

Building Your Plan



**Cultural Equity
and
Inclusion (CEI)**

This page is intentionally blank.

Definitions

- **Statement** - brief explanation of why the organization is committed to diversity, equity, inclusion and access, and the alignment of that commitment to the overall mission of the organization.
- **Policy** - outlines the organization's broad vision for and commitment to diversity, equity inclusion and access, and the alignment of that commitment to the overall mission of the organization as defined in their statement, and further details what the organization does to realize that statement.
- **Plan** – outlines how the organization will work (now and in the future) toward complying fully with policy and evaluating progress on an annual basis.

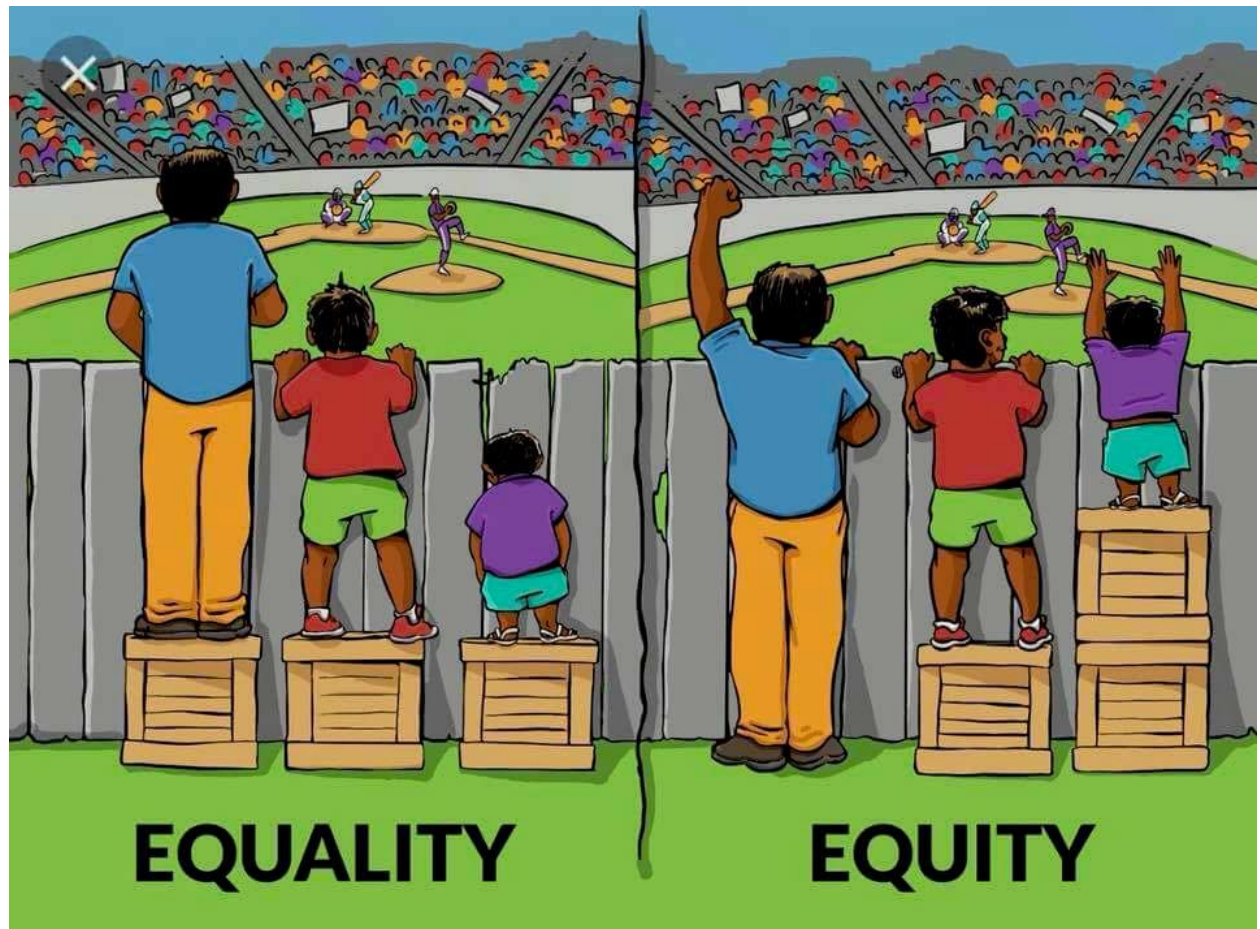
****NOTE: These three elements build on each other! ****

Statements, policies and plans should reflect organizational thinking about board, management, staff, volunteer and artist composition, as well as programming and audiences/participants.

- **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 decision-making processes within an organization or group.

Equity – Expanded Exploration

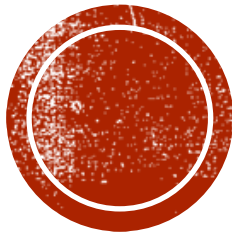
See Examples p.4-9



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.



**OVER THE PAST SEVERAL DECADES, ORCHESTRAS
HAVE STARTED CHANGING THE WAY THEY HIRE
MUSICIANS. ONE OF THESE CHANGES WAS
DESIGNED TO ELIMINATE BIAS AGAINST WOMEN.**

A VISION FOR CHANGE

**IT WOULD BE HARD TO DENY THAT THERE WAS SUCH A BIAS IN THE
COMPOSITION OF ORCHESTRAS. AS LATE AS 1970, THE TOP FIVE
ORCHESTRAS IN THE U.S. HAD FEWER THAN 5% WOMEN.**

ASSESSMENT

IN THE 1970S AND 1980S, ORCHESTRAS BEGAN USING BLIND AUDITIONS. CANDIDATES ARE SITUATED ON A STAGE BEHIND A SCREEN TO PLAY FOR A JURY THAT CANNOT SEE THEM. IN SOME ORCHESTRAS, BLIND AUDITIONS ARE USED JUST FOR THE PRELIMINARY SELECTION WHILE OTHERS USE IT ALL THE WAY TO THE END, UNTIL A HIRING DECISION IS MADE.

IMPLEMENTATION OF NEW POLICIES & PRACTICES

EVEN WHEN THE SCREEN IS ONLY USED FOR THE PRELIMINARY ROUND, IT HAS A POWERFUL IMPACT; RESEARCHERS HAVE DETERMINED THAT THIS STEP ALONE MAKES IT 50% MORE LIKELY THAT A WOMAN WILL ADVANCE TO THE FINALS. AND THE SCREEN HAS ALSO BEEN DEMONSTRATED TO BE THE SOURCE OF A SURGE IN THE NUMBER OF WOMEN BEING OFFERED POSITIONS.

POSITIVE IMPACT – MEASURABLE RESULTS

BY THE WAY, EVEN A SCREEN DOESN'T ALWAYS YIELD A GENDER BLIND EVENT. SCREENS KEEP JURIES FROM SEEING THE CANDIDATES MOVE INTO POSITION, BUT THE TELLTALE SOUNDS OF A WOMAN'S SHOES ALLEGEDLY INFLUENCED SOME JURY MEMBERS SUCH THAT ASPIRING MUSICIANS WERE INSTRUCTED TO REMOVE THEIR FOOTWEAR BEFORE COMING ONTO THE STAGE.

FROM EXPLICIT TO IMPLICIT

Setting the Context for Your CEI Statement: Timeline

[See Timeline Example p. 11](#)

Use the horizontal line below to identify key points in time in your organization's history and CEI journey.



INSTRUCTIONS

Please Enter:

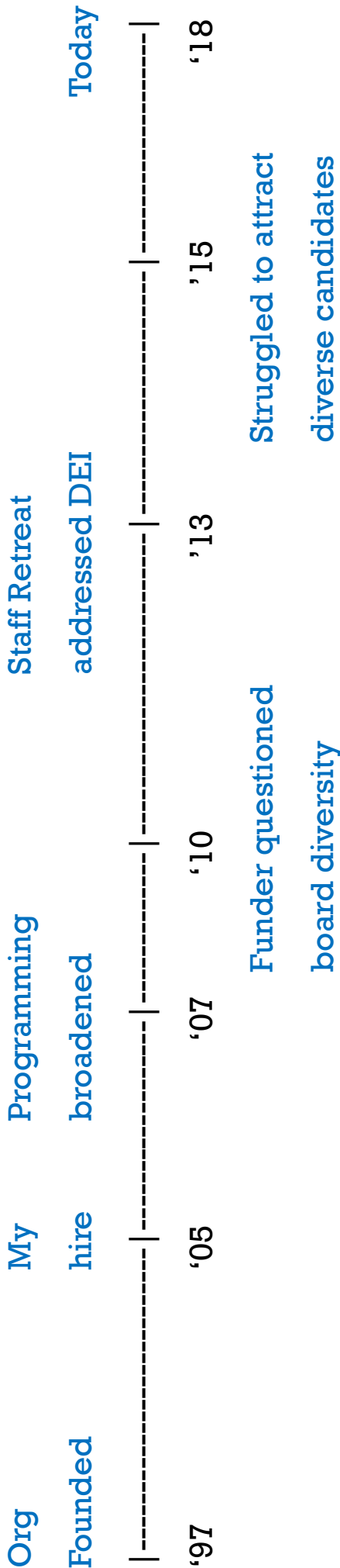
1. The year the organization was founded: In a short phrase, *why was the organization founded?*
2. The date that you became part of the organization
3. The dates of the intentional efforts regarding Cultural Equity and Inclusion (CEI)
4. The dates of other activities related to inclusion, equity, diversity that you are aware of - using vertical space, above or below the line, indicate if this was a high point or a low point for the organization

TODAY:

5. Use a few phrases to describe your organization's current landscape (internal and external) re: CEI

MAJOR STEPS ON THE JOURNEY

- Take a few moments to note a few items on your timeline:



Worksheet to Craft Your Cultural Equity Statement

[See Examples p 13-14](#)

What are the **values** that best capture why your organization invests time, resources and commitment to intentional activities to increase cultural equity and inclusion? What is the benefit for your organization?

What **historical and/or contextual information** is important to understanding your value proposition? (think of your timeline!)

Describe the individuals, roles, and/or systems used to sustain and advance the CEI vision for the organization.

SAMPLE CEI STATEMENT

Vision
Holders

Significant
Event

“Dance Theatre of Harlem carries a solid commitment towards enriching the lives of young people and adults around the world through the arts. Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was considered “one of ballet’s most exciting undertakings.” Shortly after the assassination of The Reverend Dr. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children — especially those in Harlem, the community in which he was born — the opportunity to learn about dance and the allied arts. Now in its fourth decade, Dance Theatre of Harlem has grown into a **multi-cultural** dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts.” *Dance Theatre of Harlem*

Initial
target
group

Evolution

Expanded
Vision



SAMPLE CEI STATEMENT

“Grantmakers in the Arts’ board of directors developed a statement of purpose for their work in racial equity in arts philanthropy with a goal to increase arts funding for *ALAANA* (African, Latino/a, Asian, Arab, and Native American) artists, arts organizations, children, and adults. Originally published in 2015, this statement continues to be updated as GIA builds its knowledge of practical applications to assist institutional funders in achieving this goal.”



VISION HOLDERS

Reflect on those who will guide and shape your organization's CEI efforts. Those charged with this responsibility should be people who are not just assigned a task, but are empowered to influence outcomes:

- Are respected for the many ways they contribute
- May already have a role in decision-making processes
- Are recognized and valued for their commitment to expanding and advancing the topics of equity and inclusion
- Are responsible for keeping the CEI efforts alive
- Understand that CEI statements must be supported by ongoing, strategic efforts

Maybe: Staff Members, Board Members, Artists, Donors, Community partners, etc.

Names	Role	Highly Engaged	Engaged	No longer engaged
1.				
2.				
3.				
4.				

If you need to recruit vision holders, who comes to mind?

How do you communicate the vision to newcomers?

How has your vision evolved since its initial development?

What actions do you need to take to identify, empower and engage vision holders?

Worksheet to Build Your Cultural Equity and Inclusion Policy

Assessment

(How will our CEI policy link with our vision statement, mission statement, core values, etc.)

Goal Setting

(What we want/need to do to progress towards our CEI vision, mission, values, etc.)

Approaches and methods for achieving our goals

(Describe the initial and ongoing efforts for developing strategies and taking action)

Desired Outcomes

(Describe how you will measure progress)

Worksheet to Build Your Cultural Equity and Inclusion Plan

Goals

(How will our CEI policy link with our vision statement, mission statement, core values, etc.)

Strategies

(What we want/need to do to progress towards our CEI vision, mission, values, etc.)

Leadership

(Who will assume leadership for each strategy? What is expected of the leader?)

Timelines

(When will the effort be accomplished or key milestones that signal progress?)

Resources

(What resources will be required to successfully achieve the goal?)

Monitoring & Evaluation

(How will you monitor progress and measure outcomes?)

8 Key Lessons from the CEII Literature Review

Read the full document at https://www.lacountyarts.org/sites/default/files/pdfs/ceii_litrev_final.pdf

Across the four areas analyzed in the literature review, (Board, Staffing, Programming and Audiences) the following key lessons appear to be universal:

1. **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.
2. 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.
3. **Partner with organizations serving the communities** you wish to serve. This includes both arts organizations and non-arts organizations, and even non-organizations.
4. **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.
5. To achieve full **cultural equity and inclusion will take a long time**. Plan for the long haul, and be prepared for hard work.
6. **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.
7. **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.
8. **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.

Building a Message

Audience

Who are you addressing?

Context

How did you/your organization get here? What is the problem or threat?

Goal

What do you want to have happen?

How will you know you are succeeding?

What are your outcomes? How will you measure and communicate them?

Your message