ACCESS, DIVERSITY, EQUITY, AND INCLUSION (ADEI) IN CULTURAL ORGANIZATIONS: CHALLENGES AND OPPORTUNITIES BUSINESS ISSUES IN THE ARTS

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Overview

- Learning Outcomes
- Background and Context
- Definition of Key Terms
- Myths and Misunderstandings about ADEI
- ADEI, Artists, & Programming
- ADEI & Audiences
- ADEI & Boards and Volunteers
- ADEI & Staff
- Key Developments

Learning Outcomes

- By the end of this presentation, you should have the ability to:
- 1. Define and explain the differences between access, diversity, equity, and inclusion (ADEI).
- 2. Describe the ten myths about ADEI.
- 3. Explain why ADEI is vital for nonprofit cultural organizations.
- 4. Evaluate the ways in which creative injustice impacts historically and continuously oppressed groups (HCOGs).
- 5. Propose solutions to the institutionalization of ADEI in nonprofit cultural organizations.



Background & Context

- COVID-19
- George Floyd's Murder
- Racial Reckoning of 2020
- #BlackLivesMatter
- All arts forms –Statements of "Solidarity"
- Internal examination of historic and continuous systemic oppression in the creative sector.

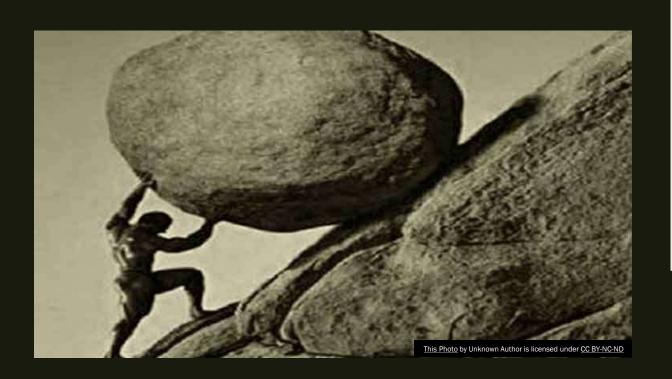
Definitions of Key Terms

- Access is the removal of all barriers to participation.
- Diversity a qualitative and/or quantitative assessment of the representation of human difference.
- Equity fairness in addressing historic and continuing unfairness.
- Inclusion belonging.



Categorization of Challenges

Access	Diversity	Equity	Inclusion
 Who is represented? Who is missing? Who can't seem to get in? people of the global majority people with disabilities B, G, L, Q, S+ people people from lower socioeconomic status nonbinary, trans, and women 	How many historically and continuously oppressed people are there? How do their social identities intersect? Do they reflect the population?	What policies and practices will address historic and continuous unfairness? What policies and practices will ensure the success of historically and	What policies and practices will help historically and continuously oppressed groups feel
inolination, traile, and women		continuously oppressed?	that they belong?



10 Myths & Misunderstandings

- 1. "We welcome everyone and do not need to do ADEI."
- 2. "We want to do ADEI, but we don't know where to begin and we do not want to make a mistake."
- 3. "We want to do ADEI, but we do not want to change."
- 4. "We do not need to budget for ADEI, because it's not worth the money."
- 5. "ADEI undermines artistic excellence."

10 Myths & Misunderstandings

- 1. "ADEI does not benefit us."
- 2. "We cannot use ADEI to diversify our board because we don't know any BIPOC."
- 3. "ADEI is only about gender and/or race."
- 4. "ADEI is divisive and political."
- 5. "I am privileged by my ability, age, class, gender, political party affiliation, race, religion, and/or sexual orientation. When it comes to ADEI, I need to just keep my mouth shut and listen."





ADEI, Artists, & Programming

- Significant depictions of disability in film and tv have nearly tripled over the past decade compared with the previous 10 years. However, almost all of these titles do not feature disabled actors (Nielsen & RespectAbility 2021).
- Only 11% of all museums' acquisitions over the past decade have been of work by women (Halperin and Burns 2019).
- People of the global majority continue to face discrimination in classical music and in opera.
- The practice of dishonoring, devaluing, and dismissing the artistic and cultural contributions of HCOG remains pervasive across the creative sector to its detriment.



ADEI & Audiences

- Approximately 73% of arts audiences attend to socialize with friends or family, 64% to learn new things, 63% to experience high-quality art, and 51% to support the community. However, when it comes to non-attendees, 47% do not attend because of time, cost precludes 38% from attending, access prohibits the attendance of 37%, and 22% do not attend because they do not have anyone to go with them (National Endowment for the Arts, 2015).
- Yet, social identity theory suggests that people will more likely consume culture in which they can see themselves (Ellemers 2021; Newkirk 2019). Cultural organizations that remember this fact when planning artistic and cultural experiences increase their likelihood of developing audiences from HCOG.



ADEI, Boards, & Volunteers

- 91% of cultural organizations' boards in the U. S. identify as White (BoardSource 2017; Ostrower 2014). Even in Los Angeles, where 9% of the population identified as Black, this HCOG holds only 32 of the 585 board seats at the top cultural organizations (Vankin and Easter 2021).
- Women constitute 53% of boards. Relative to age, most board members identified as 51-65 (43%) or 36-50 (32%) (Ostrower 2014).
- Similar to artists and audiences, too often cultural organizations do not collect demographic data on ability, political party, religion, or sexual orientation which makes it difficult to monitor their progress on including board members reflecting these social identities.



ADEI & Staff

- The arts management workforce does not represent the U. S. population (Cuyler, 2015).
- Alumni of arts management programs globally also do not represent the world's population (Cuyler et al., 2020).
- Yet, some folx resist diversity efforts.
- The stasis of people who lack diverse social networks re-makes itself throughout the ways in which cultural organizations interact with people to maintain the lie that able-bodied, cisgender men, and middle to upperclass, straight, Christian, White people are the only contributors to humanity's artistic and cultural productivity.
- Why should those systematically and systemically excluded from culture, rather intentionally or unintentionally, support the public funding of it?



Activism to inform Impact

- More cultural organizations about, by, for and near HCOG.
- Informal mentoring networks that help to steer talent away from cultural organizations who have reputations for "playing" diversity as Professor Jackson of the University of Alabama stated (L. Jackson, personal communication, August 6, 2021) versus those who have committed to truly practicing and institutionalizing ADEI.



Chief Diversity Officers

- If their numbers will increasingly rise:
- What implications are there for hiring those without arts and culture experience?
- How might arts leadership and management educators contribute to the professional preparation of them in the creative sector?



Funding

- Major funding initiatives at U. S. foundations such as Ford, Mellon, Wallace
- But, what about public funding?
- Why should those systematically and systemically excluded from culture, rather intentionally or unintentionally, support the public funding of it?



Research

- Make the case for ADEI
- Articulate, codify, and theorize practice
- Explore how people approach it in different parts of the world and what we might learning from each other
- Qualitative, quantitative, and mixed methods



ADEI

- Anti-oppression
- People-centered
- A tool for managing organizational culture change



THANK YOU!