



BREAKING BARRIERS:

DIVERSITY IN ARTS  
LEADERSHIP AND  
PROGRAMMING

LHAT 41ST NATIONAL  
CONFERENCE  
LOS ANGELES, CA  
JULY 16 – 19, 2017

Research  
Assistants:  
Amy Connell

Donald Mason, Executive Director  
Lyric Theatre and Cultural Arts Center – Lexington, KY



# NUMBERS, STATISTICS, AND MORE

- National Council of Nonprofits, via BoardSource's 2015 national survey, *Leading with Intent*, shows:
  - 64% of Americans are White (2010 U.S. Census)
  - 89% of CEOs are White, 11% people of color
  - 90% of Board Chairs are White, 10% people of color
  - 80% of Board Members are White, 20% people of color
    - “Some of the members that we are cultivating for board recruitment are African-American, but that is because of their level of involvement [with the organization], not for ethnicity. We have a growing number of African-American, Hispanic

## Survey of 20 of the Largest Mainstream Museums, Theaters, and Dance Companies in the United States, by Budget Size—FY13

Organization	Total Expenses	Total Expenses 5yr AGR	Total Contributed Revenue	% Budget from Contributed Revenue	Contributed Revenue 5yr AGR	Program Service Revenue 5yr AGR	Surplus/ Deficit	Surplus/ Deficit as % of Budget	5yr Average Surplus/ Deficit
The Metropolitan Museum of Art	\$462,576,918	6%	\$310,234,475	67%	19%	3%	\$168,988,217	37%	\$50,987,163
Art Institute of Chicago	\$270,250,707	4%	\$51,730,267	19%	-9%	5%	-\$16,918,704	-6%	\$10,306,267
Museum of Modern Art	\$220,842,932	0%	\$88,978,253	40%	8%	9%	-\$6,720,774	-3%	-\$31,491,177
Museum of Fine Arts Boston	\$140,398,864	4%	\$45,346,308	32%	-3%	2%	-\$8,856,309	-6%	-\$7,279,386
Los Angeles County Museum of Art	\$105,231,005	2%	\$42,375,861	40%	0%	7%	-\$23,500,564	-22%	-\$31,799,429
Museum of Fine Arts Houston	\$84,484,623	-1%	\$172,557,739	204%	69%	9%	\$141,253,961	167%	\$24,526,316
Solomon R. Guggenheim Museum	\$75,582,888	5%	\$27,178,861	36%	7%	8%	\$2,318,761	3%	-\$967,986
San Francisco Museum of Modern Art	\$68,858,229	14%	\$238,881,434	347%	230%	-7%	\$174,477,436	253%	\$67,639,057
Philadelphia Museum of Art	\$65,424,284	1%	\$62,753,499	96%	0%	-1%	\$17,140,466	26%	\$9,071,847
New York City Ballet	\$61,611,189	1%	\$23,694,032	38%	-2%	5%	\$1,810,267	3%	-\$1,269,365
Roundabout Theatre Company	\$60,587,348	6%	\$19,623,210	32%	10%	3%	-\$314,300	-1%	-\$1,100,514
Cleveland Museum of Art	\$55,780,680	3%	\$40,144,344	72%	3%	1%	\$37,681,878	68%	\$21,435,564
San Francisco Ballet	\$49,082,966	2%	\$23,571,655	48%	-1%	4%	-\$3,551,867	-7%	-\$2,322,634
Center Theatre Group	\$47,109,000	-2%	\$16,109,000	34%	5%	-2%	\$3,378,000	7%	-\$2,331,000
Lincoln Center Theater (Vivian Beaumont Theater)	\$43,629,047	-7%	\$12,398,962	28%	-6%	-13%	-\$3,343,759	-8%	\$5,867,165
American Ballet Theatre	\$42,311,920	3%	\$17,857,398	42%	-2%	4%	\$347,506	1%	-\$36,742
Boston Ballet	\$31,933,616	5%	\$14,466,666	45%	15%	3%	\$901,914	3%	\$1,371,708
Guthrie Theater	\$30,888,442	-2%	\$9,316,157	30%	-2%	-4%	-\$5,669,978	-18%	-\$5,149,504
Public Theater (New York Shakespeare Festival)	\$27,417,377	8%	\$17,031,807	62%	1%	5%	-\$957,541	-3%	\$1,379,058
Manhattan Theatre Club	\$23,650,041	1%	\$12,679,971	54%	-6%	6%	\$2,155,125	9%	\$1,581,410
<b>COHORT MEDIAN</b>	<b>\$61,099,269</b>	<b>2%</b>	<b>\$25,436,447</b>	<b>41%</b>	<b>1%</b>	<b>4%</b>	<b>\$624,710</b>	<b>2%</b>	<b>\$667,483</b>

**Survey of 20 of the Largest African American and Latino Museums, Theater Companies, and Dance Companies in the United States, by Budget Size – FY13**

<b>Organization</b>	<b>Total Expenses</b>	<b>Total Expenses 5yr AGR</b>	<b>Total Contributed Revenue</b>	<b>% Budget from Contributed Revenue</b>	<b>Contributed Revenue 5yr AGR</b>	<b>Program Service Revenue 5yr AGR</b>	<b>Surplus/ Deficit</b>	<b>Surplus/ Deficit as % of Budget</b>	<b>5yr Average Surplus/ Deficit</b>
Alvin Ailey American Dance Theater	\$35,374,596	3%	\$10,848,634	31%	3%	4%	\$2,855,099	8%	\$3,604,678
Dance Theatre of Harlem	\$5,548,465	7%	\$3,055,987	55%	10%	16%	-\$676,392	-12%	\$47,640
Charles H. Wright Museum of African American History	\$5,375,358	-4%	\$2,915,964	54%	-7%	-1%	-\$1,080,301	-20%	-\$700,509
Studio Museum in Harlem	\$5,316,271	0%	\$4,499,968	85%	17%	20%	\$1,386,817	26%	\$79,536
Ballet Hispanico	\$5,091,087	-2%	\$2,843,048	56%	1%	-4%	-\$528,430	-10%	-\$112,302
El Museo del Barrio	\$4,507,776	0%	\$3,800,492	84%	-8%	33%	\$69,327	2%	-\$887,949
National Museum of Mexican Art	\$4,477,420	-2%	\$3,901,088	87%	2%	-9%	\$293,643	7%	-\$30,148
Alonzo King / LINES Contemporary Ballet	\$4,293,689	7%	\$896,259	21%	-1%	3%	-\$426,704	-10%	-\$108,581
National Civil Rights Museum	\$3,972,062	0%	\$6,720,461	169%	69%	0%	\$5,198,592	131%	\$3,322,713
Dallas Black Dance Theatre	\$3,949,703	29%	\$2,378,344	60%	9%	6%	-\$619,397	-16%	\$35,873
DuSable Museum of African American History	\$3,686,629	2%	\$2,975,716	81%	-11%	8%	-\$134,942	-4%	\$1,183,787
Black Ensemble Theater	\$3,474,065	17%	\$1,501,239	43%	3%	29%	-\$50,910	-1%	\$1,073,557
LA Plaza de Cultura y Artes	\$3,464,355	94%	\$2,146,304	62%	388%	-	-\$787,166	-23%	\$1,948,145
Museum of Latin American Art (MOLAA)	\$3,349,435	-4%	\$1,353,554	40%	-19%	-5%	\$880,569	26%	\$5,379,658
Birmingham Civil Rights Institute	\$3,173,239	2%	\$1,886,616	59%	4%	23%	-\$383,307	-12%	-\$678,154
Reginald F. Lewis Museum	\$2,935,257	-6%	\$2,942,677	100%	0%	0%	\$925,603	32%	\$62,948
Museum of the African Diaspora (MoAD)	\$2,390,216	-1%	\$1,849,547	77%	-1%	-6%	-\$401,471	-17%	-\$234,447
Repertorio Español	\$2,363,308	0%	\$963,786	41%	-2%	1%	-\$186,538	-8%	-\$177,054
Harvey B. Gantt Center for African American Arts & Culture	\$2,068,129	26%	\$794,184	38%	-10%	61%	-\$252,472	-12%	\$276,770
The African American Museum in Philadelphia	\$2,006,392	0%	\$1,390,855	69%	3%	13%	-\$32,012	-2%	-\$146,473
COHORT MEDIAN	\$3,818,166	0%	\$2,610,696	60%	0%	4%	-\$160,740	-6%	\$41,756

- **Compensation:** Additionally, there is a disparity in executive compensation. Organizational instability and a limited ability to offer competitive pay make it more difficult to attract and retain top leadership talent.

### Highest Reported Compensation\* – FY13

	Min	Max	Median
African American Dance	\$7,775	\$430,856	\$102,000
Latino Dance	\$5,252	\$171,734	\$51,150
Mainstream Dance	\$167,030	\$800,000	\$337,909
African American Museum	\$116,550	\$239,993	\$132,959
Latino Museum	\$21,898	\$181,000	\$61,953
Mainstream Museum	\$482,972	\$1,183,990	\$687,188
African American Theater	\$29,408	\$110,000	\$62,692
Latino Theater	\$9,970	\$88,539	\$51,298
Mainstream Theater	\$316,134	\$605,361	\$388,812

Source: IRS Form 990 Part VII, Section A, Column (D) Reportable Compensation from the organization (W-2/1099-MISC).

\*Note: Organizations are only required to report compensation data exceeding the following thresholds of reportable compensation: key employees, \$150,000; five highest compensated employees, \$100,000; directors and trustees, \$10,000. Reported amounts were not adjusted to exclude performance or other pay beyond base compensation that is included in Column (D), except in the case of Alvin Ailey American Dance Theater, for which FY12 data was substituted.

Unfortunately, these results will not surprise anyone who is working in this sector of the arts field.

## Endowment Balance and Net Earnings – FY13

	Number of Organizations with Endowment	Total EOY Balance	Total Net Earnings
African American Dance	2	\$54,968,748	\$4,937,785
Latino Dance	1	\$861,259	\$76,195
Mainstream Dance	9	\$272,939,604	\$31,406,189
African American Museum	8	\$20,043,058	\$1,356,350
Latino Museum	3	\$24,578,968	\$2,465,821
Mainstream Museum	10	\$6,758,626,577	\$741,371,411
African American Theater	0	-	-
Latino Theater	2	\$4,733,765	\$407,442
Mainstream Theater	10	\$267,312,767	\$27,481,085

*Source: IRS Form 990 Schedule D, Part V, Lines g and c; publicly available financial statements.*



# NUMBERS, STATISTICS, AND MORE

- On boards, people of color increased from 16% in 2010 to 20% in 2014. But 25% of boards remain all White.
- Most CEOs report that their boards have discussed the importance of expanding board diversity (74%) and actively recruited members from diverse backgrounds (80%). Yet only 56% report that the board has reviewed and revised its recruiting efforts, and only 19% indicate that the board has developed an action plan to increase diversity.
- “Several prominent board members continue to hold onto long-held beliefs and expectations that are no longer relevant in today’s society.” – CEO of an Association

# CASE STUDY: Enrich Chicago



Angelique Power – Founding Co-Chair, Enrich Chicago  
Manuel Martinez

Photo by

# CASE STUDY: Enrich Chicago

- Two years ago, Angelique Power assembled a roomful of colleagues to figure out how to get more people of color into the arts posts around the city. The catalyst was a 2013 Americans for the Arts survey that showed that 86% of all executives at local arts agencies were white.

# CASE STUDY: Enrich Chicago

- That first discussion, which Power calls “the worst meeting ever,” led the group to form Enrich Chicago, a coalition of 14 nonprofits and seven foundations whose goal is racial equity, in terms of management, funding, and artist support, for Chicago-area ALAANA nonprofits by 2050. ALAANA stands for African, Latino, Asian, Arab, and Native American.

# CASE STUDY: Enrich Chicago

- So far, Enrich Chicago has commissioned a study of arts funding in the Chicago area to get a sense of how foundations fund ALAANA groups. It has also started an arts-administration club at Chicago High School for the Arts, where 78 percent of the 600 students are black, Latino or Asian. The club, which has about 20 active members, helps students think about careers in the arts other than as performers, and acts as a pipeline for future arts administrators.



# CASE STUDY: Enrich Chicago

---

- Meanwhile, the situation has improved, if only slightly. The 2015 Americans for the Arts census shows that 83% of all arts administrators are white.
- Only 17% of all arts administrators are people of color.

# CASE STUDY: Enrich Chicago

- Enrich Chicago: Vision
  - ▣ A flourishing and sustainable arts environment that is open, inclusive and equitable.
- Enrich Chicago: Goal
  - ▣ To collaboratively develop a replicable and sustainable plan that creates new pathways for historically-excluded people, to arts organizations at all levels.

# CASE STUDY: Enrich Chicago

- Enrich Chicago: Statement of Purpose
  - Acknowledge the actual history, relevance of and vital need for ALAANA (African, Latino(a), Asian, Arab and Native American) arts organizations.
  - Create a work culture inside our arts organizations that cultivates all people, especially ALAANA people and encourages thriving, livable, equitable environments as the norm.
  - Attract, retain and promote more ALAANA arts administrators inside of all arts organization.
  - Increase arts funding for ALAANA artists and arts organizations

# CASE STUDY: Enrich Chicago

- Enrich Chicago affirms that:
  - Every community is worthy of having its art funded, presented and experienced.
  - Centuries of historic and institutional racism have had a major impact on the arts. We agree to be accountability partners within our organizations and the field to combat and change this.
  - All art forms are critical and important and we do not intend to vilify any genres in favor of others. Instead, we find it necessary to lift all while recognizing some art forms have been underfunded and need extra lifting and resources to rectify historic inequities.

# CASE STUDY: Enrich Chicago

- Enrich Chicago has made racial equity in arts its primary focus. We have committed financial and human resources to training ourselves on structural racism and are committed to creating and testing solutions to irrevocably change systems through the following actions:
  - Educate ourselves and our community on the existence and impact of historic racism and design new thinking and practices to offset its impact.
  - Design and implement new policies and practices within our organizations intended to analyze and disrupt the long term effect of historic racism.

# CASE STUDY: Enrich Chicago

- Engage in cross-town programming and planning to nurture and cultivate ALAANA artists, administrators and organizations.
- Advocate on behalf of all arts organizations to increase funding to those who have been historically underfunded in the arts.
- Create and connect pipelines across the city to increase the number of and success of ALAANA people in the arts.
- Create and manage an online forum to showcase case studies within Enrich Chicago and provide tools to other organizations and partners eager to join in the work.

# CASE STUDY: Enrich Chicago

- Member arts organizations:
  - MUNTU Dance Theatre of Chicago
  - Joffrey Ballet Chicago
  - Victory Gardens Theater
  - Court Theatre
  - The DuSable Museum of African American History
  - Old Town School of Folk Music
  - Black Ensemble Theater
  - Steppenwolf Theatre
  - Hyde Park Art Center
  - National Museum of Mexican Art
  - Auditorium Theatre of Roosevelt University

# CASE STUDY: Enrich Chicago

---

- Member foundations:
  - ▣ The Joyce Foundation
  - ▣ The MacArthur Foundation
  - ▣ Grantmakers in the Arts: Supporting a Creative America



## Gong,

November 1, 2013 - Photo by Kent G Becker via Flickr

(notmydayiobphotography)

More than equality is at stake when Ms. Copeland – the first African-American principal female dancer in the [American Ballet Theatre's] 75-year history – dances. When a company is diverse, the audience becomes more diverse, too, and for those faced with aging, dwindling audiences, that is priceless.

Gia Kourlas, New York Times



Leslie Odom Jr., *Hamilton*, Richard Rodgers Theatre,

June 18, 2016, Photo by Theo Wang (Getty Images)

Diversity is not just a black and white issue. Diversity is an issue for everyone, and we must not forget that.

- Leslie Odom Jr., 2016



## Lacresha Berry, Lyric Theatre, TUBMAN,

February 17, 2017 - Photo by Brandon Turner (Unsung Hero Media)

Having venues that are inclusive to all stories, whether it be gender, race, class or anything else, has been a positive impact on my life because these stories are my stories. These stories are what I experience and have witnessed firsthand and when a venue is inclusive of the telling of these whole and diverse stories, visibility is attained and validated.



# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide



## Elena Muslar

Assistant Director of Entertainment &  
Fine Arts Professions at Loyola Marymount  
University

# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide

- Part I: Who's in the Room?
  - ▣ 1) **“My organization does try to reach out to people of color but they don't apply.”**
    - The effort shouldn't be about reaching out but instead about welcoming in.
  - ▣ 2) **“I'm not really sure why we haven't had people of color in leadership positions.”**
    - Institutional racism! Yep, I said it. Let's face it and move on.

# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide

- Part I: Who's in the Room?
  - 3) **“I fear my own voice in this conversation.”**
    - Your voice matters and silence speaks volumes.
  - 4) **“I’m not sure how to get young people of color interested in this field.”**
    - Exposure is crucial! Arts education is the door waiting to be opened in order to help cultivate next-gen leaders of color.

# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide

- Part II: Open the Door!
  - 1) Connect with cultural community leaders in plain sight.
  - 2) Implement and integrate strategies that embrace diversity to strengthen organizational sustainability.
  - 3) Incorporate diversity awareness into the organizational culture.
  - 4) Set concrete plans in place that provide room for advancement and opportunities to break the glass ceiling.

# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide

- Action encouragements for the arts administrator of color:
  - 1) Become comfortable with your responsibility – realize your role.
  - 2) Take pride in yourself.
- Action encouragements for the white ally arts administrator:
  - 1) Become comfortable with your responsibility – realize your role.
  - 2) Become a white ally.

# Racial and Ethnic Diversity in Arts Management: An Exposé and Guide

- Action propositions for arts organizations looking to foster next-gen leaders of color:
  - 1) Serve the communities that make up our society and move more towards telling the stories of the people whose support you want.
  - 2) Create visible awareness – exercise the see-it-to-believe-it mechanism.
  - 3) Enhance educational engagement and cultivate leadership development opportunities.

# Lights, Camera, ACTION!

- Ways to champion diversity, inclusion and equity:
  - Board governance practices or policies that encourage the board to reflect the community served.
  - Ensure programs are accessible for those with special needs; and have made their websites accessible.
  - Building a pipeline of leaders by convening “junior boards”.
  - State associations are now collecting diversity information along with salary and benefits data that will yield greater detail about trends in nonprofit employment



# Lights, Camera, ACTION!

---

- Encourage staff to participate in community-of-color peer cohorts in your community.
- Host community conversations about DI&E.
- Nominate a “diversity and inclusion” champion or create an award to recognize staff and/or volunteers.
- Strengthen engagement with diverse local communities to build trust.
- Broaden staff recruitment sources.
- Articulate a clear and compelling business case for increasing diversity and inclusion.



# Q & A TIME

THANK YOU FOR YOUR  
ATTENTION AND  
PARTICIPATION.

#MAKEADIFFERENCE

THE END!



# RESOURCES

---

- ▣ <http://cargocollective.com/enrichchicago>
- ▣ <http://www.chicagobusiness.com/article/20161119/ISSUE01/311199993/how-to-end-racism-in-the-arts?X-IgnoreUserAgent=1>
- ▣ <https://www.councilofnonprofits.org/thought-leadership/nonprofits-you-are-the-champions-diversity-inclusion-and-equity>
- ▣ <https://my.boardsource.org/eweb/pdf/LWI-Report.pdf>
- ▣ <http://devosinstitute.umd.edu/~media/D6750176AEF94F918E8D774693C03E53.ashx>