

Regional Arts & Culture Council

Progress report: Building equal access to and diversity in local arts and culture

November, 2011

SUMMARY

In recent years, the Regional Arts & Culture Council (RACC) and the City of Portland have begun articulating new goals for ensuring that all of Portland's residents and diverse communities have equal access to programs and services. Local studies have revealed that many residents – including communities of color, immigrants and refugees, and people with disabilities – experience vast disparities in terms of access to publicly funded programs and services.

In January, 2011, Multnomah County established an “Office of Diversity and Equity” that is working to “ensure access, equity, and inclusion in our services, policies, practices, and procedures.” In September of 2011 the City established a new “Office of Equity and Human Rights” to “eliminate disparity in City policies, processes, decisions and resource allocations and with other governments, private businesses, non-government organizations, academia and each community member to achieve measurable results reducing disparities within the City and throughout the community.”

Even before these new initiatives were formalized by the City and County, in the summer of 2010 RACC began working closely with Portland Mayor Sam Adams to set new goals for reaching out to communities of color and other underserved populations, with the ultimate goal of improving all citizens' access to RACC's services, and to arts and culture overall.

This document is submitted to the RACC Board, the Portland City Council and the Multnomah County Board of Commissioners as a report on our progress.

ESTABLISHING GOALS AND OBJECTIVES

In the summer of 2010, when RACC's five-year contract with the City of Portland was up for renewal, The City encouraged and assisted RACC in developing new contract language that would help formalize RACC's and City Council's strong interest in building equal access to and greater diversity in arts and culture. The result was a new objective written into RACC's performance measures for the City of Portland:

Objective #6: Build equal access to and diversity in local arts and culture.

In order to build diversity in the arts, and increase outreach to culturally diverse populations, RACC will:

- (A) Maintain composition of Board of Directors, grants review and selection committees that reflects the diversity of the City and the region's population. Educate board members, grant review panels and selection committees about equity issues.*
- (B) Conduct and report annual outreach to identify partnership opportunities with groups and organizations serving culturally specific populations. Develop inclusive outreach strategies and achieve socio-demographic equity in grantmaking activities using best practices to dedicate funds to culturally specific local arts and cultural activities, artists, nonprofit organizations and public art commissions. Actively solicit input from diverse populations and artists on barriers to their full participation in RACC programs and opportunities and work to eliminate such barriers.*
- (C) Provide grants and services that over time proportionately reflect the vibrancy and diversity of various cultures in the City of Portland. The City has established an aspirational goal of investing 30% in culturally specific promotions, advocacy, outreach and grantmaking. RACC will meet this goal by:*
 - a. Expanding existing outreach efforts and partnerships;*
 - b. Internally tracking diversity data on all grants and public art applicants;*
 - c. Tracking demographic information for Right Brain Initiative providers, teachers and students;*
 - d. Asking that all grant recipients provide a plan for reporting culturally specific programming, outreach to diverse populations and audience development.*

In order to measure the success of its efforts to build diversity and increase cultural access, RACC will:

- (A) Report annually on its culturally specific results.*
- (B) Develop accurate methods to collect and report on its and all information about culturally specific efforts in local arts and culture initiatives*
- (C) Assess goals and measurable progress on a yearly basis.*

CONTEXT

According to the 2010 U.S. census, the composition of Portland's 583,776 residents is:

African & African American	35,462	6%
Asian	41,335	7%
Caucasian	421,773	72%
Latino & Hispanic	54,840	9%
Multi-Racial	21,708	4%
Native American & Alaskan Native	4,381	1%
Native Hawaiian & Pacific Islander	2,978	>1%
Other	1,299	>1%

The composition of 1,546,435 residents who live within RACC's service area – Clackamas, Multnomah and Washington County combined – is:

African & African American	51,541	3%
Asian	106,437	6%
Caucasian	1,217,404	74%
Latino & Hispanic	192,546	12%
Multi-Racial	52,830	3%
Native American & Alaskan Native	10,426	>1%
Native Hawaiian & Pacific Islander	6,954	>1%
Other	2,898	>1%

According to these census numbers, 16% of Clackamas County is non-white, 28% of Multnomah County is non-white, and 30% of Washington County is non-white. The Coalition of Communities of Color reports that, for a variety of reasons, these census figures undercount communities of color. **The CCC estimates that people of color comprise 30% of the population of Multnomah County**, and it is the goal of the City and County to ensure that 30% of their services are reaching these communities.

RACC is committed to improving access for these communities of color as well, and we are also working to ensure equal access to arts and culture regardless of **physical ability, socio-economic status, age, gender and geography**.

STRATEGIES

To begin making progress on these performance measures and aspirational goals, RACC identified five “quickstart” actions for the year ending June 30, 2011:

1. RACC staff and board will participate in seminars, workshops and other technical assistance programs that could help staff and board improve their own cultural awareness and gain knowledge of the important issues surrounding diversity and inclusiveness.
2. RACC will research best practices among other organizations and bureaus locally, and among arts agencies and grantmakers nationwide.
3. RACC will measure the diversity of its staff, board, committees, panels and constituents.
4. RACC will begin to measure the diversity of its constituents – grant applicants, grant recipients, public artists, workshop participants, and students served through The Right Brain Initiative.
5. RACC will request funding from the City of Portland and other sources to create a new outreach coordinator position, with significant emphasis on expanding RACC’s communications with and outreach to communities of color and other underserved communities.

These goals and related tasks were discussed and approved by RACC’s board of directors, and appeared in the organization’s Work Plan for FY11.

YEAR ONE PROGRESS AND OUTCOMES

From July 1, 2010 through June 30, 2011, RACC made significant progress in the five action items identified for FY11.

1. **Staff and board have participated in numerous** seminars, workshops and other technical assistance programs to increase cultural awareness and gain knowledge of the important issues surrounding diversity and inclusiveness.
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Among the learning opportunities that RACC has participated in:

- A three day workshop, the Foundations of Intercultural Communication, presented by the Intercultural Communication Institute.
- A Diversity Symposium sponsored by United Way
- An all-day Diversity Summit hosted by Portland General Electric
- Workshops specific to the issues facing Hispanic populations and nonprofit organizations.
- Workshops specific to the issues facing Native American populations and nonprofit organizations.

In addition, RACC has reached out to and met with several new organizations that are working within culturally specific communities, including Colored Pencils, Portland Central America Solidarity Committee, and Centro Cultural (based in Cornelius). RACC has also sought the ongoing counsel of the Coalition of Communities of Color, the Native American Youth and Family Center, Latino Art Now, Colored Pencils and other groups. It has become our practice to share what we have learned in these conversations with the rest of our staff and board.

Last fall, RACC established an Equity Task Force of staff and board members to help document our learning and to organize our work in this area. The members of the Equity Task Force are (staff:) Helen Daltoso, Eloise Damrosch, Jeff Hawthorne, Kathryn Jackson, Cynthia Knapp, Keith Lachowicz, Marna Stalcup, Tonisha Toler; (board:) Verlea Briggs, Peg Malloy, Bonita Oswald and Lina Garcia Seabold.

2. RACC researched best practices among other organizations bureaus, locally and nationally.

In September of 2010, RACC met with Julia Meier and Ann Curry-Stevens to discuss their recent findings in the Coalition of Communities of Color report, and to ask for their help in identifying good models for culturally-specific grantmaking. In those conversations, RACC learned that CCC had been investigating this issue as well, and there may be some promising practices that we could investigate together. In the months ahead, CCC will release a paper entitled “Philanthropy and Communities of Color in Oregon: from strategic investments to assessable impacts amidst growing racial and ethnic diversity” which will include recommendations to funders to help ensure open and transparent grantmaking that benefits all Oregonians.

Meier and Curry-Stevens indicated that RACC was doing great work collecting data, and showing a strong commitment to addressing the concerns that were raised in the CCC report. CCC offered to continue helping RACC identify strong models and promising practices in the year ahead.

RACC continues to seek models and other information from our local and national networks, including Grantmakers in the Arts, Grantmakers Northwest, Americans for the Arts and the National Endowment for the Arts. We anticipate that the new City and County equity offices will be able to provide helpful guidance as well.

We have begun to identify and collect information from arts councils in other communities that are dealing with some of these issues. For example, we learned that Seattle’s *Arts Fund* (a united arts fund like Work for Art) provides special monetary awards (\$5,000-\$15,000 each, \$40,000 total) to arts organizations that demonstrate progress in increasing the diversity of board, staff and audience. We have also recently obtained and begun to analyse a comprehensive diversity report from the San Diego Commission for Arts and Culture. RACC will work to uncover and learn from other communities throughout FY12.

In the months ahead, RACC will begin to understand what arts organizations themselves are doing to tackle this problem. At the Oregon Arts Summit earlier this fall, we heard an exciting case study from Paul Nicholson, executive director, and Freda Casillas, audience development manager at the Oregon Shakespeare Festival. OSF created an Audience Development Manifesto that emphasizes their strong interest in increasing the diversity of their audiences, and articulates some exceptional strategies (and challenges) for doing so. We will be studying their example more closely, and sharing it with local arts organizations as we engage in equity and diversity conversations in the year ahead.

3. RACC measured the diversity of its staff, board, committees, and selection panels.

STAFF: RACC employs 31 full-time and part-time staff. Their self-reported ethnicity, age and gender are:

Table 1: RACC staff

African & African American	1	3%	Age 17 or less	0	0%
Arab	0	0%	Age 18-25	1	1%
Asian	2	6%	Age 26-35	7	23%
Caucasian	24	77%	Age 36-45	9	29%
East Indian	0	0%	Age 46-55	6	19%
Latino & Hispanic	1	3%	Age 56-65	5	16%
Multi-Racial	0	0%	Age 66+	2	6%
Native American & Alaskan Native	0	0%	No answer	2	6%
Slavic	0	0%			
Other	0	0%	Female	22	71%
No response	3	10%	Male	9	29%

BOARD OF DIRECTORS: In the fall of 2010, RACC surveyed 24 board members about their race and ethnicity, age, and gender, and received 24 responses (100%). The composition of the RACC Board changed slightly in FY12 (four members have rotated off or resigned from the board, and three have been added), so updated figures are provided as well.

Table 2: RACC Board members

FY10-11
(24 members total)

FY 11-12

(23 members currently)

(Ethnicity:)				
African & African American	1	4%	2	9%
Arab	0	0%	0	0%
Asian	1	4%	1	4%
Caucasian	17	70%	16	70%
East Indian	0	0%	0	0%
Latino & Hispanic	3	13%	1	4%
Multi-Racial	2	8%	2	9%
Native American & Alaskan Native	0	0%	1	4%
Slavic	0	0%	0	0%

(Age:)				
18-25	0	0%	0	0%
26-35	2	8%	3	13%
36-45	8	33%	5	22%
46-55	10	42%	3	13%
56-65	0	0%	8	35%
66+	4	17%	4	17%

(Gender:)				
Female	15	63%	12	52%
Male	9	38%	11	48%

In addition, some funders such as the Spirit Mountain Community Fund have asked RACC to track and report what they describe as “social minorities,” i.e., citizens in poverty, gay and lesbian members, and members with physical disabilities. RACC has reported to these funders that **42% of our board currently represents an ethnic and/or social minority.**

OTHER VOLUNTEERS: Throughout 2010-11, RACC asked its grant panelists to complete a survey regarding their race and ethnicity, age, and gender. RACC received 100% response from its 70 panelists. **The results indicate that 73% of RACC’s grant panelists are Caucasian, and RACC can do more to seek representation from some ethnicities in the future.**

Table 3: Project grant panelists, FY11

African & African American	1	1%	Age 17 or less	0	0%
Arab	0	0%	Age 18-25	1	1%
Asian	4	6%	Age 26-35	19	27%
Caucasian	51	73%	Age 36-45	22	31%
East Indian	0	0%	Age 46-55	14	20%
Latino & Hispanic	3	4%	Age 56-65	11	16%
Multi-Racial	3	4%	Age 66+	2	3%
Native American & Alaskan Native	0	0%	Declined	1	1%
Slavic	1	1%			
Other	1	1%	Female	35	50%
Declined to answer	4	6%	Male	35	50%

RACC also surveyed its public art panels and committees in 2010-11, collecting 59 out of 162 surveys for 36% response rate. **The results suggest that RACC can improve the diversity of its panelists and volunteers in the years ahead, and RACC is also committed to achieving higher response rates in the future.**

Table 4: Public art panelists and volunteers, FY11

African & African American	1	2%	Age 17 or less	0	0%
Arab	0	0%	Age 18-25	0	0%
Asian	3	5%	Age 26-35	3	5%
Caucasian	49	83%	Age 36-45	22	37%
East Indian	0	0%	Age 46-55	13	22%
Latino & Hispanic	1	2%	Age 56-65	16	27%
Multi-Racial	2	3%	Age 66+	5	8%
Native American & Alaskan Native	2	3%	Declined	0	0%
Slavic	0	0%			
Other	1	2%	Female	36	61%
Declined to answer	0	0%	Male	23	39%

RACC's arts education partnership, The Right Brain Initiative, had 30 volunteers serving on committees in 2010-11. Sixty-four percent of these volunteers completed our survey, which reveals that these committees are not as diverse as others at RACC.

Table 5: The Right Brain Initiative committee members, FY11

African & African American	0	0%	Age 17 or less	0	0%
Arab	0	0%	Age 18-25	0	0%
Asian	1	4%	Age 26-35	2	7%
Caucasian	26	96%	Age 36-45	9	32%
East Indian	0	0%	Age 46-55	5	22%
Latino & Hispanic	0	0%	Age 56-65	8	29%
Multi-Racial	0	0%	Age 66+	4	8%
Native American & Alaskan Native	0	0%	Declined	0	0%
Slavic	0	0%			
Other	0	0%	Female	13	50%
Declined to answer	0	0%	Male	13	50%

RACC has been developing strategies that will help us achieve greater diversity on these Right Brain committees. Among the challenges that must be overcome: school districts themselves, and their committee representatives upon whom we rely to design and implement this program, are not very diverse. Other individuals who have been recruited to this committee in the past for fundraising and political connections are similarly homogeneous. As the program continues to mature, RACC is committed to seeking out and engaging more communities of color and other diverse constituencies in the year ahead.

In FY12, RACC will collect similar information from its other standing committees, including the Art Spark Planning Committee and the Work for Art Advisory Committee.

4. RACC measured the diversity of its constituents.

In the fall of 2010, RACC asked artists and arts organizations applying for **Project Grants** to complete a demographics survey. The survey was anonymous, and not attached to the proposals themselves so that respondents could be assured that this information would not influence RACC's funding decisions in any way. RACC borrowed definitions and ethnic categories from a variety of sources, including the Coalition of Communities of Color and the U.S. Census Bureau. In executing the survey, we found that some of the classifications were problematic for some respondents, so our categories have been modified over time to reflect the questions and write-in suggestions that we received in this process.

RACC received project grant applications from 168 individuals. 136 of these (81%) completed our demographics survey.

Table 6.1: Project grant applicants, FY11 – Individuals

African & African American	3	2%	Age 17 or less	0	0%
Arab	1	1%	Age 18-25	12	7%
Asian	7	4%	Age 26-35	47	28%
Caucasian	96	56%	Age 36-45	42	25%
East Indian	0	0%	Age 46-55	20	12%
Latino & Hispanic	6	4%	Age 56-65	12	7%
Multi-Racial	12	7%	Age 66+	2	1%
Native American/Alaskan	5	3%	Declined	33	20%
Hawaiian native	1	1%			
Slavic	2	1%	Female	81	60%
Other	1	1%	Male	51	38%
Declined to answer	34	20%	Transgender	3	2%

We also asked artists to describe whether their proposed project was culturally specific in any way, recognizing that artists of a particular ethnicity were not necessarily producing work that reflected their own cultural identity. Interestingly, **58% of artists said their work was not culturally specific.**

Table 6.2: Culturally specific programming, FY11 – Individual applicants

African & African American	1	1%
Arab	1	1%
Asian	4	2%
Caucasian	1	1%
East Indian	0	0%
Latino & Hispanic	3	2%
Multi-Cultural	36	22%
Native American/Alaskan	0	0%
Hawaiian native	0	0%
Slavic	1	1%
Other	3	2%
Non-Culturally specific	79	47%
Declined to answer	39	23%

A total of 65 individual artists (39% of those who applied) were awarded grants. Although we could not verify the ethnicity of all awarded grant recipients because several of them filled out their surveys anonymously, we did compare the diversity of grant recipients to the diversity of applicants where we could. Of the data that was available, we found that funded artists were similar in composition to applying artists, except for Caucasian which went down 19 percentage points between number of applications and number of awarded grants – meaning RACC awarded funding more diversely than the ratio of artists of non-Caucasian ethnicities that applied.

Table 7.3: FY11 Project grant recipients, FY11– Individuals

(Ethnicity:)			Ratio of recipients to applicants
African & African American	2	3%	2/3
Arab	1	2%	1/1
Asian	7	11%	7/7
Caucasian	33	51%	33/96
East Indian	0	0%	0/0
Latino & Hispanic	3	5%	3/6
Multi-Racial	3	5%	3/11
Native American & Alaskan Native	2	3%	2/6
Hawaiian Native	0	0%	0/1
Slavic	1	0%	1/2
Other	1	2%	1/1
Declined to answer, or anonymous response*	2	18%	

(Age:)			
17 or less	0	0%	0/0
18-25	3	5%	3/12
26-35	18	28%	18/47
36-45	18	28%	18/42
46-55	9	14%	9/20
56-65	5	8%	5/12
66+	0	0%	0/2
Declined to answer, or anonymous response*	12	18%	

(Gender:)			
Female	33	51%	33/81
Male	20	31%	20/51
Transgender	2	3%	2/3

**because surveys were filled out at the time of application, and some respondents chose to answer their surveys anonymously, it was not always possible to link a funded grant application to a completed survey.*

We also asked 127 applicant arts **organizations** to “identify the ethnicity” of their organization as a whole – which is not only related to the ethnicity of their staff and artists, but also the communities they serve. We also asked them to identify whether their proposed project was culturally specific in any way. We received 86 completed surveys from 127 applicants – a 68% response rate.

Table 8.1: Diversity of organizations that applied for project grants in FY11.

	Identity of your organization		Culturally specific programming	
African & African American	6	5%	3	1%
Arab	1	1%	1	1%
Asian	4	3%	3	2%
Caucasian	18	14%	0	0%
East Indian	0	0%	0	0%
Immigrant/Refugee	2	1%	2	1%
Latino & Hispanic	2	1%	2	1%
Multi-Cultural	45	35%	31	26%
Native American & Alaskan native	3	2%	4	3%
Hawaiian native	1	1%	0	0%
Slavic	2	1%	0	0%
Other	2	1%	3	2%
Non-Culturally specific	0	0	37	29%
Declined to answer	43	35%	43	34%

Of these applicants, 44% were successful in receiving funding. RACC compared the diversity of grant recipients to the diversity of applicants, and found that there were no alarming discrepancies between the two.

Table 8.2: Diversity of organizations that received project grants in FY11.

	Identity of your organization			Culturally specific programming		
			Ratio of recipients to applicants			Ratio of recipients to applicants
African & African American	5	9%	5/6	3	4%	3/3
Arab	1	2%	1/1	0	0%	0/1
Asian	2	4%	2/4	3	4%	3/3
Caucasian	8	14%	8/18	0	0%	0/0
East Indian	0	0%	0/0	0	0%	0/0
Immigrant/Refugee	1	2%	1/2	0	0%	0/2
Latino & Hispanic	1	2%	1/2	1	1%	1/2
Multi-Cultural	20	35%	20/45	13	18%	13/31
Native American & Alaskan Native	3	5%	3/3	4	6%	4/4
Hawaiian Native	0	0%	0/1	0	0%	0/0
Slavic	0	0%	0/2	0	0%	0/0
Other	1	2%	1/2	2	3%	2/3
Non-Culturally specific	0	0%	0/0	16	22%	16/37
Declined or anonymous response*	14	25%		14	19%	

**because surveys were filled out at the time of application, and some respondents chose to answer their surveys anonymously, it was not always possible to link a funded grant application to a completed survey.*

In the fall of 2010, RACC surveyed its **Professional Development** grant applicants. It was our first attempt to collect information *electronically*, and, unfortunately, data from that survey was lost in a system failure. RACC has corrected the problem and surveyed applicants again during the second cycle of that grant, in the spring of 2011. We received responses from 60 out of 64 individual applicants (94%), and 11 out of 11 organizational applicants (100%).

Table 9.1: Diversity of Professional Development grant applicants, spring 2011

	Ethnicity of individuals		Identity of organizations	
African & African American	1	2%	0	0%
Arab	0	0%	0	0%
Asian	2	3%	1	9%
Caucasian	48	75%	4	36%
East Indian	0	0%	0	0%
Latino & Hispanic	4	6%	0	0%
Multi-Racial	2	3%	5	45%
Native American & Alaskan Native	1	2%	0	0%
Hawaiian native	1	2%	0	0%
Slavic	0	0%	0	0%
Other	1	2%	1	9%
Declined to answer	4	6%	0	0%

Table 9.2: Diversity of Professional Development grant recipients, spring 2011

	Ethnicity of individuals			Identity of organizations		
			Ratio of recipients to applicants			Ratio of recipients to applicants
African & African American	0	0%	0/1	0	0%	0/0
Arab	0	0%	0/0	0	0%	0/0
Asian	1	3%	1/2	1	25%	1/1
Caucasian	24	77%	24/48	1	25%	1/4
East Indian	0	0%	0/0	0	0%	0/0
Latino & Hispanic	2	7%	2/4	0	0%	0/0
Multi-Racial	2	7%	2/2	2	50%	2/5
Native American & Alaskan Native	1	3%	1/1	0	0%	0/0
Hawaiian Native	0	0%	0/1	0	0%	0/0
Slavic	0	0%	0/0	0	0%	0/0
Other	0	0%	0/1	0	0%	0/1
Declined or anonymous response*	1	3%		0	0%	

RACC also measured the diversity of artists that were selected for various public art projects over the past year. We surveyed 82 artists who have received commissions for the Portland Building Installation Space over the last 17 years, and received 49 responses – a response rate of 60%.

Table 10.1: Portland Building Installation Space – 1994-2011

African & African American	1	2%	Age 17 or less	0	0%
Arab	2	4%	Age 18-25	12	24%
Asian	2	4%	Age 26-35	16	33%
Caucasian	41	84%	Age 36-45	9	18%
East Indian	0	0%	Age 46-55	8	16%
Latino & Hispanic	1	2%	Age 56-65	4	8%
Multi-Racial	2	4%	Age 66+	0	0%
Native American & Alaskan Native	4	8%	Declined	0	0%
Slavic	3	6%			
Other	0	0%	Female	32	65%
Declined to answer	0	0%	Male	16	33%

We find that our murals program is particularly diverse. Of the 46 artists who completed murals last year, their ethnicities by observation are:

Table 10.2: Public art murals – FY11 commissioned artists

African & African American	2	4%
Arab	0	0%
Asian	2	4%
Caucasian	31	67%
East Indian	0	0%
Latino & Hispanic	11	24%
Multi-Racial	0	0%
Native American & Alaskan Native	4	8%
Slavic	2	4%
Other	0	0%

RACC is lacking data on the diversity of artists and artworks that make up the entire public art collection, now more than 30 years old, but we will work to collect this data from all artists from this point forward, and we will also adopt strategies to help improve the diversity of culturally specific works in the collection, including percent for art commissioned pieces and the Portable Works Collection.

The Right Brain Initiative contracted with 48 teaching artists and arts organizations in FY11 to work with teachers in grades K-8 to integrate the arts into the standard curriculum. The diversity of those contracted artists was measured in a survey, with a 65% response rate.

Table 11.1: The Right Brain Initiative FY11 teaching artists

African & African American	0	0%	Age 17 or less	0	0%
Arab	0	0%	Age 18-25	2	7%
Asian	1	3%	Age 26-35	4	14%
Caucasian	23	74%	Age 36-45	4	14%
East Indian	0	0%	Age 46-55	9	32%
Latino & Hispanic	1	3%	Age 56-65	7	25%
Multi-Racial	1	3%	Age 66+	2	6%
Native American & Alaskan Native	0	0%	Declined	0	0%
Slavic	0	0%			
Other	2	7%	Female	18	64%
Declined to answer	3	10%	Male	10	36%

To measure the diversity of students we were serving through The Right Brain Initiative, RACC collected school district data for the 25 participating schools totaling 11,321.

Table 11.2: The Right Brain Initiative, FY11 participating schools

African & African American	0	8%
Asian	0	6%
Caucasian	0	56%
Latino & Hispanic	0	23%
Multi-Racial	0	5%
Native American & Alaskan Native	0	1%

Source: Oregon Department of Education

In FY12, RACC will collect similar information from other constituents and beneficiaries, including workshop participants, Cultural Leadership participants, and artists in the workplace (a program of Work for Art).

5. RACC requested and received funding from the City of Portland and other sources to create a new outreach coordinator position for FY12 and beyond.

In its FY12 budget request to the City of Portland, RACC requested a funding increase of \$48,417 to support these emerging equity and diversity initiatives.

“As part of its new five-year contract with the City of Portland, RACC is working to improve its internal measuring systems and to expand its outreach to communities of color in order to better serve all Portlanders. An investment of \$48,417 would allow RACC to invest in more cultural diversity training; translate guidelines and application materials into Spanish, Russian, Chinese, Somali and Vietnamese; and increase from 0.25 FTE to 1.0 FTE the staff that are dedicated to coordinating these diversity outreach activities.”

--RACC request to City of Portland, Spring 2011

With strong support from Mayor Sam Adams, this request was funded in the City's FY12 budget, and in August, 2011 RACC created the new outreach specialist position. RACC transitioned our grants assistant, Tonisha Toler, into that position (and hired a replacement for the grants assistant).

The outreach specialist is charged with coordinating various RACC outreach efforts and building and maintaining community relationships. She will create and oversee implementation of a community outreach plan to build a broader constituency especially with communities of color and other diverse populations. She will develop messages to reach targeted audiences to increase diverse populations' access to RACC services. This position also manages RACC's professional development workshop series, and coordinates Art Spark, RACC's bi-monthly creative community networking event.

A complete job description and work plan for this position are appended to this report.

To assist RACC and the outreach specialist with the planning and implementation of these initiatives, RACC has enlisted the support of Bill Flood, a highly regarded community planning consultant. Bill has been known to RACC for many years because of his work on cultural development issues for the Oregon Arts Commission, the University of Oregon, the City of Beaverton and many other municipalities and nonprofit organizations. One of Bill's specialties is helping organizations develop multicultural competence; you can learn more about him online at www.billflood.org.

OTHER MEASURES AND ACCOMPLISHMENTS

In addition to the accomplishments in our five action areas, RACC also conducted other measures and achieved other results that are worth mentioning in this report.

1. RACC has recruited eight culturally-specific arts organizations into its Cultural Leadership Program (CLP), including the August Wilson Red Door Project, Bahia Brazil Arts Center, Colored Pencils, Jewish Theatre Collective, Kiako Foundation, Kukatonnen, Portland Taiko and World State Theatre. The CLP provides intensive strategic guidance for arts organizations to innovate their services and build their capacity to deliver on their mission.
2. RACC is leading a collaboration with more than 30 local arts organizations and TRG Arts, Inc. to develop a central database of our arts organizations' audiences and donors. This database will be able to provide useful demographic information about the populations in this database, including some ethnicity and diversity measures.
3. The Right Brain Initiative developed and distributed a Spanish version the Any Given Child community survey, and offered to respond to any demand for translating the survey into other languages. Right Brain makes available to schools a Spanish version of its parent permission form use for evaluation purposes, and has presented program information to the PTA at Beach Elementary which was translated by a Spanish-speaking interpreter.
4. Work for Art presented a bilingual (Spanish/English) workplace giving campaign at Hotel Monaco, in partnership with Miracle Theatre. Work for Art also conducted a survey of its funded arts organizations to learn more about how they are working with underserved communities, and uses those anecdotes in its workplace giving campaign presentations. RACC will examine this data for any best practices among our funded organizations that we can learn from and share.
5. RACC grants staff attended the Latino Artists eXchange which took place this past February. This all day event for Latino artists included a panel presentation on funding on which Grant Officer Helen Daltoso participated. Helen was invited back in July to do a more in-depth orientation on RACC Project and Professional Development grants.
6. RACC analyzed the frequency with which it displays ethnically diverse artists and culturally specific works in its printed materials and online. Our findings include:
 - 32% (15 of 47) Art Notes (printed edition) photos featured artists of color and/or culturally specific works of art in FY11, and 45% (9 of 20) photos in the FY11 annual report featured artists of color and/or culturally specific works of art.
 - 33% (14 of 42) photos in the FY12 Work for Art brochure featured artists of color and/or culturally specific works of art, and 37% (47 out of 126) of the photos/images in the new WFA video feature artists and people of color and/or culturally specific works of art.

CHALLENGES AND OPPORTUNITIES

1. We discovered that there is no public or industry “standard” in categorizing the ethnicity of individuals within a community. The classifications used by the U.S. government are different than the classifications recommended to us by the Coalition of Communities of Color, which are different than the classifications used by academic demographers. RACC has adapted classifications and categories based on some of the feedback we have received from our own constituents, but we recognize that these are not and will not be consistent with categories that other organizations and bureaus are using.
2. There are few resources and a scarcity of best practices to guide us in determining the best way to invest our resources to achieve the over-arching goal. There are a few promising practices that we will continue to investigate further, including Seattle Arts Fund’s grant incentives that help arts organizations achieve greater diversity among their audiences, and San Diego’s comprehensive study among the diversity of its arts organizations. RACC and the City of Portland are helping pioneer these conversations and solutions.
3. Within some categories or groups, there can be subgroups or factions that represent strong differences of opinion. We need to be mindful that not all members of a group are necessarily represented by other members of that group.
4. The hiring of placement of teachers in schools is the sole responsibility of school districts. While The Right Brain Initiative cannot influence these decisions, efforts can be undertaken to diversify its teaching artist roster to provide schools a wider range of options to connect students with broad and rich cultural experiences.
5. Given the lack of best practices in this area, it will take some additional time to design recommendations that help RACC-funded arts organizations collect information on the diversity of their audiences. RACC will work to develop a toolkit to help arts organizations as they approach this question – how to survey their audiences, how to utilize the TRG Community Database, and other methodologies.
6. As with any comprehensive initiative, our ability to design and implement change are dependent upon the ability to apply time and resources. RACC continues to explore opportunities for additional funding that can help us meet these goals, and to examine whether any resources within our organization can/should be reallocated for this purpose.

RECOMMENDATIONS AND GOALS FOR FY12:

Items in italics quote specific goals and strategies from the Board and Executive Director's work plan for FY12.

1. Continue our own education, and be open to changing the way we operate.
 - a. Help staff move beyond a place of debilitating concern over limited resources to a place of innovation, stimulating new and deeper resources within and outside RACC.
 - b. Stay grounded and practical with this work and demonstrate throughout the process that RACC is sincere about its outreach and engagement. RACC has the ability to change and expand as constituents need.
 - c. Continue to seek out models and strategies for improving access to and diversity in the arts. Document and discuss promising practices among other grantmakers and arts councils.
 - d. Expand the conversation to our funded arts organizations, starting with a meeting of General Support organizations in January of 2012. Portland Mayor Sam Adams is expected to be part of this gathering, and will help impart the City's commitment to this topic.
 - e. Develop specific goals and tools for helping arts organizations achieve greater diversity among their programs and audiences.
2. Continue measuring the diversity of RACC staff, board, committees and constituents. In FY12, we will measure all of our programs and achieve higher response rates, and *track progress toward the City's goal of 30% of RACC funding going to artists of color and/or culturally specific organizations.*
 - a. *Track culturally-specific and cross cultural activities in Right Brain schools.*
 - b. Track zip codes, social minority, and physical ability information for all artists and volunteers this year.
 - c. Establish a baseline for General Support organizations by asking what plans they have to increase the diversity of their audience, and ask what diversity would look like to them – is it age, ethnicity, etc.
3. Focus on improving aspects of RACC's own programs that are less than equitable or lacking in diversity.
 - a. *Develop a call for artists of color in the Portable Works Collection*

- b. Engage more artists of color and culturally specific organizations as teaching artists in The Right Brain Initiative.
 - c. *With support from the Allen Foundation, bring new organizations into Cultural Leadership Program (CLP) focusing on culturally-specific organizations.*
 - d. Explore and test services that can provide language support and other forms of increased access to our own programs and services.
4. *Increase the capacity of a diverse range of artists and arts organizations.*
- a. RACC and its new outreach specialist will reach out even further to communities of color and other diverse aspects of our community.
 - b. *Offer workshops throughout the region in spaces where diverse audiences feel comfortable and welcome. Partner with our colleagues in Clackamas and Washington counties for more workshops in these outlying areas.*
 - c. Develop partnerships with established cultural networking organizations as a way for RACC to expand its visibility among new Portlanders and to serve more artists within communities of color. As a pilot, we have developed a *contract with Colored Pencils Arts & Culture Council* to help us provide more culturally specific outreach in FY12.
 - d. Learn what arts organizations are doing to ensure access and equity, and provide technical support to help organizations implement their own diversity goals, strategies and practices if they aren't doing so already.
 - e. Identify opportunities to target our services more directly. For example, RACC is developing a grantwriting workshop specifically for women of color, we are exploring a joint workshop with Native Arts and Cultures Foundation specific to native artists programming, and we are developing relationships within other communities of color (e.g., Colored Pencils, Say Hey, and other groups) to target our outreach and education efforts.
5. *With the Equity Task Force, set new goals for improving these efforts over the long term.*

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Addendum: FY11 project grant applicants survey (organizations)

Name of Applicant:

Thank you for submitting a 2011 Project Grant to the Regional Arts & Culture Council. At the request of our public funders, RACC is working to collect demographic information about our constituents. In the future, these questions will be captured through the online process.

Demographic information will not be shared with panelists during the grant review process and will not influence the outcome of awards.

Decline to Answer	
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How would you categorize your organization's racial/ethnic identity? Please check all that apply:

African American	
African Immigrant or Refugee	
Arab American	
Asian American	
Caucasian	
Latino or Hispanic	
Native American or Alaska Native	
Native Hawaiian/Other Pacific Islander	
Slavic	
Multi-racial	
Other (Please specify)	

Please categorize your culturally specific programming? Please check all that apply:

African American	
African Immigrant or Refugee	
Arab American	
Asian American	
Latino or Hispanic	
Native American or Alaska Native	
Native Hawaiian/Other Pacific Islander	
Slavic	
Multi-cultural	
Other (Please specify)	
Non-Culturally Specific Art	

During the 2010-11 season, will you offer culturally specific programming? Please choose all that apply:

Mission-based culturally specific programming	
One specific program or presentation	
Targeted outreach to diverse audiences	
Other (Please specify)	

How did you hear about this RACC grant?

RACC website	
RACC printed ArtNotes newsletter	
RACC electronic ArtNotes newsletter	
ArtSpark	
Word of mouth	
Other (please specify)	

Addendum: Job description for RACC outreach specialist

Status: Non Exempt

Supervisory: No direct reports

Position Summary:

Coordinate various RACC outreach efforts and builds and maintains community relationships. Create and oversee implementation of a community outreach plan to build a broader constituency especially with communities of color and other diverse populations. Develop messages to reach targeted audiences to increase diverse populations' access to RACC services. Additionally manages and implements all aspects of the annual Artists Professional Development Workshop series and the bi-monthly creative community networking event. Coordinate RACC's attendance at a variety of community outreach events.

Essential Functions and responsibilities:

- Communicate frequently with constituents and supporters via phone, email and social media
- Communicate and coordinate with staff all outreach efforts
- Coordinate with RACC's programs to develop additional outreach needs and facilitate breaking down barriers for diverse populations' access to programs.
- Coordinate attendance at outreach events and serve as RACC presence at appropriate community events.
 - Oversee and monitor the Colored Pencil's Arts and Culture Night contract
 - As needed and suitable, conduct School presentations
- Adjudicate on Professional Development grant panel
- Develop the workshop series curriculum based on community and RACC expressed needs
 - Research, and hire presenters; negotiate presenter fees
 - Supervise the workshop registration process
- Coordinate and develop bi-monthly creative community networking event.
 - Schedule featured groups, and develop community partnerships
 - Maintain event's website and social media tools—Twitter, Facebook
 - Supervise event interns
- Research, and arrange locations for workshops and networking event
- Prepare and direct all marketing materials for the workshop series, networking event and additional outreach efforts, including managing development of collateral materials
- Track expenses, arrange catering and the ordering of miscellaneous items pertaining to the workshop series, the networking event and various outreach efforts
- Coordinate with Washington and Clackamas County partners the arrangement of RACC sponsored workshops and other outreach occasions in those counties.
- Coordinate occasional special outreach events
- Develop a delivery and collection system for outreach communications
- Maintain an outreach email listserv – Filemaker
- Continually grow community partnerships focusing on diverse communities