisms to measure them. This policy would also help the County as it seeks to remain responsive to major demographic shifts currently taking place. While a number of major U.S. cities, including Chicago and New York, are strongly considering adopting cultural policies, LA could be the first county to do so. This would make LA County a national arts leader in equity, diversity, inclusion and access for all.

Solution: Establish a cultural policy for LA County with concrete elements focused on equity, diversity, inclusion and access that would solidify the gains made through the CEII process and recommendations, and will serve as a road map for how all LA County departments can contribute to cultural life. This cultural policy would position LA County as a national arts leader in advancing cultural equity and inclusion in every sector of our civic lives.

Projected Cost and Timeline: $50,000 one-time cost for consultant support.

Partners: LA County Chief Executive Office

RECOMMENDATION FROM THE BOARDS OF DIRECTORS WORKING GROUP

2. Inclusive Language, Policies and Infrastructure to Recruit and Retain Diverse Staff and Boards in LA County Arts and Cultural Organizations

The literature review conducted by the Arts Commission's staff as part of the CEII process notes that, "The formalization of board diversity policies and practices has a significant positive effect on board diversity demographics." This strategy proposes that LA County require all cultural organizations that receive LA County funding have written board-adopted statements, policies or plans with measurable goals that outline the organization's commitment to diversifying their boards and staff at all levels. Exact requirements would be based on budget size, with the smallest organizations only required to have a statement and the largest budget organizations required to have a plan with measurable goals. This recommendation does not require the County to set goals or quotas. Instead, each organization would set its own specific requirements based on its size and mission. This policy will allow each organization to identify its own diversity, equity, inclusion and access needs and the commitments it intends to make. Each organization would report annually to the County on progress made toward the goals it has set. The only cost to the County would be to include an Organizational Change Fund for arts nonprofits to provide trainings and support to develop these policies and to advance cultural diversity in their staff and boards.

Solution: Initiate a requirement that all cultural organizations receiving LA County funds have written, board-adopted statements, policies or plans that outline their commitment to diversity, equity, inclusion and access, and monitor progress.

Projected Cost: $50,000 annually (for technical assistance)

Partners: LA County arts and cultural organizations, professional facilitators and training partners

RECOMMENDATIONS FROM THE STAFFING WORKING GROUP

3. College Arts Pathways: Paid Arts Internships for Community College Students

Research shows undergraduates who receive paid internships are significantly more likely

than those who have unpaid internships to receive a job offer upon graduation and are less likely to report barriers to long-term career success. [14]National Association of Colleges and Employers. (2014). *The Class of 2014 Student Survey Report*. Bethlehem. PA: National Association of Colleges and Employers.) Community colleges in LA County are significantly more diverse than four-year universities, and community college students have not participated in the Arts Commission's Arts Internship Program at high rates. Substantially increasing the number of arts internships over several years, and reserving the additional positions for students attending community colleges (including trade-tech and vocational schools), would diversify the participant pool for this already successful program even further. Increasing the number of internships would also create an opportunity to expand the geographic reach of arts organizations eligible to host interns. This would, in turn, expand pipelines to creating more diverse staff in arts and cultural organizations. This strategy builds on both the LA County's Arts Commission's long-running program as well as the Arts and Business Council of New York's Diversity in Arts Leadership Internship Program.

As this strategy would require additional recruitment efforts in community colleges, as well as scaling up the robust educational programming the Arts Commission offers in conjunction with each student's internship experience, a phased approach to gradually increase the number of available positions over five years is recommended to expand from the current 132 positions to 275.

Solution: Double the existing LA County Internship Program to increase the number of paid arts internships with the additional positions set aside for community college students, emphasizing inclusivity of those from communities of color, low-income neighborhoods, the disabled community, and other communities that experience barriers to arts access.

Projected Cost and Timeline: $433,000 for the first year of implementation, with funding added annually to reach $1,280,000 in five years, in addition to current Arts Internship Program costs.

Partners: LA County arts and cultural organizations, community colleges

4. Teen Arts Pathways: Employment and Learning Opportunities in the Arts and Culture for High School Students

In LA County, more than 83 percent of children under age 18 are of color, and more than a quarter of all children in the County live

below the poverty level. Teen Arts Pathways would expand opportunities for traditionally underserved high school students to access careers in the arts by connecting in-school coursework with work-based learning that leads to job placement both in the for-profit and nonprofit creative workforce. This strategy includes all jobs in the creative industries[15] as well as creative jobs in any industry.[16] Staff would work with local and state education leaders, alongside regional cultural centers and institutions, to enable high school students to earn visual and performing arts course credit (high school graduation F requirement) through after school participation in learning and leadership opportunities provided by community-based cultural organizations. This would create pipelines to job opportunities in the arts which would lead to a more diverse and inclusive workforce in the creative sector.

Solution: Develop an LA County initiative creating access to work-based learning and leadership opportunities for all high school students, particularly students of color, low-income students, LGBTQ students, disabled students, current and former foster youth, and youth on probation, as well as others who experience barriers to participation, to prepare youth for careers in the arts and creative industries.

Projected Cost and Timeline:
$230,000 annual allocation

Partners: LA County school districts, California State Department of Education, institutions of higher education

5. Creative Workforce Development Center(s)

One in every six jobs in the LA County region is generated by the creative industries. In addition, there are many creative jobs within non-creative industries in LA County, such as photographers and web designers that work for manufacturing companies. The purpose of the Creative Workforce Development Center(s) would be to connect both students and mature workers to educational, training and networking opportunities that could help them learn about and acquire the skills they need to work in the creative industries or in creative jobs in other

[15] The annual ***Otis Report on the Creative Economy*** in Los Angeles defines the "creative industries" as being made up of the following twelve industries: Architecture and Interior Design, Art Galleries, Communication Arts, Digital Media, Entertainment, Fashion, Furniture and Decorative Arts, Product/Industrial Design, Toys, Visual and Performing Arts, Performing Arts Schools, and Publishing and Printing. For the most recent report, see *https://www.otis.edu/sites/default/files/2015-LA-Region-Creative-Economy-Report-Final_WEB.pdf.*

[16] For more on creative jobs in other industries, see ***Creative Work: How arts education promotes career opportunities beyond the arts:*** *http://www.lacountyarts.org/pubfiles/LACAC_CreativeReportB_FINAL2.pdf.*

industries, with employers in both the nonprofit and for-profit realms. Services provided could include connecting students to existing Career-Technical Education coursework, internships, job shadowing, on-the-job training, an alumni association for arts internship programs, and an online job board for employment opportunities. This would expand pipelines to more diverse staff in arts and cultural organizations as well as other employers in the creative industries.

Solution: Establish center(s) that link students and mature workers, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts, to educational, training and networking opportunities to help them gain skills to work in creative jobs.

Partners: High schools, two and four year colleges, community organizations and businesses

Projected Cost and Timeline:
$490,000 ongoing annual costs

RECOMMENDATIONS FROM THE ARTISTS/CREATORS WORKING GROUP

6. Neighborhood Bridges: Municipal Grants to Expand Arts and Cultural Programming to All Neighborhoods and Communities

LA County consists of 88 municipalities with diverse approaches and needs to arts and culture. The vast majority – 92 percent of those municipalities (81 of 88) – do not provide grants or funding opportunities for the arts, although cities often have a closer connection and deeper knowledge of local artists and arts collectives in their areas. While the Arts Commission's Organizational Grant Program provides support for close to 400 nonprofit arts organizations, it does not have a way to support artists or collectives that are not organized as nonprofits.

This strategy is similar to a program of the New York City Department of Cultural Affairs that funds the five boroughs to re-grant to small budget and fiscally sponsored organizations. It would initiate a 1:1 matching municipal arts grant program in LA County, with diversity, equity, inclusion and access built into the guidelines, to provide re-granting funds for fiscally sponsored organizations, collectives, traditional and folk arts and individual artists. Cities would be required to establish a formal system for reviewing proposals and making grant awards that meet professional standards and practices in the field, to ensure the funds are distributed fairly and equitably. This program would:

- **decentralize arts funding throughout the region,**
- **build infrastructure for diverse artists,**

- **form or strengthen municipal cultural departments and support their development of policy frameworks, and**
- **provide services to culturally diverse populations.**

The arts can play a vital role in building bridges between people who are separated by social and demographic differences. This strategy would work in conjunction with the strategy for Increasing Diverse, Inclusive and Equitable Cultural Opportunities and Programming in Unincorporated Areas (Recommendation #8) to ensure equitable services throughout LA County. This fund would support and increase diverse and inclusive programming and audiences.

Solution: Implement an LA County grant program to provide funds to municipal funders that includes diversity, equity, inclusion and access requirements, for re-granting to fiscally sponsored organizations, collectives, traditional and folk artists and individual artists, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts.

Partners: 88 LA County municipalities

Projected Cost/Timeline: Of LA County's 9.8 million residents approximately 8.8 million live in municipalities. At $1 per capita this program would scale over ten years, to allow time for building the requisite municipal capacity, to reach $8.8 million in funding. This would be matched 1:1 by the participating municipalities for a total of $17.7 million of arts and cultural programming brought directly to local residents.

7. Artists Working Cross-Sector to Address Social Problems

Artists bring creative thinking to solving complex problems, and can bring communities together around shared cultural values. This recommendation is to embed artists, arts administrators and other creative workers as creative strategists in County departments. In this role they would formulate strategies that foster transformational changes by increasing community engagement and participation, identifying cultural and community assets, supporting public programs and events, creating new public artworks and beautification projects, and ultimately increasing access to artistic and creative experiences in every community. Artists, arts administrators and other creative workers who are placed as cultural strategists would represent all facets of diversity in LA County.

The Arts Commission already partners with many LA County departments through civic art allocations for capital projects, collection management and creative placemaking programs, among other mechanisms.
The Arts Commission also has begun to participate in strategic planning workgroups and special initiatives led by other County departments, such as the Healthy Design Working Group and the Department of Regional Planning's Equity Indicators project, expanding the reach of the arts to support other sectors and meet community needs across LA County. This strategy would ensure that departments have the resources and tools to utilize artists, arts administrators and other creative workers as creative strategists in formulating innovative approaches in programming, engagement and core messaging around such issues as homelessness, children's welfare and voting.

Solution: Place artists, arts administrators or other creative workers who are representative of diverse constituencies in LA County departments in paid positions as creative strategists to develop innovative solutions to social challenges.

Projected Cost/Timeline: This program would begin with two placements in year one at a cost of $100,000, four in year two at $200,000, eight in year three at $400,000, 16 in year four at $800,000 and 34 in year five at $1.6 million. It is anticipated that over time these residencies will grow into permanent LA County employee positions within departments.

Partners: All Los Angeles County Departments

RECOMMENDATIONS FROM THE PROGRAMMING WORKING GROUP

8. Increasing Diverse, Inclusive and Equitable Cultural Opportunities and Programming in Unincorporated Areas

More than one million people (approximately 300,000 households) live in "unincorporated" areas of LA County, places where there is no municipal government. Two-thirds of the land area of LA County is home to nearly 140 unincorporated areas, many of which are made up of some of the region's most diverse populations, and most of which are underserved culturally. Because they are in unincorporated areas there is no local municipality to provide cultural (or other) services to local residents. In these unincorporated areas there are no large County cultural institutions and there may be few formal arts nonprofits.

Since 2004 LA County has implemented a One Percent for Art requirement on public capital projects. Extending this requirement to private developers for commercial structures

over $500,000 would increase access to the arts in underserved unincorporated areas, and provide a flexible revenue stream annually to support the development of cultural programs that cannot be funded through the Arts Commission's current grant guidelines. On March 14, 2017, the Board of Supervisors unanimously approved a ***motion*** to move forward with implementing a private developers requirement for civic art in the unincorporated areas.

This strategy works in conjunction with the Neighborhood Bridges: Municipal Grants to Expand Arts and Cultural Programming to All Neighborhoods and Communities (Recommendation #6) to provide arts and culture services to underserved communities in the unincorporated areas at a geographic level small enough to be responsive to local needs.

Artist-led community engagement programs in unincorporated areas would be used to identify ways to leverage local artists, community-based organizations, culturally specific organizations, and community assets to resolve community issues and create a local vision for cultural development. A particular focus could be made on areas designated as Disadvantaged Unincorporated Communities and would include coordination with LA County's Office of Unincorporated Area Services.

As part of this recommendation the County may wish to explore the possibility of passing a mural ordinance or other ordinances to regulate the creation of culturally diverse and inclusive artworks created on private property in unincorporated areas. This could provide opportunities for artistic expression, increase community cultural assets, and foster a sense of neighborhood pride that is reflective of the diversity of LA County. The ordinance could be structured so that community members, peer artists and arts managers are involved in vetting the artworks and artists. The murals would be created by local artists and should not be culturally appropriated. While the City of Los Angeles has enacted a mural ordinance, no other municipalities have, so LA County action on this would also be an opportunity to provide a policy template for municipalities.

This recommendation can improve access to the arts for residents of unincorporated communities. It may also lead to greater diversity among artists and arts organizations funded by the County by targeting local artists representative of the communities where the artworks are made.

Solution: Provide new cultural opportunities and funds particularly for residents of unincorporated areas of the County by extending LA County's civic art

requirement to private developers and enacting ordinances that encourage the creation of cultural assets.

Projected Cost/Timeline: Revenue Generating. Funds to support these services would be offset by a requirement for private developers to incorporate artwork into their development or pay an in lieu fee to support cultural services within the community. Estimated to generate $8 million annually in art or fees.

Partners: LA County Department of Regional Planning and LA County Department of Public Works

9. Grants to Organizations Serving Diverse Communities

The participants in the Cultural Equity and Inclusion Initiative identified the Arts Commission's Organizational Grant Program (OGP) as "the County's cultural equity fund." OGP grants are structured in such a way that smaller-budget organizations can request a larger percent of their budget compared to larger-budget organizations, and no organizations are exempt from application requirements. This puts smaller and mid-size arts nonprofits at an advantage, which makes County funding more accessible to diverse communities and communities that are historically underfunded.[17] In addition, multiyear grants provide stability, especially for smaller budget organizations. By contrast, the grantmaking process at many local government arts agencies gives preference or even sets aside line items for larger-budget organizations. Many of these local arts agencies, in an effort to improve equity and inclusion, are trying to bring themselves into alignment with the principles already being followed by the LA County Arts Commission.

Increasing support available through OGP can ensure that a wider variety of diverse cultural services reach a wider range of LA County residents. These services positively impact residents, neighborhoods and communities by providing direct access and increased opportunities for quality arts activities and programming that is often free or low cost. As part of the application process, grantees clearly define the community or audience they seek to serve. In FY 2016/17 LA County awarded $4.518 million in two-year grants to 205 nonprofit arts

[17] "Underfunded and under-resourced organizations" refers to entities that have historically served communities of color, low-income communities, LGBTQ communities, disabled communities, and other communities that are under-represented in the arts. Such organizations are often short-staffed, concerned with affordability of space, and may rely very heavily on volunteer labor

organizations, the largest number funded in nearly a decade. This is on top of the $4.538 million in grants made to an additional 184 nonprofit arts organizations in FY 2015/16. These arts organizations are located throughout LA County with offices in 48 of LA County's 88 municipalities. In addition to the direct funding, the OGP program provides technical assistance training to strengthen the management capacity of its grantees, as well as offering opportunities for networking and peer learning.

As the number of organizations applying for OGP grants has risen over the years the amount of County funding has remained flat. As a result, today arts nonprofits only receive about 53 percent of what they request, which means they must substantially reduce their proposed projects to meet community needs. This strategy proposes doubling the existing grant dollars. Doing so could focus support for mid-size organizations on strategies that build capacity by improving sustainability and capitalization. The 1:1 match requirement could be leveraged as an incentive for organizations to diversify funding by tapping into sources of new contributed or earned revenue. Doubling the current funds would also allow the program to move toward longer term grant awards, further stabilizing small and mid-size arts organizations. This could be strengthened by assigning staff to do outreach and recruit arts nonprofits from underserved communities. This would increase support to small- and mid-sized organizations which would, as a result, expand diverse and inclusive programming by funding underserved and marginalized communities.

Solution: Expand LA County's Organizational Grants Program, which supports arts and culture organizations that have been historically or are currently underfunded and under-resourced, including those that represent communities of color, low-income communities and other communities experiencing barriers to participation in the arts.

Projected Cost/Timeline: $4.518 million annually, in addition to what is currently allocated

Partners: LA County arts and cultural organizations

10. Parks and Libraries Arts Partnership

Infrastructure for presenting arts events is unevenly distributed throughout LA County, leaving the residents of many low-income neighborhoods and communities of color without equitable access to quality cultural programming. This also impacts aspiring performing artists from these communities as they have fewer opportunities to perform

in front of an audience, improve their presentations and build a following. In some neighborhoods, parks and libraries may be the only providers of arts and cultural programming, but they are often under-resourced or lack specialized knowledge and support in content development/ curriculum development, arts producing, marketing and community engagement.

To provide more resources and support to LA County Parks and Recreation and Library Departments staff and to increase the number of arts programs being offered in the most underserved communities, the Arts Commission would partner with these agencies to identify up to 60 parks and 30 library sites located in communities with the least access to arts and cultural infrastructure, then work with their staff to design and co-produce free public concerts as well as participatory and engagement-focused arts programs. This initiative would provide direct funding for producing and marketing up to 720 events. It would provide professional development and coaching for parks and library professionals interested in enhancing the quality and expanding the reach of their arts and cultural programming. Arts Commission staff would also facilitate dialogues with municipalities to connect local artists performing in these series to other intra-regional touring and cultural exchanges opportunities.

This recommendation is structured to make investments in both the Parks and Recreation Department and the Libraries Department, allowing them to partner with organizations that will provide programming appropriate to the communities they serve. This can be coordinated with – though not limited to – cultural programming funded elsewhere by the County, including County-supported cultural institutions and the existing Free Concerts in Public and Musicians Roster programs.

Solution: Establish grants and professional development services to parks and libraries in areas of LA County with the least arts programming, to support production and marketing costs of arts events with a focus on communities of color, low-income communities, disabled communities, and other communities that experience barriers to participation in the arts.

Projected Cost/Timeline: Program would ramp-up over three years with $1.5 million allocated in the first year, $3 million in the second and $6 million annually thereafter.

Partners: LA County Department of Parks and Recreation, LA County Library Department

RECOMMENDATIONS FROM THE AUDIENCES/PARTICIPANTS WORKING GROUP

11. Connecting Audiences to Cultural Information

Close to $1 million has recently been spent by the Arts Commission, funded by Metro, to transition LA County's cultural calendar to DiscoverLA to provide comprehensive, online information about arts and culture activities, programming and cultural offerings. DiscoverLA includes listings of free and low cost opportunities for LA County residents in diverse neighborhoods and communities, with detailed information about transportation, cost, location and language. The website for DiscoverLA, visited by 13 million people a year, is currently marketed by the LA Tourism and Convention Board outside of LA. This recommendation is to conduct a countywide communications outreach campaign that lets residents of LA County know about this resource for information about how to access the arts. This five-year campaign would include traditional and non-traditional communication tactics, including radio, television and print advertising, digital and social media, grassroots community outreach, partnering with Metro to increase accessibility to venues and an extensive public relations campaign to reinforce the arts as core to everyday life. Materials would be multilingual and would comply with the Americans with Disabilities Act.[18] The overarching message would be that cultural experiences in LA County are within geographic and financial reach of everyone. This would increase outreach to and participation by diverse and inclusive audiences across all of LA County.

Solution: Establish a five year LA Countywide communications initiative that shares information about the arts with all LA County residents through both traditional and nontraditional methods, taking into account language barriers, geographical concerns, and economic divides that require different forms of outreach.

Projected Cost and Timeline: $1,000,000 per year over a five-year period.

Partners: LA Tourism and Convention Board and Metro, as well as potential media partners

[18] The Americans with Disabilities Act (ADA) was signed into law by President George H.W. Bush in 1990. The ADA prohibits discrimination and guarantees that people with disabilities have the same opportunities as everyone else to participate in the mainstream of American life. The ADA is an "equal opportunity" law for people with disabilities.

12. Connecting Organizations to New Audiences and Participants

Many arts organizations express frustration because they do not have funds to support even a minimal marketing and communications effort to reach and sustain audiences from underserved communities. This strategy would provide planning and then implementation grants to small and mid-size arts organizations to develop and implement marketing efforts, supported by marketing and communications technical assistance, with a focus on more dynamic and innovative models of reaching new audiences and participants, and sustaining their involvement. Strategies would take into consideration the changing ways young people view content as well as responding to the needs of people with disabilities to ensure that both access policies and marketing materials are welcoming and inclusive. This would lead to expanded diversity and inclusion among arts audiences and participants.

Solution: Establish LA County planning and implementation grants to small and mid-sized arts organizations to build their capacity to reach new audiences and participants including those in communities of color, low-income communities, disabled communities and other communities that experience barriers to arts participation.

Projected Cost and Timeline: $750,000 annually for three years.

Partners: LA County arts and cultural organizations

13. Equitable Access to Arts Education: A Three Part Strategy for All Students in Public Schools

Despite significant progress made over the past 14 years with Arts for All, the regional arts education initiative, the 2002 Board approved regional plan to ensure that all students engage in the arts as a core part of K-12 instruction and despite a strong body of research showing the benefits of arts for learning and careers, a tremendous amount remains to be done to move the arts into the mainstream of public education. Policy changes at the federal and state level show promise in this regard. New California State Standards, Local Control Funding Formula, Every Student Succeeds Act and Federal Title I Policy all now allow school districts to fund arts education to support the achievement of low-income students, making this a key moment to address equity in arts education in LA County public schools. The goal is to ensure that every student in public school in LA County, including students in

special education programs and remedial programs, receives quality arts education.

Recommendations to expand current efforts to increase the quality, quantity and equitable distribution of arts education across LA County's 81 school districts, with specific emphasis on developing opportunities for all students to engage in arts learning that includes and represents LA County's diverse artists, genres and cultural traditions, include the following:

- Support for dedicated arts coordinators to serve every school district. Arts coordinators oversee the creation and implementation of school districts' arts education strategic plans, hire arts teachers, develop arts curricula, provide professional development for both arts specialists and general classroom teachers to integrate the arts into other subjects, contract with community arts organizations and teaching artists for services, and build school-to-career pathways. Matching grants to initiate arts coordinator positions that could serve all 81 school districts would decrease over time as districts assume a greater percentage of staff costs each year, with the full cost of the position paid by the district after three years. Smaller districts could share an arts coordinator and districts that already employ full-time arts coordinators, about 12, could apply for additional staff dedicated to district-wide arts coordination.

  Projected Cost and Timeline: $12.9 million one-time over 3-5 years

- Support for competitive 1:1 matching grants to LA County school districts to advance key arts education action items. To be eligible, school districts would be required to have a board-adopted arts education policy and updated strategic plan (62 districts currently would qualify). Request amounts would be based on student population of each district.

  Projected Cost and Timeline: $3.8 million annually

- Initiate alignment of in-school and out-of-school[19] arts learning opportunities to increase access to the arts for youth across LA County, with particular emphasis on underserved communities.

[19] "Out-of-school" has recently replaced the term "after-school" and refers to all instruction that occurs outside of normal school hours, regardless of where that instruction takes place. This can include programs that operate before and after school as well as programs on weekends or during summer or intersession periods.

Map community resources providing out-of-school (extended learning) arts instruction and overlay with countywide data that maps in-school arts instruction. Convene leaders and practitioners of out-of-school learning to discuss strengths and needs, examine state education standards for extended learning, and identify opportunities to increase student participation through purposeful alignment with in-school arts instruction. This strategy is targeted to position community arts partners to play a greater role in providing students with robust arts learning.

Projected Cost and Timeline: $385,000 one-time funds over 18 months

Work funded through this recommendation should not be duplicative of arts education work already being done. Arts nonprofits throughout LA County could be brought in to support this work.

Solution:

- **Grants to fund dedicated arts coordinators who both reflect and promote the diversity of the student population, to serve every school district in LA County**
- **Grants to school districts in support of their arts education plans**
- **Alignment of in-school and out-of-school arts learning opportunities**

Total Projected Cost: $17.085 million

Partners: LA County Office of Education, School districts in LA County, out-of-school arts education providers

IMPACT AND MEASURING SUCCESS

Investments made by the County in any of these recommendations will have direct effects on the people served, but may also move other local governments and arts organizations to take action to improve diversity, equity, inclusion and access in the arts. The programs themselves are models others can follow. More than this, though, County leadership on the issues of diversity, equity, inclusion and access to the arts is likely to influence others in the wider arts ecology to take action as well. **Appendix M** provides a table showing these recommendations in order of cost.

The final question is how to measure success, and how to ensure that the benefits of any County investments continue for the long term. In order to measure success, goals would need to be set early in the planning stage, incorporated into the implementation plan, then resources would need to be set aside to collect and analyze data then report back results. Program evaluation can be used to track both the progress and effects of any recommendation that the County invests in.

Beyond evaluation of any one program, however, progress should also be measured at the County level. The County has already begun this task when it committed to conducting the workforce survey that was piloted as part of CEII for an additional four years, which will allow measurement of change over time in the arts workforce. Other measures related to arts education, artists/creators, neighborhoods, audiences and programming could also be developed and measured. The CEII Advisory Committee could be maintained at least in the first few years as a monitoring committee with responsibility to ensure that recommendations are implemented and have measurable impact. Furthermore, efforts to track progress of any arts-specific initiatives should be coordinated with other County initiatives related to equity and inclusion, to ensure the most effective use of resources and the greatest benefit for all County residents.

APPENDIX A

CEII ADVISORY COMMITTEE MEMBERS AND AFFILIATIONS

Betty Avila
SELF HELP GRAPHICS

Glenna Avila
CALARTS COMMUNITY ARTS PARTNERSHIP

Carlos Benavides
LA COUNTY COMMISSION ON DISABILITIES

Deborah Borda
LA PHILHARMONIC

Pamela Bright-Moon
ARTS COMMISSIONER, SECOND DISTRICT

Ben Caldwell
KAOS NETWORK

Barbara Carrasco
ARTIST

Tim Dang
CO-CHAIR OF THE ADVISORY COMMITTEE, EAST WEST PLAYERS

Juan Devis
KCET

Julia Diamond
GRAND PARK

John Echeveste
LA PLAZA DE CULTURA Y ARTES

Jordan Elgarbly
THE MARKAZ ARTS CENTER FOR THE GREATER MIDDLE EAST

Quetzal Flores
ALLIANCE FOR CALIFORNIA TRADITIONAL ARTS

Edgar Garcia
OFFICE OF MAYOR ERIC GARCETTI

Kiki Ramos Gindler
CENTER THEATRE GROUP

Mynor Godoy
UNITED WAY OF GREATER LOS ANGELES

Helen Hernandez
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Leslie Ito
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Letitia Fernandez Ivins
METRO

Joel Jacinto
COMMISSIONER, CITY OF LOS ANGELES BOARD OF PUBLIC WORKS

Maria Rosario Jackson
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KÉLAN RESOURCES

Gregorio Luke
MUSEUM OF LATIN AMERICAN ART

Claudia Margolis
ARTS COMMISSIONER (FIFTH DISTRICT)

Kathryn McDonnell
FORMER ARTS COMMISSIONER, (FOURTH DISTRICT)

Rachel Moore
THE MUSIC CENTER

Elena Muslar
LOYOLA MARYMOUNT UNIVERSITY

Promsodum Ok
KHMER ARTS

Debra Padilla
SOCIAL AND PUBLIC ARTS RESOURCES CENTER

Claire Peeps
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Randy Reinholz
NATIVE VOICES AT THE AUTRY

Luis Rodriguez
TIA CHUCHA'S CENTRO CULTURAL

Jose Luis Valenzuela
LATINO THEATRE COMPANY

Diana Vesga
LA COUNTY MUSEUM OF ART

APPENDIX B

WORKING GROUP PARTICIPANTS AND AFFILIATES

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Tim Dang
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FORD THEATRE FOUNDATION BOARD

Scott Harrison
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LA'S BEST

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UNAM - HOLA MEXICO FILM FESTIVAL

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Constance Jolcuvar
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Garin Hussenjian
ARTS BLOGGER

Leslie Ishii
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Letitia Ivins
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Laura Longoria
LUMMIS FESTIVAL

Karen Mack
LA COMMONS

Lorena J. Morgan
TEATRO JORNALERO SIN FRONTERAS

Aaron Paley
COMMUNITY ARTS RESOURCES

Lucas Rivera
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Katy Sullivan
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SANTA MONICA CULTURAL AFFAIRS

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Len Dickter
CULVER CITY CULTURAL AFFAIRS COMMISSION

Edgar Gamino
WALLIS ANNENBERG CENTER FOR PERFORMING ARTS

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Jenny Perez
SOUTH GATE COMMUNITY ACTIVIST

Craig Cree Stone
CSULB, AMERICAN INDIAN STUDIES, ARTIST

APPENDIX C

ARTS WORKFORCE DEMOGRAPHIC SURVEY FINDINGS

This is a summary of key findings from the arts workforce demographic survey administered by DataArts in summer 2016. The full report is available on the LA County Arts Commission's website, lacountyarts.org.

A total of 3,175 people who were staff, board members, volunteers, and/or independent contractors at arts organizations in LA County completed the DataArts Workforce Demographics survey. Respondents were affiliated with 383 arts and cultural organizations in LA County. Of these, 156 organizations had five or more persons responding and 92 had ten or more responses. This survey collected data on heritage (race, ethnicity, and nation of origin), disability, age, gender and LGBTQ Identity. The response rate was high enough that all results reported here have a margin of error less than five percent.

The arts and cultural workforce is significantly more homogenous than Los Angeles County's population. Depending on how the data are aggregated, as much as 60% of arts and culture workers identify as White non-Hispanic versus a county population that reports as 27% White.

60%	**White**
4%	**Black/African American**
10%	**Asian**
14%	**Hispanic/Latino(a)**
>1%	**Indigenous**
4%	**More than one race or ethnicity**

General staff are more racially and ethnically diverse than any other category in the workforce. Boards of Directors are the least diverse.

Younger generations in the arts and cultural workforce are more racially and ethnically diverse than older generations. While 69% of Baby Boomers identify as White non-Hispanic, 55% of members of

Generation X are White non-Hispanic, and fewer than half (43%) of Millennials identify as White non-Hispanic.

Community organizations are the most racially and ethnically diverse, and also have the largest share of Hispanic/ Latino(a) workers. 37% of respondents from those organizations identify as White non-Hispanic, compared to 60% of the overall arts and culture workforce.

Mid-size organizations – those with annual budgets between $500,000 and $10 million – are more diverse in terms of race and ethnicity compared to both larger and smaller organizations. These mid-sized organizations are also the ones with the largest share of younger workers.

The Los Angeles County arts and cultural workforce is slightly older when compared to the age of Los Angeles County's population as a whole. Well over half (59%) of survey respondents are members of either the Baby Boomer generation or Generation X, compared to 43% of the Los Angeles County population.

Arts and cultural nonprofits in Los Angeles County are powered by female workers who represent 60% of the workforce compared to 50% of the County population as a whole. While women hold 64% of the general staff positions, their representation declines among the ranks of organizational leadership, where they comprise 57% of senior staff and 51% of the board member/ trustee positions.

Ten percent (10%) of the cultural workforce identifies as disabled, which is slightly higher than the percentage identifying as disabled in the general Los Angeles County population.

The LGBTQ community appears to be well represented in the arts and cultural workforce. Sixteen percent (16%) of respondents identify as Lesbian, Gay, Bi-Sexual, Transgender, or Queer.

Full report available at ***https://www.lacountyarts.org/sites/default/files/pdfs/artsworkforcedemog2017.pdf***

APPENDIX D

DIVERSITY INITIATIVES IN LA COUNTY CULTURAL INSTITUTIONS

Each of the LA County cultural institutions has engaged in efforts to improve diversity, equity, inclusion and/or access, which are described below. The mission statement for each is also provided.

LOS ANGELES COUNTY ARTS COMMISSION

Mission: The Los Angeles County Arts Commission fosters excellence, diversity, vitality, understanding and accessibility of the arts in Los Angeles County, encompassing 88 municipalities, and provides leadership in cultural services.

2016-17 County funding: $10,487,000 for staff and programming[20]

The Arts Commission works to ensure that all residents of LA County have access to the arts. The Arts Commission's existing equity and inclusion related initiatives include the following:

- **ARTS FOR ALL**, the regional arts education initiative, is a partnership with the LA County Office of Education that works to ensure all 1.6 million K-12 students in LA County have access to high quality arts education. Of these students, 86 percent are students of color and 67 percent receive free or reduced price meals.
- **THE ORGANIZATIONAL GRANT PROGRAM** distributes $4.5 million annually to nearly 400 nonprofit arts organizations of all budget sizes and cultural traditions across LA County. These arts organizations are located throughout LA County with offices in 48 of LA County's 88 municipalities.
- The Arts Commission's reach to diverse populations was further expanded in 2015 through the Board-initiated **COMMUNITY IMPACT ARTS GRANTS** program, which funds arts programming in nonprofits whose main work is not the arts.

[20] Part of the Executive Office of the County, the Arts Commission is also a separate budget unit. Of the Arts Commission's total general fund allocation, $4,658,000 is redistributed in grants to 435 nonprofit organizations.

- **THE ARTS INTERNSHIP** program, in partnership with The Getty Museum, is the largest paid summer arts internship program for college students in the US. In summer 2016, 57 percent of participants were people of color and 75 percent were women.
- The annual **HOLIDAY CELEBRATION**, where each year approximately 20 performing arts groups, each of which represents a different tradition or community, is featured on the Dorothy Chandler Pavilion stage.
- Professional development and technical assistance workshops and programs for arts nonprofits, arts educators and artists.
- The Arts Commission also works on a number of Countywide initiatives, seeking to find ways to utilize the arts to help address diversity, equity and inclusion in many different areas, including the **LA COUNTY PURPOSEFUL AGING INITIATIVE**, the Department of Regional Planning's **EQUITY INDICATORS** project, and the **LA COUNTY HOMELESS INITIATIVE**.

LOS ANGELES COUNTY MUSEUM OF ART

Mission: To serve the public through the collection, conservation, exhibition, and interpretation of significant works of art from a broad range of cultures and historical periods, and through the translation of these collections into meaningful educational, aesthetic, intellectual, and cultural experiences for the widest array of audiences.

2016-17 County funding: $30,645,000 for facility costs, staffing and programming

Since its inception in 1965, the LA County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, in addition to representing LA's uniquely diverse population. Over the past ten years, LACMA has taken the following measures to increase diversity in its programming, audience, staffing and leadership:

- Developed and presented programming that focuses on representing the diversity of LA County both in its collection efforts and its exhibitions.

- Increased diverse exhibition programs with a connection to Los Angeles by presenting in the last five years 45 non-Western exhibitions (including LA-based artists of color), to which it devoted 53 percent of its exhibition operating funds.
- With a growing annual attendance that has reached 1.6 million, 57 percent of visitors attend free of charge. The diversity of its audience is steadily growing, with people of color representing 55 percent of its attendance.
- Increased commitment and collections in Latin American art and arts of the Ancient Americas, in addition to creating a dedicated Center for the Art of the Ancient Americas, becoming a leader among museums in these fields. Expanded its holdings and opened dedicated galleries for African art and art of the Pacific. Continued renowned collection efforts and exhibitions in Japanese, Chinese, Korean, South and Southeast Asian, and Islamic art.
- Embraced initiatives to create a pipeline of diverse staffing for the curatorial field nationwide. Today, women and people of color constitute more than 80 percent of LACMA's curatorial staff. Women and people of color constitute 75 percent of the executive team.
- LACMA serves 220,888 students and teachers in all its education programs. On average, 84 percent of the students at the schools LACMA serves through its education initiatives are students of color. LACMA has a free youth membership for children 17 and younger, with free admission for an accompanying adult.

THE MUSIC CENTER (INCLUDING GRAND PARK)

Mission: The Music Center seeks to transform lives through the arts and serve in a leadership role as it redefines the performing arts in the 21st century and beyond and honors and responds to the unique and diverse voices and interests of the people and communities in the County of Los Angeles and Southern California. The organization serves all in the County by ensuring the integrity and artistic excellence of its facilities – the Dorothy Chandler Pavilion, Mark Taper Forum, Ahmanson Theater and Walt Disney Concert Hall, as well as Grand Park – by presenting and curating world-class artistic programming and nationally recognized arts education programs; and by providing opportunities for civic participation through arts engagement and other public programming.

2016-17 County funding:
Music Center $25,958,000 for facility costs

Grand Park $4,242,000 for staff and programming[21]

As a critical part of its endeavor to be a performing arts center of the 21st century, The Music Center has a commitment to increased diversity and inclusion among its many stakeholders, including its board and its staff, and is working to ensure that what is shown on its stages and plazas reflects the diversity of the communities it serves. To that end:

- The Music Center's Board of Directors approved a strategic framework for diversity that speaks specifically to the importance of ensuring that The Music Center, as the County's destination for the performing arts, works diligently to connect to the communities it serves. This framework expands on The Music Center's prior efforts. It includes the creation and presentation of highly relevant, accessible programming that represents the rich diversity of the County to serve audiences reflective of the County's varied ethnic and cultural backgrounds, resources, technological ability and age. It also ensures that its board, staff and current/future artists reflect the diversity of the County and that its arts education programs continue to increase access to the finest quality artistic experiences.
- Both The Music Center Board of Directors and its senior and mid-level managers have participated in important unconscious bias training workshops. That training is now being extended to the organization's entire full-time and part-time staff of more than 500 people.
- The Music Center's work to ensure its Board of Directors is more reflective of the diversity of the County has resulted in more than one-third of the Board comprised of persons of color.
- In a strong show of commitment to civic engagement, The Music Center created a new senior position, vice president of community engagement, and named a woman of color to that role.
- The Music Center has been producing low- or no-cost programming that appeals to a younger, multicultural demographic for more than 10 years. The

[21] Grand Park is a separate budget unit managed by the Music Center.

organization expanded on that model for its work in Grand Park, and continues to lead the development of public programming that is being emulated by performing arts organizations large and small, both in Los Angeles and in other locations around the country.

- The Music Center's arts education programs, which include significant work to empower teachers with the ability and tools to integrate arts into the classroom, reach more than 76 percent students of color.

NATURAL HISTORY MUSEUM

Mission: The mission of the Natural History Museum of Los Angeles County is to inspire wonder, discovery, and responsibility for our natural and cultural worlds.

2016-17 County funding: $20,266,000 for facility costs

The Natural History Museum (NHM) provides visitors, science researchers and historians with natural and cultural insights into our past, present, and future. Diversity initiatives include the following:

- NHM's staff is 385 people, 47 percent of whom are people of color. Sixty-one percent are women. Twenty-eight percent of the combined Boards are people of color.
- Annually, over 1.3 million people visit NHM: 42 percent Hispanic/Latino/Chicano; 39 percent Caucasian; 8 percent African American; 8 percent Asian; and 1 percent Native American.
- One-third of these visitors attend the museums for free through subsidized admissions programs including school visits, the First Tuesdays program, and free admission for visitors who receive food stamps or EBT benefits and members of the military.
- NHM serves over 220,000 students, teachers, and homeschoolers through field trips, its Mobile Museum program, educator workshops, and homeschool days—all of which are free. The majority of LAUSD elementary and middle schools that its Mobile Museum trucks visit are Title 1 schools.

LA PLAZA DE CULTURA Y ARTES

Mission: The mission of LA Plaza de Cultura y Artes is to celebrate and cultivate an appreciation for the enduring and evolving influence of Mexican and Mexican-American culture, with a specific focus upon the unique Mexican-American experience in Los Angeles and Southern California.

2016-17 County funding: $1,572,000 for facility costs

Opened to the public in 2011, LA Plaza de Cultura y Artes occupies a unique space in the LA museum community as the only County museum dedicated to a specific ethnic group and as the only museum/cultural center that celebrates and cultivates an appreciation for the history, art, culture and traditions of Mexicans and Mexican-Americans in LA since the founding of the city in 1781. LA Plaza carries out its mission through a robust schedule of exhibitions, public programming and educational initiatives that explore these themes and attract an estimated 85,000 visitors annually.

- LA Plaza's permanent and changing exhibits explore diverse facets of local Latino culture and provide a showcase for Latino artistic talent.
- The LA Plaza staff consists of 20 full time positions, with only one currently filled by a non-Latino. LA Plaza welcomes candidates of all backgrounds who share a passion and commitment for the LA Latino experience. The Board of Trustees consists of 15 members, all Latino except for one.
- LA Plaza's approach and commitment to diversity is focused on providing practical, hands-on opportunities and experience for aspiring young Latino museum professionals. That goal is served by participating in multicultural internship programs with the Getty Foundation, Arts Commission, colleges and universities and other foundations that provide Latinos with practical on-site museum experience. Several of these former interns now hold full-time positions with LA Plaza while others have found employment with other museums and arts organizations.
- Many LA Plaza staff members are also active participants in professional organizations that conduct programs for multicultural students interested in pursuing museum careers. Through these efforts, it is LA Plaza's intent to help build the next generation of Latino museum professionals.

APPENDIX E

CULTURAL DIVERSITY EFFORTS IN OTHER CITIES ACROSS THE UNITED STATES

Throughout this initiative, the Arts Commission's work has been informed by cultural affairs departments and arts commissions around the country that have initiated efforts to address diversity, cultural equity and inclusion. The New York City Department of Cultural Affairs (DCLA), Seattle Office of Arts and Culture and the San Francisco Arts Commission have emerged as leaders in thought and practice, with interesting programs also emerging in Nashville and Charlotte, North Carolina. There are many other initiatives developing around the country, too many to include here.

In January 2015, the **New York City Department of Cultural Affairs** convened representatives from hundreds of cultural organizations along with funders, government officials, and other local leaders to address inclusion and equity in the City's arts and culture sector. One of the first steps of the Initiatives was to survey the staff and board of arts organizations who receive funding from the City of New York. With information from 987 organizations provided on 36,441 paid employees, the survey found that New York's cultural workforce is 61.8 percent white, 35.4 percent people of color, and 53.1 percent female. The results also revealed that diversity decreases as organizations increase in size, and that leadership is generally less diverse in upper management than low- and mid-level staff. The survey did not provide substantive information on other measures of diversity, including people with disabilities and people who self-identify as being of nonbinary gender.

Outcomes of the report have included the following:

- In March 2016, New York City's Theater Subdistrict Council announced a funding initiative of up to $2 million in grants for the development and training of theater professionals with a focus on people currently under-represented in the professional theater community. This fund is overseen in part by the Department of City Planning and is not part of DCLA's budget.

- DCLA committed $1 million for cultural institutions on city-owned property to support diversity efforts.
- DCLA engaged a diversity and inclusion firm that will work with the department and its grantees to gather focus groups and hold workshops to better facilitate identifying, documenting, and sharing successful strategies to promote diversity, equity, and inclusion.

The **Seattle Office for Civil Rights**, established by an ordinance approved in 2005, leads the Race and Social Justice Initiative, a citywide effort to end institutional racism in city government and to achieve racial equity across the community. Seattle's commitment to racial equity is expressed in all printed and online materials, including grant guidelines, and has led to a wide array of programs to address institutional and structural racism. In 2016, the **Office of Arts & Culture (ARTS)** published a Commitment to Racial Equity that was co-signed by the Seattle Arts Commission, a group of 16 volunteer advisors. ARTS commitment to racial equity has grown over the years to include

- Turning Commitment into Action Track I (TCA), a series of racial equity learning cohorts for staff from arts and cultural organizations, and TCA Track II, a series of community-led workshops, trainings and national speakers designed to galvanize the work of artists, teaching artists, organizers, activists and others who are using creative strategies to move the needle toward racial justice.
- Additional racial equity capacity building opportunities such as training programs and convenings, a workshop series for arts professionals, open office hours to support arts and cultural organizations working towards racial equity, funding centered on arts and cultural organizations who have been historically under-resourced due to race and/or physical ability, a racial equity self-assessment for all applicants for organizational funding, and in 2017 the implementation of racial equity training for all panelists serving on the Seattle Office of Arts & Culture's funding panels.
- ARTISTS UP, a collaborative effort between the Seattle Office of Arts & Culture, 4Culture and Artists Trust, aims to create structural change on the part of the arts agencies providing programs, services and funding for individual artists by partnering with artists of color throughout the state to find out what changes are needed to create greater

access and inclusion for communities of color. Each governmental entity invests an equal amount towards this effort, currently totaling $45,000 annually.

- The smART ventures flexible grant opportunity, with a budget of $50,000 annually, was created to address traditional barriers to funding from oppressed communities. This quick-turn-around opportunity provides easy access and one-on-one technical assistance to government funding through Seattle's Office of Arts & Culture. The Neighborhood and Community Arts funding program, $48,000 annually, and the Put the Arts in Parks program, $196,000 annually (in partnership with the Seattle Parks Department) were both created to fund the arts and cultural festivals that have long been core celebrations of the immigrant, refugee and communities of color in Seattle
- The Cultural Space program supports a new anti-displacement fund for artists and cultural organizations with a program budget of $250,000; it is slated to launch in 2017.
- ARTS collaborates with the Office for Civil Rights on the Racial Equity Fund, a capacity building grant program. This program provides funds to community based organizations to address structural racism. $75,000 is available through this program each year.

Seattle's work has been widely cited as a model for other local arts agencies, including **Nashville's Metro Arts Agency**, which recognizes Seattle as a key influencer in its own work around cultural equity. To date, Nashville has commissioned a research report based on in-depth interviews with local leaders about the state of cultural equity in the region. It also launched the Racial Equity in Arts Leadership (REAL) program, a learning cohort of twenty local arts leaders who gather monthly to hear guest lecturers and discuss issues related to racial and cultural equity.

San Francisco's cultural equity work is guided by a citywide ordinance approved in 1993, and re-affirmed in 2016, establishing the Cultural Equity Endowment Fund funded through hotel tax revenue. Of the estimated total $411.9 million in hotel tax revenue in fiscal year 2016-17, the Cultural Equity Endowment, administered by the **San Francisco Arts Commission** (both a city and county agency) receives $2.9 million annually. Within this fund are several targeted grant programs:

- The Cultural Equity Initiatives grant program offers grants from $50,000 to $100,000 to small and mid-sized arts organizations for capacity-building initiatives that ensure the artistic and cultural vitality and the sustainability of San Francisco's arts organizations that are deeply rooted in historically underserved communities;
- The Artists and Communities in Partnership grant program offers up to $20,000 in project support for arts organizations and community-based organizations empowering underserved communities through the arts. This program seeks to foster social justice and equity, centering artists as leaders for social change; and
- The Arts for Neighborhood Vitality grant supports small, neighborhood-centered, publicly accessible art walks and festivals where art and culture are main components.

Funds also are available to support arts organizations, low income artists and their families at risk of displacement due to escalating rental and real estate costs via grants, loans or technical assistance, primarily targeting arts organizations deeply rooted in, and reflective of, historically underserved communities.

The Grants for the Arts program, operated by a separate agency in San Francisco, awards just over $11 million in operating grants for a wide array of cultural organizations, and is also funded through the hotel tax.

San Francisco voted on a new proposition in November 2016 that nearly passed (63.23% of the 66.66% required), called the Allocation of Hotel Tax Funds. The measure was brought forth by a coalition of local agencies, large and small, working in the arts and homeless communities. If approved, the measure would have invested in both homeless issues and the arts. The measure would have boosted funding for efforts to end family homelessness, requiring 6.3 percent of hotel tax revenue be allocated to agencies dedicated to that cause. It also would have required the allocation of 6.6 percent of hotel tax revenue to the arts beginning in FY 2017-18, increasing to 7.5 percent in 2020. The San Francisco Arts Commission's grant programs budget could have potentially increased to $36 million in a span of four years with $20 million going to the Cultural Equity Endowment Fund and $16 million to additional grant funding programs.

In addition to being informed by these large-scale efforts by prominent local arts agencies, the Arts Commission has researched individual programs addressing racial and cultural equity in smaller municipalities across the country. One of the most promising is the **Catalyst for Cultural Equity Program in Charlotte, North Carolina.** Created by Charlotte's Arts & Science Council (ASC), the program, which recently completed its first year, is designed to A) create a greater awareness within participating organizations about the policies, rules, and unspoken assumptions that have impeded cultural equity in staff or programming, and B) empower organizations to create a plan to change those practices. Participating organizations send teams of two to six individuals, including members of senior leadership and board. The teams work together over the course of ten months through five full and five half-day convenings. A curriculum customized to the needs of the Charlotte community guides the teams through researching the origins and funding histories of their particular art forms, and eventually each organization crafts its own accountability plan for addressing racial equity within and through their organizations. When the first group of organizations completed all of the sessions, they requested the ASC continue to convene them regularly so that they can continue to support and learn from one another as they enact their plans. The program has selected its second, expanded cohort this year and ASC plans to offer it annually for the foreseeable future.

APPENDIX F

THE CULTURAL EQUITY AND INCLUSION INITIATIVE PROCESS

ADVISORY COMMITTEE

As requested by the Board of Supervisors' resolution, the Arts Commission formed an Advisory Committee that reflected the diversity of LA County residents: racial and ethnic, socio-economic, gender and LGBTQ status, age, physical/mental ability, and the geographic span of LA County. Efforts were also made to represent diverse arts and cultural disciplines, and to include members outside the arts. Advisory Committee members met at the outset of the project to convey their concerns, at the completion of the Town Halls to review the input of residents and the arts and culture community, at the conclusion of the Working Groups to review the recommendations, and two final times to discuss and approve the recommendations. Many members also participated actively in the Town Halls and the Working Groups.

LITERATURE REVIEW

Research and Evaluation staff of the Arts Commission conducted a thorough search of published work on previous efforts to improve cultural equity, inclusion and diversity in the arts and culture sector, focusing on the topics identified in the resolution. They looked for best practices as well as strategies that had been tried and not yielded the desired results. An executive summary appears in the **Appendix K**. The full text of the literature review as well as a list of all references cited is available on the website ***artsequityla.com***.

TOWN HALLS

The Arts Commission hosted a series of fourteen Town Hall meetings throughout LA County, with at least two in each supervisorial district. Working with district offices and Arts For LA, and utilizing a communications outreach that included social media, email and print collateral, both arts practitioners and residents were invited to attend one or more sessions to discuss their perception of barriers to equity and inclusion in arts and culture, and to offer solutions. Approximately 650 people participated, and many expressed the wish that such dialogues would continue in their own communities. For example, the host in Pomona, the dA Center for the Arts, has already reconvened the group to continue the conversation.

SHARPER EDGES/TELL US HOW YOU REALLY FEEL, AN ART PROJECT BY ROSTEN WOO

The Arts Commission commissioned artist and urban planner Rosten Woo to develop an art project that would amplify this initiative. He designed a second vehicle to elicit community input from those who might be reluctant to speak bluntly at a large meeting, or at a gathering that might include their community members, arts peers, or potential employers or curators. In this interactive project individuals spoke privately, via a text exchange with the artist or his surrogate, about their experiences of diversity, equity, inclusion and access or lack thereof.

EXCERPTS FROM *SHARPER EDGES/TELL US HOW YOU REALLY FEEL*:

I go to museums a lot and some of the stuff is just hard to get... I saw this sculpture, and it was like a super realistic sculpture of a cleaning lady; it just felt like it was making fun of those people. People see cleaning ladies all the time. I do anyway. People stop and stare because it's art but I dunno, it felt like looking at an animal or something. My mom was a cleaning lady a lot. I don't think she'd want to be stared at. The people standing around are just there to make sure you don't touch anything.

Museums are supposed to be for the public but it doesn't always feel like it.

I grew up in a working class family. No one was thinking about the arts. As an artist I definitely experience the issue of class. There's a set of experiences, a language, almost a code, that working class people don't learn.

The southeast Latino communities of Los Angeles don't seem to know about the cultural institutions. I've invited many to join me at events and it's a total surprise these places exist. Including some of the largest museums like LACMA or Getty. My hope is that all communities could benefit from the richness of art that exists in LA if they only know about it.

I have attended several schools that have a lack of arts education opportunities. They were located in minority neighborhoods. Elementary school, middle school, and high school. Very few arts classes throughout and very poor facilities. There was a lack of class space for our concert band in high school. We had to practice outdoors sometimes.

I'm a worker in the information mines of arts and culture. Lack of diversity and the sense of alienation is a daily

experience. In the most immediate and visually evident sense, I don't see many people who look like me in my field.

Dance has always been my first love, however, due to the fact that my parents were poor, I did not take dance classes in my youth or get to go to a school where it was offered. I was intimidated and discouraged to pursue dance once I began to audition against those who were considered 'professional' because of their training.

ONLY thirty years ago, the head of my drama program told me: "Women don't direct." I did it anyways. Things are changing. But we've got a long way to go, baby.

A complete description of the project, along with representative text, will be posted on the website ***artsequityla.com***.

WORKING GROUPS

At the conclusion of the Town Halls, working groups were assembled, largely comprised of Advisory Committee members, Arts Commissioners, and Town Hall participants to review the suggestions that had come out of the Town Halls. Each working group, organized around the topic areas set forth in the resolution, met twice, for a total of six hours. Each developed a problem statement and a vision statement, then worked to craft suggestions into actionable strategies and establish their three top priorities. A list of working group participants appears in **Appendix B**.

WORKFORCE SURVEY

In order to measure the demographic makeup of the arts workforce in LA County, in summer 2016 the LA County Arts Commission contracted with DataArts (formerly the Cultural Data Project) to administer a survey. "Arts workforce" was defined and operationalized to include staff, board members, contractors and volunteers of the seven municipal arts funders in LA County,[22] including the Arts Commission, and the arts nonprofits that are grantees of those seven funders. Two private arts organizations in LA County, the Broad Museum and Huntington Library and Botanical Gardens, also participated in the survey.

A total of 3,307 people responded, representing a total of 383 organizations. This response rate was high enough that all results reported here have a margin of error less than five percent. A summary of findings appears in **Appendix C**.

[22] The seven municipal arts funders are the Arts Council for Long Beach, City of Los Angeles Department of Cultural Affairs, City of West Hollywood, Culver City Cultural Affairs Division, Los Angeles County Arts Commission, Pasadena Cultural Affairs and Santa Monica Cultural Affairs Division.

APPENDIX G

SAMPLE AGENDA FOR TOWN HALLS

Los Angeles County Cultural Equity and Inclusion (CEII)

TOWN HALL
May 25, 2016, 7pm-9pm
Santa Monica Civic Auditorium

AGENDA

Reception/Dinner

- Participate in *Sharper Edges*, an interactive art experience by Rosten Woo, intended as an additional opportunity to share your views and talk about your experiences with equity, diversity and inclusion. We want to hear your stories!

Welcome And Introductions

Orientation

How Will The Process Work?

Tell Us Something About Yourself

- Using live polling you can respond to the questions online or via text

  ONLINE: Type in the website address pollev.com/artsequityla

  TEXT: Send the phrase artsequityla to 22333

First Round Table Conversations

- Consider the areas of focus in the resolution: board, staff, audiences, programming and artists/creators.
- Discuss the barriers to equity and inclusion you see in these areas or others not identified.

Second Round Table Conversations

- What changes do you suggest to help overcome these barriers?

Share Your Experience

- Live polling with your cell phone or through www.pollev.com/artsequityla

Next Steps

- Thank you for attending! Don't forget to tweet your experience using #artsequityla.
- You are welcome to attend as many town halls as you like and invite your networks!
- Visit our website www.artsequityla.com for the schedule and to find more information.

Please feel free to share your thoughts, comments and questions.
Email ceii@arts.lacounty.gov. #ArtsEquityLA

APPENDIX H

OVERVIEW OF TOWN HALLS

LOCATION	DISTRICT	DATE	ATTENDANCE
Torrance Cultural Arts Center Torrance, CA	4	Monday, May 2, 2016	35 Participants
South Gate Municipal Auditorium South Gate, CA	1	Saturday, May 7, 2016	30 Participants
dA Center for the Arts Pomona, CA	1	Saturday, May 14, 2016	36 Participants
Arts and Recreation Center City of Baldwin Park, CA	1	Monday, May16, 2016	27 Participants
Museum of Art + History Lancaster, CA	5	Saturday, May 21, 2016	21 Participants
Santa Monica Civic Auditorium Santa Monica, CA	3	Wednesday, May 25, 2016	34 Participants
Natural History Museum Los Angeles, CA	2	Wednesday, June 1, 2016	78 Participants
Armory Center for the Arts Pasadena, CA	5	Saturday, June 4, 2016	92 Participants
Valley Performing Arts Center Northridge, CA	3	Wednesday, June 15, 2016	31 Participants
Veteran's Memorial Building Culver City, CA	2	Saturday, June 18, 2016	63 Participants
Santa Clarita Sports Complex Santa Clarita, CA	5	Wednesday, June 22, 2016	28 Participants
Museum of Latin American Art Long Beach, CA	4	Monday, June 27, 2016	100 Participants
Arts Internship Program Arts Summit Pasadena, CA	N/A	Wednesday, June 29, 2016	Approximately 90
2nd District Empowerment Congress, Arts and Culture Committee[23]	2	Tuesday, July 12, 2016	16 Participants

[23] The Empowerment Congress is a dynamic partnership among neighborhood groups, residents, nonprofit organizations, businesses, religious institutions, and community leaders within the diverse communities of Los Angeles County's Second Supervisorial District.

APPENDIX I

WHO ATTENDED? POLL EVERYWHERE DATA

Demographic data about Town Hall attendees was collected by an electronic polling and reporting service called PollEverywhere. Respondents text their answers to questions using their cell phones or other digital devices. The Arts Commission made available devices and staff support for anyone not familiar with the technology. Participation was voluntary, and not every attendee participated in every question. Additionally, there was difficulty with the WiFi connection at some locations, so data is incomplete. We have no data for the Pomona Town Hall and Poll Everywhere was not used at the Empowerment Congress Town Hall.

Because the number of Poll Everywhere respondents is different than the total number of Town Hall attendees and because respondents did not respond to all questions, the percentages have been calculated to reflect the percentage of respondents to that particular question.

The data has been aggregated for all the Town Halls.

QUESTION	OPTIONS	NUMBER	PERCENT
Which Census categories for race/ethnicity best describes you? Choose all that apply. (495 total responses)	American Indian or Alaska Native	13	3%
	Asian	68	14%
	Black/African American	45	9%
	Native Hawaiian/Other Pacific Islander	14	3%
	White	183	37%
	Hispanic or Latino	134	27%
	Some other race	25	5%
	I decline to state	13	3%
Your age (432 total responses)	16 & under	2	<1%
	17-24	88	20%
	25-34	74	17%
	35-54	160	37%
	55+	108	25%
I identify as (442 total responses)	A man	135	31%
	A woman	285	64%
	Non-binary	12	3%
	I decline to state	10	2%

APPENDIX J

SAMPLE AGENDA FOR WORKING GROUPS

SESSION 1

Welcome and introductions;

present ground rules for discussion

Exploration of topic

- Present topic and problem statement; discuss the essence of the statement.
- What's missing from the statement, what needs clarification?
- What is the overall goal we would like to achieve in addressing this topic?

Discuss suggestions made by Town Hall attendees.

- Discuss the viability and possible impact of each.
- Divide into those to be explored further, and those that need not be explored further.
- Discuss concerns about any suggestions (need to modify, to clarify)

SESSION 2

Welcome and introductions

Review/refine goal statement

Review Suggestions ranked last time as "Explore further"

Invite new suggestions and discuss

Prioritize suggestions

- First round voting (3 choices)
- Discussion, persuasion, amendments
- Second round voting

Discuss measures of success

Next Steps

APPENDIX K

CULTURAL EQUITY AND INCLUSION LITERATURE REVIEW: EXECUTIVE SUMMARY

LOS ANGELES COUNTY ARTS COMMISSION

CULTURAL EQUITY AND INCLUSION INITIATIVE

LITERATURE REVIEW

EXECUTIVE SUMMARY

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MARCH 30, 2016

INTRODUCTION

In its resolution passed on November 10, 2015, the LA County Board of Supervisors stated their goal as improving "diversity in cultural organizations, in the areas of their leadership, staffing, programming and audience composition."[22] This literature review is intended to investigate and provide background information on how others have addressed this question, both through academic research and practitioner experience.

The literature lends these concepts into a division by slightly different categories, as follows:

- **Boards of Directors in Arts and Culture Organizations**
- **The Arts and Culture Workforce**
- **Audiences and Programming**

Audiences and programming are closely intertwined in the literature, and thus are combined in this report.

Culturally specific arts organizations and their potential contribution to diversity, cultural equity and inclusion in the arts ecology emerged as a potentially powerful but not yet fully understood set of actors, so this topic was added as a fourth section in this report:

- **Culturally Specific Arts Organizations**

The report begins with a background discussion on diversity, cultural equity and inclusion in arts and culture, and it concludes with a series of broad lessons that emerged from the literature that apply to all four of the areas identified by the Board of Supervisors in their resolution.

A reference list of all literature reviewed is available in the full report.

DIVERSITY, CULTURAL EQUITY AND INCLUSION IN ARTS AND CULTURE

Concerns about diversity, cultural equity and inclusion have been part of American arts policy since the early days of the National Endowment for the Arts (NEA) in 1965. The term "cultural equity" appears as early as 1978 in an NEA audience study where it is defined as a right to be both a producer and consumer of culture. The NEA ultimately attempted to balance "populist" and "elitist" perspectives of the arts, with the understanding that "art for art's sake" is not a sufficient rationale for government funding of the arts.

[22] For the full text of the resolution, see *http://file.lacounty.gov/bos/supdocs/99052.pdf.*

Since that time, ideas about the ways in which the public might engage with the arts have evolved. "Old" ideas about art such as limiting audience participation to a passive role have come to be seen as a barrier to discovering the roles art and cultural activities can play in bringing diverse people together through an artistic process that reveals cultural assets and strengthens communities.

In 2015, the discussion of diversity, cultural equity and inclusion taking place across America more broadly was embraced in the arts community as well. Research studies were released that found boards, employment, audiences and programming in the arts are less diverse than the population of the country, in fields from museums to publishing to theatre. Seeking to address this, several major entities took action. The New York City Department of Cultural Affairs collected diversity data from across museums and performing arts groups in the five boroughs. Grantmakers in the Arts adopted a statement of purpose for their work in racial equity in arts philanthropy. DataArts (formerly the Cultural Data Project) piloted a new tool to collect demographic data about boards and the workforce of arts nonprofits. The Los Angeles County Board of Supervisors passed a resolution directing the LA County Arts Commission to establish an advisory group to come up with recommendations to "enhance the participation and leadership of individuals from under-represented communities in the arts." Their goal is to increase diversity in cultural organizations, specifically around leadership, staffing, programming and audience composition.

Depending on the initiative, study or context, "cultural equity," "inclusion" and "diversity" are three terms that are often used interchangeably, though they mean subtly different things. These terms are also defined by how they are used in practice. For example, in its work to improve diversity in the arts sector, Arts Council England refers to race, ethnicity, faith, disability, age, gender, sexuality, class and economic disadvantage, and any social or institutional barriers that prevent people from creating, participating or enjoying the arts. In the US, a review of 21 initiatives to expand diversity in arts and culture nonprofits found many different aspects of diversity to be included, and that they varied by initiative. The top five elements of diversity across all 21 initiatives were age, race, culture, socioeconomic status and ethnicity. Most studies show that achieving diversity, cultural equity and inclusion in any organization is a long-term, iterative process that engages all parts and levels of the organization, no matter how big or small.

In order to measure change in diversity, cultural equity and inclusion in the arts in LA County, the literature shows that terms must be defined, clear goals set and data collected over time. To establish baselines for improvement and benchmarks to achieve, standardized definitions as well as common data collection procedures are needed. This will allow for comparisons across organizations, disciplines and geographic regions. It is also important to establish the level(s) at which progress is to be measured. Should diversity be measured within individual institutions, within specific disciplines, across all organizations in Los Angeles County or at other levels? Qualitative studies are needed to complement quantitative research and go deeper to understand why people engage in the arts in the ways they do.

This literature review was conducted over a nine week period between December 9, 2015 and February 8, 2016. The research team reviewed academic, practitioner and journalistic writing on diversity, cultural equity and inclusion in the arts related to boards, staff, audiences and programming through a wide lens in order to capture the broadest sense of the state of research and practice in the field. Culturally specific arts organization emerged as a critical part of the arts ecology, and this was added to the literature review. The research team discovered that much of the literature is emergent in nature. The problems are being identified from many different points of view. Consensus on the nature of the problem is less defined. Proven solutions are difficult to find. Even as this document went to press, new reports were published and new initiatives were being launched.

This literature review should be considered a first look at the issues covered here. The examples provided are not exhaustive. In seeking to understand how to improve diversity, cultural equity and inclusion and ensure that all have equal access to the benefits that arts and culture offer, there is much more to be discussed, debated and learned.

BOARDS OF DIRECTORS IN ARTS AND CULTURE ORGANIZATIONS

Boards of directors of nonprofit organizations across the US have been found to be predominantly White, and this has remained true over time. Non-White nonprofit board members in the US only increased by two percent from 1993 to 2010, from 14 to 16 percent. Analysis of the subset of arts and culture nonprofits in these data show that their boards are similarly homogenous with respect to race and ethnicity, and smaller organizations are even

more likely to have all White boards. Among arts nonprofit organizations, organizations that focus their mission on presenting non-White or multi-ethnic programming have been shown to have a better track record of maintaining a diverse board.

While many nonprofits express that they see the value and benefits of expanding diversity on their boards, there is limited evidence of effective action being taken by nonprofit boards to increase diversity. Moreover, recent research finds practices tried in the past to increase diversity have not always succeeded.

BOARD STRUCTURE AND CULTURE

Increasing diversity, cultural equity and inclusion in the boards of directors at arts and culture organizations begins with stating the board's commitment to diversity in its mission statement and includes the development of robust recruitment and leadership pipelines. The literature recommends this include making racial and ethnic diversity an explicit criterion when selecting new board members. However, statements of intent are not enough. Inclusive onboarding practices are needed to help new board members acquire the necessary information and skills to contribute and succeed. Alongside the board, the chief executive must also be committed to increasing diversity. It is further recommended that boards show their commitment by creating a plan of action and timeline that includes establishing steps to monitor progress and formalizing board diversity policies and practices.

Some nonprofit boards have created board-level task forces or executive committees to address diversity concerns, but this may in fact be counterproductive as it ultimately may excuse the full board from being committed to making change. In one survey of board members of color, 43 percent said that having a diversity or inclusion task force was not at all effective.

While term limits are touted as an effective tool for increasing board diversity by creating space for new board members, the evidence of their effectiveness is unclear, and they can have negative impacts. It takes time and commitment to become an inclusive board, and term limits introduce a danger of losing effective board members. Similarly, waiving fundraising requirements ("give or get policies") for some or all board members is not proven to increase diversity. The impact of fundraising requirements on board diversity is not yet fully understood, and recommendations in this area are not one-size-fits-all.

RECRUITMENT AND RETENTION To find new board members from communities un- or under-represented on a board, there are several potential places to look. Constituent groups and the donor base are one source. Arts organizations can look to audience members. Corporate and foundation donors as well as government officials may have recommendations of potential candidates. Pipeline programs specifically designed to connect individuals of diverse backgrounds with nonprofit boards can be an effective tool for finding potential board members. The African American Board Leadership Institute, a project of Community Partners, is one such pipeline program based in South Los Angeles.

Research shows that board diversity does correlate with larger board size. In addition, research has found significant positive association between board diversity and interorganizational alliances, meaning that partnering with culturally specific organizations – including non-arts organizations – can be effective for identifying potential board members. Other leadership structures and advisory committees beyond the board can provide alternative ways of giving potential board members a voice in decision making at an arts nonprofit without making them subject to fundraising requirements.

In focus group research with nonprofit board members of color, board culture was reported as the greatest influence, both positive and negative, on board members' experiences. If major culture change is needed within an arts board of directors, new members can be added in groups of three or four to decrease the pressure to assimilate to the prevailing culture.

FUNDING AND FUNDERS The relationship between board diversity and nonprofit funders is complex. Concerns have been raised that diversity pushed from outside by a funder may create too shallow a change in an arts nonprofit. Some culturally specific arts organizations have emphasized the importance of funders themselves making a commitment to hire staff knowledgeable about cultural equity and to commit staff time to these efforts.

Arts organizations of color often rely more heavily on government and foundation income compared to mainstream arts organizations. There are arguments in the field as to whether this is simply an alternative but successful funding model or whether those organizations should make changes to their boards to increase their individual contributed income streams

One of the most significant barriers to increasing diversity an organization may face is the perception that its mission is not relevant to communities of color. This perception may be especially pervasive in arts and culture organizations. Increasing diversity, cultural equity and inclusion in arts nonprofit boards requires a commitment that permeates the entire organization, may require partnerships with organizations and people outside the arts, and will require a long-term commitment.

THE ARTS AND CULTURE WORKFORCE

Very few initiatives to increase diversity, cultural equity and inclusion in the arts and culture workforce have been formally evaluated. Most of what is written is a mix of program, project and initiative descriptions, while some provide recommendations on how to improve diversity.

ARTS WORKFORCE The workforce of arts nonprofits is made up of paid staff, volunteers, contract workers, and interns and apprentices. Increasing cultural equity, inclusion and diversity in the arts workforce must include all aspects of the workforce, including artists. Analysis of data collected by DataArts (formerly the Cultural Data Project) shows that in 2012 a total of 66,070 workers provided nearly 22.5 million hours of labor to 469 arts nonprofits in LA County. While they made up nearly 19 percent of all paid employees, they worked more than 52 percent of all labor hours.

By comparison, volunteers made up the largest number of workers in those arts nonprofits (nearly 55 percent) but worked a little more than 30 percent of all labor hours that year. CDP data also show that organizations with smaller budgets – many of which may serve culturally-specific communities – are more reliant on volunteers than paid staff, compared to organizations with larger budgets.

People doing the work of managing nonprofit arts organizations are often referred to as "arts administrators" or "arts managers." A recent survey of 575 arts administrators across the US found they were predominantly White, female, heterosexual and without disability. Arts management is a hidden career option many people are unaware of.

STATISTICS ON DIVERSITY In 2015 the New York City Department of Cultural Affairs (DCLA) conducted its first survey of the staff and boards of their grantee organizations. They found that these organizations do not reflect the racial and ethnic diversity of the city. At the same time, they did find their staff and board members are more diverse than those groups in arts organizations are nationwide.

Their survey also found that more recent hires were more diverse than people hired a longer time ago. A recent survey funded by the Mellon Foundation that collected data from museum staff across the US found similar trends. They also found that museums with majority-minority staff were primarily found in culturally specific institutions. The report concluded that while there appears to be a "bench" or "pipeline" of women being prepared for leadership positions, the equivalent does not exist for people of color. Also in 2015 the Jerome Foundation in St. Paul, MN, and the McKnight Foundation in Minneapolis, MN, were the first two foundations to pilot DataArts' new demographics module for staff and boards with their arts grantees

Artists play a unique role in the arts workforce. In LA County, analysis of data reported in 2012 by 469 nonprofit arts organizations to the CDP finds that artists made up 40 percent of the total workforce and worked 25 percent of the total labor hours. Artists make up about two percent of the workforce in California (363,430 artists), and the Los Angeles area is home to a particularly high concentration of independent artists, writers and performers. Among all US artists, while only 13 percent of writers and authors are from a minority race or ethnicity, fully 41 percent of dancers and choreographers are. Women make up 46 percent of artists, comparable to their share of the workforce, but this ranges from a high of 78 percent of dancers and choreographers to a low of 21 percent of announcers.

STAFF RECRUITMENT Increasing staff diversity in the arts requires tackling the problem at all stages, from increasing awareness of arts careers, to recruiting more diverse students into academic programs to looking outside traditional training programs for people and investing in them. Traditionally, entry into the arts and culture workforce begins with unpaid internships or volunteer work, and this serves as a financial barrier to individuals from disadvantaged communities. Personal networks are often key to getting ahead in the creative sector, which can serve as another barrier.

The literature recommends that organizations seeking to improve diversity, cultural equity and inclusion in their workforce need a clearly written diversity policy. Recruiting a pool of candidates that is more representative of the workforce at large should follow. Partnering with culturally specific community, affinity and membership organizations, as well as hiring minority search firms, can help achieve this. Partnering with organizations serving disadvantaged or at-risk youth such as gang intervention groups or others is another approach.

Examples of successful early recruitment programs include the New York Hall of Science in Queens' "Explainers" program for high school and college students, the LA County Arts Internship Program to support college undergraduates working in arts nonprofits and the Multicultural Undergraduate Internship program funded by the Getty Foundation. When the Berkeley Repertory Theatre set out to diversify their staff, they started by recruiting from historically black colleges and universities (HBCUs) with active theatre programs to fill their twelve month, stipended professional fellowship program.

PIPELINES TO EMPLOYMENT Overreliance on academic degree programs to fill arts management positions may be reducing diversity in terms of social class, race and ethnicity, and disability. Multiple studies have found students studying in arts management programs to be predominantly White, heterosexual, able-bodied women from upper-middle class backgrounds. Diversifying this student body could help build a more diverse pipeline. Changes to the structure of the pipeline itself can also help, such as developing entry routes into the field outside of academics that include apprenticeships and traineeships.

Redefining or restructuring jobs can play a role in diversifying the workforce, as can redefining merit to include new factors. At the Detroit Institute of Art, for example, the traditional chief curator or registrar position has been replaced with a team-oriented approach, where the most experienced registrar is a team leader. "Front line" staff, who often are younger and more diverse than managers, can be brought into decision making teams to provide a new perspective. Leadership development should be provided to help grow diverse staff from within. Mentors can be assigned to new staff from diverse backgrounds to help them settle into their new jobs and new organizations. Professional associations and support mechanisms specifically for diverse staff also exist, such as the SPARK Leadership Program at Theatre Communications Group (TCG), task forces at both the American Alliance of Museums and the Association of Art Museum Curators, and the Writers Guild of America East diversity coalition.

The pipeline to employment in arts and culture should begin at the earliest stages, and its benefits go beyond arts careers. Arts education is especially beneficial to students from disadvantaged communities. Low income students who have intensive coursework in the arts tend to have better grades and are more likely to attend college than low income students who have little or no coursework in

the arts. As students get older there are other tools that can help them prepare for arts career. These include activities and opportunities that combine classroom education with work-based experience include Career Technical Education (see the California standards for Arts, Media and Entertainment, for example) and work-based learning such as internships offered by the LA County Arts Commission, City of New York, Steppenwolf Theatre and others. Youth apprenticeship has been used in the UK, where an apprenticeship framework has been created that offers an alternative entry route to working in the arts and culture sector. Apprentices receive college training, soft skills employment training, skills-specific training and on-the-job training. In the US, apprenticeships have been used successfully in other industries to help employees to move from working in less-skilled front-of-house positions into higher-skill back-of-house careers.

SECTOR APPROACHES Sector initiatives targeting under-represented or disadvantaged communities by helping them prepare for jobs in a particular industry could play a role in the arts and culture sector. These programs could combine soft skills, job-specific skills, and the skills needed to manage a "portfolio career" made up of contingent assignments. For example, the "Made in NY" Office of Film, Theatre and Broadcasting has developed two job training programs specifically designed to help unemployed and low income residents of New York City qualify for entry level positions in the entertainment industry, both administered by Brooklyn Workforce Innovations.

Each of the four major television networks (CBS, Disney-ABC, Fox, and NBCUniversal) has some kind of program focused on training or mentoring diverse writers, combining teaching, mentoring and networking assistance. The networks also have created the "diversity hire," an entry-level staff writing position that is subsidized by the network. This model is not without its critics. A new movement with the literary community, "We Need Diverse Books," has called for greater diversity in children's books as well as more diverse agents, editors, book buyers, illustrators and executives at publishing houses.

PUBLIC POLICY Public policy can play a role in increasing diversity in arts and culture employment. The New York City Mayor's Task Force on Diversity in Film, Television and Commercial Production launched the "Made in NY" job training programs. Governance rules at the Detroit Institute of Art require that at least one-third of board members and two-thirds of employees must be residents of the City of Detroit. The New Jersey Performing

Arts Center in Newark has a union agreement that ensures 47 percent of stage hand jobs at the facility are held by minorities.

FUNDING AND FUNDERS Foundations have provided some support to diversifying the arts workforce. The New York State Council on the Arts offers Special Arts Services grants to culturally specific arts organizations for professional training for underserved artists. The Joyce Foundation recently announced a grant program to help artists of color achieve viable careers, strengthen the pipeline of diverse arts administrators and enhance grantees' long-term financial stability.

Improving diversity, cultural equity and inclusion in the arts and culture workforce requires changes within organizations. It also requires changes to the systems that prepare young people for the workforce, and the pipelines that lead to arts careers.

AUDIENCES AND PROGRAMMING

Evolving ideas about the relationship between art and audiences have changed the way artists and arts administrators think about diversity, cultural equity and inclusion for both audiences and programming. The National Endowment for the Arts' ***Survey of Public Participation in the Arts*** has found a declining audience for the arts nationally since 2003. In contrast, research by the Irvine Foundation that focuses on informal arts participation suggests that participation in the arts is not only robust but is, in fact, expanding among Californians. Their research finds that many more Californians make art than attend traditional arts activities as a passive recipient.

AUDIENCE VERSUS PARTICIPANT While the idea of "audience" connotes the passive consumption of benchmark arts in the European tradition, the expanded notion of "arts participation" accounts for many forms of engagement and multiple levels of involvement, from performing, appreciating and managing the arts to teaching, learning and supporting them. Participatory arts activities are often informal, taking place in a variety of spaces outside the theatre, concert hall, and gallery. Programming geared towards a wider participatory public shows promise of building greater cultural equity and inclusion in arts audiences and programming. By loosening the conceptual boundaries between audience and public, and by employing cultural equity as a motivating principle, arts organizations can learn to see themselves as part of a larger community,

MEASUREMENT Measuring and understanding diversity in arts participation can be extremely challenging. In the

literature, how it is measured varies by type of organizations, programs and partnerships involved, as well as by funder mandates and the socioeconomic makeup of target populations. Data on audiences and programming might best be disaggregated by income, education, age, race/ethnicity and sex/gender to determine if access to an organization's programs is distributed across socioeconomic categories in a manner representative of the larger population.

Theatre Bay Area (TBA) has measured local theatres using an Arts Diversity Index, a mathematical tool for assessing the diversity of an organization relative to the larger population in which it exists. Six different types of diversity – household income, education level, age, marital status, gender, race, and political affiliation – were measured at each organization and compared against the general population. Their study found Bay Area theatergoers were significantly less diverse than the general population. They also found that among theatergoers increased household income diversity was correlated with increased race/ethnicity, gender, marital status and educational diversity. They further found that the oldest and largest theatre companies demonstrated the most racial/ethnic diversity in audience composition.

Methods for collecting data matter, and adherence to best practices is needed for an organization to get accurate data about its audiences. Staff at the John Anson Ford Amphitheatre have collected audience data for several years, primarily through the use of intercept paper surveys combined with email surveys administered at select shows. Data from their 2014 summer season showed their audience to be 36 percent Hispanic or Latino, 29 percent White, 19 percent Asian or Pacific Islander, eight percent Black or African American, seven percent of mixed ethnicity and one percent Native American. Data from their survey administered to people who had bought tickets online showed a less diverse audience, which demonstrated an important difference between audience members who purchase tickets online compared to those who purchase them elsewhere.

Measuring demographic characteristics alone, the literature states, is not enough. Understanding audiences and participants requires understanding a complex of factors that include psychographic traits such as preferences for challenging experiences, active participation, and learning new things; personal history of arts attendance, or lack thereof, with one's family; and environmental factors like exhibit and membership costs,

as well as the presence of active word-of-mouth networks, which account for more visits than does marketing. Moreover, ethnic groups are not homogenous and should not be treated as such in terms of audiences or programming. Education and income levels can vary within ethnic/racial groups. Within ethnic groups as well, and within immigrant and refugee populations, the length of time lived in the US makes for differing perspectives and values.

RELATIONSHIPS The Bonfils-Stanton Foundation, an arts funder in Denver, conducted an audience diversity study to examine audience diversification efforts at several area large arts presenters. They concluded that building diverse audiences at large mainstream institutions requires arts presenters to strategize in multiple areas simultaneously including marketing to target audiences, establishing one-to-one relationships with patrons, developing programming content that is "authentic" and "relevant," forming meaningful connections with community members, and investing in organizational and institutional change.

PROGRAMMING Museums that have made notable efforts toward diversity, cultural equity and inclusion among their audiences and programming have focused on community engagement initiatives, created cultural advisory committees, dedicated staffing to reaching a diverse audience, co-curated exhibits with the public, transitioned an English-only western-oriented internal culture to create a fully bicultural museum, and collaborated with community members to preserve intangible heritage. Performing arts organizations that have made notable efforts in these areas have participated in a citywide equity plan, developed deep partnerships with a particular community they sought to reach, and partnered with non-arts organizations.

Moreover, the literature finds that diversity and equity should be considered both within individual programs and across an organization's programmatic roster. Isolated "one-shot" programs and pilots without follow-up plans tend to fail at meaningful, long-term change.

FUNDING AND FUNDERS Arts and culture funders can play critical roles in changing the arts ecology by supporting research on diversity and equitable practice. Two leaders in this regard have been the National Endowment for the Arts and the James Irvine Foundation. The NEA's Expansion Arts Program (EAP) was founded in 1971 to "assist professionally directed arts organizations of high artistic quality that are deeply rooted in and reflective of the culture

of a minority, inner city, rural, or tribal community." EAP sought to reach people of color, poor rural White communities, and otherwise marginalized and underserved artists and arts organizations. Though it ended in 1995, EAP led to several innovative national projects, including the Community Foundation Initiative, which ran from 1985-1994 and had a lasting impact on the communities in which it granted seed money to local philanthropic foundations.

For a decade the James Irvine Foundation took the lead in sponsoring innovative research on arts engagement in California and supporting organizations committed to making the state's arts ecology more diverse and equitable. Through their Exploring Engagement Fund (EEF) Irvine encouraged grantees to invest time in building trust with their constituents, partnering strategically with community organizations, making the arts more appealing and accessible to "nontraditional" audiences, and to program for community spaces rather than traditional venues. Through their New California Arts Fund (NCAF) the James Irvine Foundation has provided support for organization capacity building and for arts engagement programming designed to encourage and expand participation in the arts among California's growing and diverse communities.

More recently, in 2016 the California Arts Council launched the Cultural Pathways grant program specifically for "small and emerging organizations rooted in communities of color, recent immigrant and refugee communities, or tribal groups."

In the arts, audiences and programming are intertwined. Efforts to increase diversity, cultural equity and inclusion in one can improve the other. To do this organizations must look beyond benchmark arts disciplines, passive audiences and formal arts venues. Studies that investigate arts participation beyond those measures find engagement and participation in the arts is flourishing.

CULTURALLY SPECIFIC ARTS ORGANIZATIONS

While the arts and culture ecology in the US is dominated economically by large institutions primarily working in benchmark arts in the European tradition, the landscape is replete with organizations both formal and informal that draw upon ethnic, folk and religious traditions in their work. The leadership, staff, audiences and programming of these organizations is often filled by people who have been marginalized in mainstream arts and culture organizations. When considering the role and function of arts organizations staffed by and primarily serving non-European Americans in the

larger arts ecology, it is worth noting they are often subject to larger structural forces like racism and poverty that impede success for both organizations and individuals.

ROLE IN THE ARTS ECOLOGY In the literature on arts organizations outside of the European tradition and benchmark art forms, several different terms are used to refer to it and recent attempts to quantify how many organizations make up this sector have used significantly different definitions. For example, the report Cultural Centers of Color from the National Endowment for the Arts uses the term "ethnically specific arts organizations of color" to designate organizations that included more than 51 percent of one ethnic group among their staffs, boards, artists, and audiences and uses "multi-ethnic" to designate organizations with approximately equal groups of at least two communities of color totaling 51 or more of the organization's participants. This literature review utilizes a term that is also commonly found in the literature, "culturally specific arts organization."

This literature review did not identify any research on strategies for drawing upon traditional, folk, and religious arts communities in order to increase diversity, cultural equity and inclusion in the larger arts ecology. However, national research on arts organizations of color and some local analysis of new immigrant and refugee arts activity can inform the field. There is widespread acknowledgment that communities of color engage in arts activities not captured in traditional statistics on arts engagement. Many people of color and immigrants participate in the arts in community organizations like churches and community centers and more informal settings like at home. Additionally, looking at the arts activity of organizations alone fails to capture the work of folk artists and other individual artists.

Data to measure the size, scope and contribution of culturally specific arts organization is incomplete. IRS Form 990 filings have been used as one measure. This approach includes White ethnocultural organizations (for example, the Alliance Française) but this may be the best way to capture cultural organizations outside of benchmark artistic disciplines. Data collected by DataArts (formerly the Cultural Data Project) suggests that many organizations rooted in, staffed by and with programming focused on specific communities may still report themselves as having a "general" audience. Some artists of color may wish to be evaluated on their general artistic merit and not their cultural origins. Nonetheless, DataArts data suggest LA County may be

home to a larger share of these organizations compared to the rest of the US.

MODELS OF SUPPORT Research suggests that the tools, methods and practices used to strengthen arts organizations in general may not be as effective for culturally specific arts organizations. One evaluation of the Canadian Council for the Arts' programs for Aboriginal art reported that there was significant support from artists for dedicated programs for Aboriginal artists and organizations but also that these groups were not well served by a discipline based approach. Customary disciplinary boundaries in the arts and culture sector may not apply to these organizations, and efforts to pigeonhole those organizations into those customary boundaries may limit the support that flows to them.

A standard nonprofit life-cycle approach to capacity building for nonprofit arts organizations may not match the needs of culturally specific arts organizations. Some organizations may have significant maturity in artistic programming while remaining small organizationally, making them look like "emerging" organizations but making capacity building support for emerging organizations inappropriate. Many of these organizations have been chronically under-resourced and cannot be expected to operate similarly to mainstream organizations that have been consistently supported over long periods of time. Long-standing culturally specific arts organizations may need to focus on more support for advocacy and pipelines for staff and leadership. At this stage they need less specific administrative and programming resources and more attention to leadership in their own organizations and in the field.

Similarly, it has been argued that if barriers to success, such as the lack of resources and opportunity, are removed, arts organizations of color would be as successful as their mainstream counterparts. Others counter that traditional measures of organizational health are not relevant to these organizations. "Health" may look different for culturally specific arts organizations, and therefore they need different supports than mainstream arts organizations to be successful.

Other practices and recommendations have been made to support culturally specific arts organizations. Direct funding for folk artists and informal folk art associations that exist outside the scope of nonprofit organizations is one approach to supporting their work. Multidisciplinary folk art organizations in particular can play an important role. State level apprenticeships have been a popular approach to funding folk arts and these may be especially effective in diversifying the arts and culture sector since a majority of

those funded have been people of color. For example, the Alliance for California Traditional Arts funds apprenticeships with master folk artists in California, as well as grants to nonprofit and community organizations for California-based community programs in the traditional arts. Some art forms benefit from support for occasional meetings, for instance mariachi conferences and festivals where students go to workshops and perform. Developing and encouraging the growth of locally focused but nationally networked ethnocultural arts service organizations is another potential model of support.

CROSS SECTOR APPROACHES Partnerships with non-arts organizations may be a fruitful strategy for nurturing arts activities in community organizations that fall outside the nonprofit arts and culture sector. Educational, religious, youth development, human services and community development organizations have been shown to help with the production of programs or events, arranging group attendance, developing programs and providing spaces where exhibits or performances could take place. Given that arts activity in communities of color often happens in religious communities, research into arts activity in religious communities would appear to be helpful in developing strategies for nurturing the arts in communities of color.

In immigrant communities, arts activities often happen in multi-service and non-arts sector organizations. Many of the recommendations and analyses of immigrant arts activity found in the literature focus on the twin needs for bonding or building community within immigrant groups and bridging to outside or native populations. Communities must have ethnic-specific spaces for nurturing identity as well as spaces that are permeable to outsiders.

FUNDING AND FUNDERS There is evidence that arts organizations of color are significantly underserved by the philanthropic community. Funding available for culturally specific art forms in the traditional or folk categories is often much smaller than for the benchmark European disciplines. For foundations seeking to work with new immigrant and refugee arts communities, several recommendations have been made. First, ensure grant panelists are culturally informed in order to properly evaluate new immigrant communities. Second, be flexible about art forms, funding models, and application processes. Third, be conscious of the extra burden placed on new communities in asking them to serve on review panels and in other roles.

Culturally specific arts organizations play a unique and important role in the larger arts

ecology. Support for these organizations may require new models and development of new resources. These organizations, their boards and workforce often face challenges of underfunding as well as systemic issues of racism and marginalization. Leaders in these organizations can play an important role in the effort to increase diversity, cultural equity and inclusion in the arts in LA County. However, their participation must be authentic and integrated. Care should be taken not to ask a small number of individuals or organizations to represent entire communities, which can overburden and marginalize them in the larger discussion.

CONCLUSION

The current status of the literature on how to increase diversity, cultural equity and inclusion in the arts and culture ecology is emerging. Much has been written in recent years that identifies and measures the problem; solutions – especially ones that are proven to have a measurable impact – are less manifest. Looking back to previous eras when diversity was raised as a concern in the arts, most recently the mid-1990s, may provide some evidence of what works. However, the concept of "diversity" has evolved into the terms "cultural equity" and "inclusion," reflecting the ways in which both the nature of the challenge and tools to address it have changed over time. As a result, lessons learned from earlier eras should be investigated before being implemented to determine whether they answer today's questions.

That said, the lessons of successful diversity efforts at mainstream American museums have been summarized by Kamegai-Cocita in three key processes that can apply to all arts organizations and are relevant across all four areas identified by the Board of Supervisors. First is communication, which involves the museum getting to know its surrounding communities as well as inviting local leadership to get involved in an advisory capacity. Second is collaboration, which may include co-producing programs with the community to cross-promoting events with local nonprofits and businesses. Third is consistency, meaning that relationships must be built to be durable and programs designed to be sustainable.

In the arts, the concept of "audiences" and "programming" have changed over time and today include not only passive observation of art but also active participation in art-making. There is an increasing acknowledgement of the role of informal art-making outside of nonprofit structures. These new ways of looking at the arts and culture ecology suggests new ways of thinking about how to increase cultural equity and inclusion for boards, staff, audiences and programming:

ACROSS THE FOUR AREAS ANALYZED IN THIS LITERATURE REVIEW, THE FOLLOWING KEY LESSONS APPEAR TO BE UNIVERSAL:

- **BE EXPLICIT ABOUT GOALS FOR CULTURAL EQUITY AND INCLUSION** in all of the organization's materials, including its mission statement, job descriptions, board recruitment materials, grant requirements, casting and programming. If participation and engagement with a particular community is desired, state explicitly who that community is and how they will be engaged.
- The meaning of diversity, cultural equity and inclusion goes **BEYOND RACE AND ETHNICITY, AND MUST BE DEFINED FOR EACH ORGANIZATION**. Depending on the context, this may include the homeless, the incarcerated, the disabled, the poor, veterans, the elderly and the LGBTQ community. It may also include psychographic traits related to personal opinions, fears and aspirations.
- **PARTNER WITH ORGANIZATIONS SERVING THE COMMUNITIES** you wish to serve. This includes both arts organizations and non-arts organizations, and even non-organizations.
- **DEFINE TERMS, SET CLEAR GOALS AND MEASURE PROGRESS**, then celebrate victories while also identifying the barriers that are preventing success. Share all of this information publicly, as part of being explicit about what you want to achieve.
- To achieve full **CULTURAL EQUITY AND INCLUSION WILL TAKE A LONG TIME**. Plan for the long haul, and be prepared for hard work.
- **INCLUDE CULTURALLY SPECIFIC ORGANIZATIONS** and understand their place in the larger arts and culture ecology of the region. This includes recognizing their leadership and role in serving the communities you also wish to serve.
- **YOUR INSTITUTION MAY CHANGE** as a result of all this work. In fact, it must. These changes may challenge staff, board members, audiences and other stakeholders, so plans will be needed to manage change. There is a robust body of literature on this from practitioners from both the nonprofits and business sectors which may be useful.
- **ONE SIZE DOES NOT FIT ALL**, and this must be considered in board recruitment, hiring, grantmaking and building partnerships. Organizations and artists differ by discipline, size, life cycle placement, community served, type of programming and mission, and those differences should be recognized in organizational processes.

Full report at ***artsequityla.org***

APPENDIX L

LA ARTS FUNDERS MEETING ATTENDEES

The following individuals attended an LA Arts Funders meeting on February 3, 2017 to discuss the CEII recommendations.

The Ahmanson Foundation, Carrie Harlow

The Ahmanson Foundation, Sara Straubel

Annenberg Foundation, Stephanie Levin

Artadia, Lexi Brown

California Humanities, Erin Menne

California Community Foundation, Andrea Abeleda

California Community Foundation,Karla Salazar

Center for Cultural Innovation, Angie Kim

City of Culver City, Mari Sullivan

City of Los Angeles Dept. of Cultural Affairs, Danielle Brazell

City of Santa Monica Cultural Affairs, Nathan Birnbaum

Community Partners, Mari Riddle

Craig H. Neilsen Foundation, Kym Eisner

Draper Consulting Group, Lee Draper

Durfee Foundation, Claire Peeps

Exploring the Arts, Faith Childs- Davis

First 5 LA, Jennifer Cowan

Flora L. Thornton Foundation, Kay Tornborg

Greenberg Foundation, Susan Steinhauser

The Herb Alpert Foundation, Matty Wilder

Long Beach Arts Council, Griselda Suarez

Louis L. Borick Foundation, Lauren Johnson

Ovation TV/Ovation Foundation, Jessica Yas Barker

The Ralph M. Parsons Foundation, Zahirah Mann

The Ralph M. Parsons Foundation, Jennifer Price-Letscher

Salser Family Foundation, Cathy Salser

Sony Pictures Entertainment, Janice Pober

Southern California Grantmakers, Morgan Bennett

Southern California Grantmakers, Seyron Foo

Southern California Grantmakers, Dave Sheldon

WHH Foundation, Lydia Glenn Murray

APPENDIX M

THE THIRTEEN CEII RECOMMENDATIONS IN COST ORDER

The figures shown here are rough estimates based on preliminary staff analysis. If and when any of these recommendations are adopted, a more thorough analysis of costs would be required. Final estimates may vary from what is presented here depending on both a fuller analysis and on the scope of the LA County Board of Supervisors' desired results.

RECOMMENDATION NAME	SOLUTION	ESTIMATED COST
8. Increasing Diverse, Inclusive and Equitable Cultural Opportunities and Programming in Unincorporated Areas	Provide new cultural opportunities and funds particularly for residents of unincorporated areas of the County by extending LA County's civic art requirement to private developers and enacting ordinances that encourage the creation of cultural assets.	Revenue generating
1. Los Angeles County Cultural Policy	Establish a cultural policy for LA County with concrete elements focused on equity, diversity, inclusion and access that would solidify the gains made through the CEII process and recommendations, and will serve as a road map for how all LA County departments can contribute to cultural life. This cultural policy would position LA County as a national arts leader in advancing cultural equity and inclusion in every sector of our civic lives.	$50,000 One-time expense
2. Inclusive Language, Policies and Infrastructure to Recruit and Retain Diverse Staff and Boards in LA County Arts and Cultural Organizations	Initiate a requirement that all cultural organizations receiving LA County funds have written, board-adopted statements, policies or plans that outline their commitment to diversity, equity, inclusion and access, and monitor progress.	$50,000 annually
4. Teen Arts Pathways: Employment and Learning Opportunities in the Arts and Culture for High School Students	Develop an LA County initiative creating access to work-based learning and leadership opportunities for all high school students, particularly students of color, low-income students, LGBTQ students, disabled students, current and former foster youth, and youth on probation, and as well as others who experience barriers to participation, to prepare youth for careers in the arts and creative industries.	$230,000 annually
5. Creative Workforce Development Center(s)	Establish center(s) that link students and mature workers, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts, to educational, training and networking opportunities to help them gain skills to work in creative jobs.	$490,000 annually
12. Connecting Organizations to New Audiences and participants	Establish LA County planning and implementation grants to small and mid-sized arts organizations to build their capacity to reach new audiences and participants including those in communities of color, low-income communities, LGBTQ and disabled communities and other communities that experience barriers to arts participation.	$750,000 annually for 3 years

RECOMMENDATION NAME	SOLUTION	ESTIMATED COST
11. Connecting Audiences to Cultural Information	Establish a five year LA Countywide communications initiative that shares information about the arts with all LA County residents through both traditional and nontraditional methods, taking into account language barriers, geographical concerns, and economic divides that require different forms of outreach.	$1M annually for 5 years
3. College Arts Pathways: Paid Arts Internships for Community College Students	Double the existing LA County Internship Program to increase the number of paid arts internships with the additional positions set aside for community college students, emphasizing inclusivity of those from communities of color, low-income neighborhoods, the disabled community, and other communities that experience barriers to arts access.	Scale up over 5 years from $433,000 to $1.28M annually
7. Artists Working Cross-Sector to Address Social Problems	Place artists, arts administrators or other creative workers who are representative of diverse constituencies in LA County departments in paid positions as creative strategists to develop innovative solutions to social challenges.	Scale up over 5 years from $100,000 to $1.6M annually
9. Grants to Organizations Serving Diverse Communities	Expand LA County's Organizational Grants Program, which supports arts and culture organizations that have been historically or are currently underfunded and under-resourced , including those that represent communities of color, low-income LGBTQ and disabled communities and other communities experiencing barriers to participation in the arts.	$4.518M annually
10. Parks and Libraries Arts Partnership	Establish grants and professional development services to parks and libraries in areas of LA County with the least arts programming, to support production and marketing costs of arts events with a focus on communities of color, low-income communities, LGBTQ and disabled communities, and other communities that experience barriers to participation in the arts.	Scale up over 3 years from $1.5M to $6M annually
6. Neighborhood Bridges: Municipal Grants to Expand Arts and Cultural Programming to All Neighborhoods and Communities	Implement an LA County grant program to provide funds to municipal funders that includes diversity, equity, inclusion and access requirements, for re-granting to fiscally sponsored organizations, collectives, traditional and folk artists, and individual artists, especially those from communities of color, low-income, LGBTQ and disabled communities, and other communities that are under-represented in the arts.	Scale up over multiple years to $8.8M annually
13. Equitable Access to Arts Education: A Three Part Strategy for All Students in Public Schools	Grants to fund dedicated arts coordinators who both reflect and promote the diversity of the student population, to serve every school district in LA County Grants to school districts in support of their arts education plans Alignment of in-school and out-of-school arts learning opportunities	$12.9M one-time over 3-5 years $3.8M annually $385,000 one-time over 18 months

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