Commission for Arts and Culture

City of San Diego Commission for Arts and Culture

POLICY AND FUNDING COMMITTEE

SPECIAL MEETING

AGENDA

Hyperlink to attend the meeting at its schedule time available **here**

Friday, April 16, 2021

1:00-2:30pm

1:00 p.m.	I.	Call to Order	Ann Bossler, Chair
1:01 p.m.	II.	Non-agenda Public Comment	
1:05 p.m.	III.	Chair's Reports	Ann Bossler, Chair
		A. Commission Business	
		B. Other Reports	
1:20 p.m.	IV.	**ACTION –** Endorsement of Diversity, Equity, and Inclusion (DEI) Evaluation Findings and Next Steps	Jonathon Glus, Executive Director
2:15 p.m.	V.	Staff Reports	Jonathon Glus, Executive Director
2:20 p.m.	VI.	New Business for Future Agendas	Ann Bossler, Chair
2:30 p.m.	VII.	Adjourn	Ann Bossler, Chair

STAFF REPORT

DATE ISSUED:	April 16, 2021
ATTENTION:	Policy & Funding Committee
SUBJECT:	Attached Diversity, Equity & Inclusion Assessment and Proposed Next Steps in DEI Efforts
STAFF CONTACT:	Jonathon Glus, Executive Director

Staff Recommendation:
Recommends that the City of San Diego Commission for Arts and Culture endorses the Diversity, Equity, and Inclusion (DEI) evaluation findings and next steps as follows:

1) Acknowledge the attached assessment as submitted by RISE Research & Analytics; 2) endorse staff recommendations; and 3) recommend that the Commission and staff commence with phase 3.

Background: In early 2020, staff let an RFQ for an outside consultant(s) to conduct three phases of diversity, equity and inclusion (DEI) work with the office of the Commission for Arts & Culture. Those three phases included: 1) an assessment of the protocols, policies and procedures of the office of the Commission for Arts & Culture, including the funding and public art programs and procurement practices; 2) direct DEI training for staff and the members of the Commission for Arts & Culture; and 3) a community engagement component.

Phase #1: San Diego-based RISE Research & Analytics was contracted to conducted phase #1, which is attached. Below please see the core recommendations as submitted by RISE and accompanying staff comments.

o Recommendation 1: Reformat contracts to view City funding as community investment and provide 80% of contract award up front. *Contingent on revisions to Council Policy and limitations of city procurement policy. Staff will research and respond by end of FY21.*

o Recommendation 2: Re-envision funding criteria so that priority is given to organizations and events that are led by Black, Indigenous and People of Color (BIPOC) and/or serve communities of color. *Prop 209 directs,and limits use of DEI and equity language. Staff will research and respond by end of FY21. (Note: FY22 funding criteria was embedded in the RFQ/RFP language issued in September '20, therefore, any adjustments to language would be applied to FY23).*

o Recommendation 3: Create a new, unencumbered, equity-focused funding program designed to nurture new and emerging organizations and events, particularly those that are BIPOC led and serve communities ofcolor. *Prop 209 directs, and limits use public funds. However, funds directed towards communities of concern, Promise Zone, or other guiding policy tools may be considered.*

o Recommendation 4: Consider communities whose first language is not English (which comprise 40% of SanDiego's population) and design funding guidelines that respond in culturally appropriate ways. *Possible and recommended by staff for FY23, for which RFQ/RFP will be announced in first quarter FY22. Additions could include:*
  - *All materials in both Spanish and English,*
  - *Provide up to five hours per applicant for individual tech assistance, including application*

> *drafting by contracted consultant.*
> - *Written application must be included. Video would not be adequate.*

o Recommendation 5: Gather demographic data from applicants. *Possible and recommended by staff for FY22 end of year report. May be included in FY23 RFQ/RFP as well.*

Area of Assessment: Awards

o Recommendation 6: Permanently implement award caps on redistribute to smaller organizations, particularly those led by and serving BIPOC communities. *Must be reviewed by City Legal and would necessitate changes to policies*

o Recommendation 7: Award at least 50% to organizations led by and serving low-income communities of color. *Must be reviewed by City Legal and would necessitate changes to policies by Commission for Arts & Culture and City Council.*

Area of Assessment: Submittal Process and Online Platform

o Recommendation 8: Consider adding functionality to the existing GoSmart platform or move to a different platform to reduce administrative burden on organizations. *Recommended by staff.*

o Recommendation 9: Conduct full user interface study to better understand applicants' experience and reduce discrimination against people with disabilities. *Possible as part of citywide equity assessment and will be advanced to ADA office and new Office of Racial Equity.*

Area of Assessment: Technical Assistance

o Recommendation 10: Take advantage of democratized online platforms, such as Zoom, even in a post-COVID world to make workshops available on demand to a wider audience of applicants. *Staff implemented in FY20 and expanded in FY21, with expected continuation into FY22 and beyond, within citywide IT guidelines.*

o Recommendation 11: Design multiple opportunities for technical assistance/education/coaching/office hours to cultivate relationships. *Staff began to implement in FY20 and increased for FY21 with the intent to further expand for FY22 and beyond.*

o Recommendation 12: Implement language justice approach by making technical assistance available in multiple languages. *Staff implemented Spanish-language virtual technical assistance in FY20. In addition, office of arts and culture staff includes one paid bilingual speaker to consistently provide ongoing assistance in Spanish. May be forwarded to the new Office of Racial Equity.*

Area of Assessment: Panel Process

o Recommendation 13: Offer compensation to panelists. *Implemented in FY21 and will continue in FY22.*

o Recommendation 14: Embed a review process for panelists to see geographic reach of organizations before providing final rankings. *Staff will research viability or other strategies for FY23.*

o Recommendation 15: Include racial equity as a weighted scoring criterion. *Staff recommends and will research for FY23.*

Area of Assessment: Marketing & Outreach

o Recommendation 16: Establish social media presence that is specific to the Commission for Arts and Culture. *Staff understands this recommendation is to enhance access. Recommendation under consideration by City Communications.*

o Recommendation 17: Invest in authentic relationships with communities of color and be accountable to their needs. *Staff understands that this recommendation encourages intentional and ongoing outreach to BIPOC communities,*

and in particular, communities that are historically less invested in by the Commission for Arts & Culture. Staff has engaged additional outreach, engagement and communications partners. For FY22, staff will prepare a communications/engagement plan centered in BIPOC communities. In addition, working with community leaders in BIPOC communities, staff will identify potential fiscal agents within that community to increase access through trusted agents.

o <u>Recommendation 18</u>: Deepen collaborations with internal City departments and commissions to widen communication channels with the public. *For FY21, staff invited all city council members to host a virtual community workshop for arts funding, with good success. For FY22, staff will also proactively disseminate information among relevant boards and commissions including Human Relations, International Affairs, Planning, Gang Prevention, Parks and Recreation Commissions, and Library Board.*

o <u>Recommendation 19</u>: Design and deliver culturally appropriate marketing materials reflective of San Diego's diverse communities, including creating materials in languages other than English. *Implemented and ongoing.*

Area of Assessment: Public Art

o <u>Recommendation 20</u>: Research and publish for public review a five-year historical dashboard of public art commissions and acquisitions, including race/ethnicity data about the artists. *Staff endorses and recommends for FY23.*

<u>Recommendation 21:</u> Build from and expand the pilot Public Art: Public Sphere program through the establishment of a regular public artist advancement award program. *Staff endorses and recommends for fourth quarter FY22.*

o <u>Recommendation 22</u>: Recruit BIPOC mid-career artists to serve on public art review and artist selection panels. *Implemented and ongoing.*

Area of Assessment: Council Policy 100-03

o <u>Recommendation 23</u>: Design an intentional and accessible feedback process that includes both beneficiaries of funding and disinvested communities to collect recommendations and revisions that serve all San Diegans. *Staff recommends an annual confidential survey of RFQ and RFP applicants for input beginning in FY21. This will not capture those who don't chose to apply to the RFQ process but will capture where in the existing process we have lost applicants.*

Commissioners' Nomination, Selection and Training Processes

o <u>Recommendation 24</u>: Intentionally diversify the Commission. *Staff will forward recommendation to the Office of Boards & Commissions.*

o <u>Recommendation 25</u>: Create a community feedback mechanism to receive input on slate of Commissioners before they are appointed. *Staff will forward recommendation to Office of Boards & Commissions.*

o <u>Recommendation 26</u>: Require in-depth DEI training for all Commissioners as part of onboarding and at a regular frequency (i.e. every two years). *Staff endorses for immediate implementation with Commission for Arts & Culture and will forward recommendation to Office of Boards & Commissions.*

o <u>Recommendation 27</u>: Create authentic points of connection between the Commissioners and the arts and culture ecosystem in San Diego. *Ongoing.*

Phase #2: Dallas-based MJR & Associates was contracted to conduct <u>phase #2</u>. During this phase, MJR conducted four all-staff sessions, covering four components or chapters of DEI training. MJR also conducted one session with the Commission-as-a-whole on the topic of "gatekeeping". Finally, MJR created an original DEI training video that will be incorporated into all panel member orientations for the funding and public art program panels.

Additional staff recommendations based on Phase #1 and Phase #2:

1) By end of FY21, the Commission should create and adopt a DEI statement as a guiding policy tool.

2) By the September 2021, identify at least one qualified fiscal agent in each City Council district in anticipation of the FY22 RFQ. (Non-profit arts and culture organizations provide the backbone of the arts and culture ecosystem in San Diego. However, many innovative, timely and impactful arts and culture projects develop independently, through the work of individual artists, collectives or at the community level. Often, this work does not necessitate creation of a 501C3. In fact, the work may be short-term or ephemeral. To encourage greater geographic diversification of funding and to reduce barriers, *staff will work with Council offices in advance of the FY22 application period to identify potential fiscal agents).*

3) Integrate DEI as a weighted scoring priority in both CCSD and OSP by end of FY21. Research viability of integrating into FY22 scoring.

4) Revise Commission for Arts & Culture Policies & Procedures to include at a minimum these recommendations and an equity statement by the end of FY21.

5) Identify and consider additional funding categories for FY22 that could more easily adapt to and facilitate DEI goals and objectives. Implementation would be contingent on available funding.

Phase #3: This phase is intended to inform the larger community and key stakeholders the results of the initial two phases and gather additional input from community.

Staff is recommending the following:

a) By end of FY21, the Commission will convene in a facilitated format to review recommendations and create DEI goals and objectives. Consider an annual review.

b) By the end of FY21, through the leadership of the Commission for Arts & Culture Commissioner Engagement Committee, form an ad hoc DEI advisory committee to help inform implementation of DEI goals and objectives. Include representation from the Human Relations Commission.

c) By the end of first quarter FY22, co-host with Rise San Diego a conversation with leaders from SE San Diego on ways to better support and sustain African-American arts and culture and the role of arts and culture in that quadrant of the city.

d) In addition, through the Commission for Arts & Culture, the City has applied for a grant from the California Humanities Council to fund a series of community listening sessions that would be focused on historically Latinx, Black/African American and Asian-American communities. If funded, this work would commence in first quarter FY22.

FY22 Funding Panel Review Process: The FY22 funding program guidelines, including categories and scoring priorities, were drafted in summer 2021 and adopted by the Commission for Arts & Culture in September 2021. The City is obligated to adhere to the published information. Funding allocations must comply with the published guidelines.

However, for FY22, staff intentionally expanded our commitment to equity in the following manner:

a) We worked with key partners such as Casa Familiar, the NAACP and the Chicano Federation to disseminate the call for panelists as well as the funding opportunity.

b) The majority of City Council offices hosted application training sessions for us, which resulted in 18 new applications to the program.

c) Three non-arts fiscal agents sponsored artist-driven projects in traditionally less-resourced-communities. We continued and deepened our commitment to diversity in panel composition, including by artistic discipline, professional expertise, gender, race and geography.

d) Our commitment to equity was expanded in all panel training programs, including a newly-commissioned 15-minute DEI training video.

SAN DIEGO COMMISSION FOR ARTS AND CULTURE
Diversity Equity and Inclusion Study
November 2020
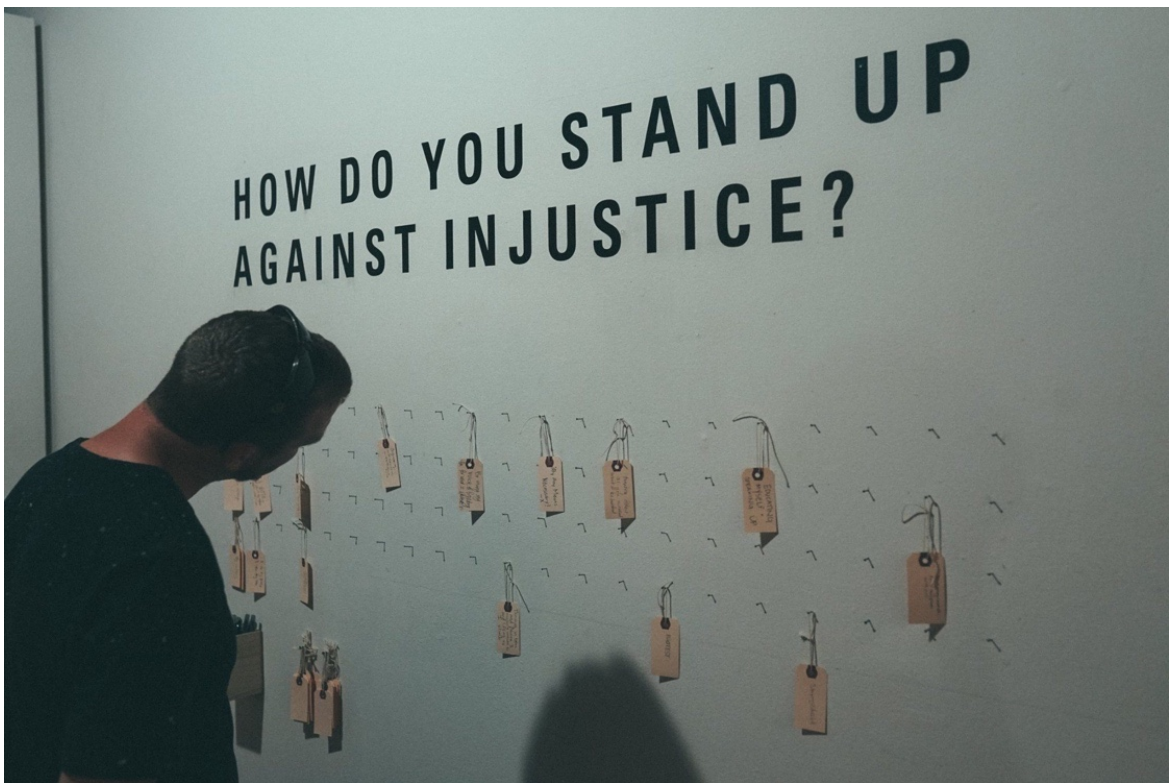
Civil Liberties exhibition curated by The AjA Project and hosted by The FRONT Arte Cultura, San Ysidro, CA, 2018.
Photo Credit: Alejandro Martinez, Jr.

Principal Investigator, Julie Kendig
Research Analyst, Jessa Brie Moreno
Research Analyst, Unique Holland
Research Analyst, Shayla James
Research Analyst, Mariah Rankine-Landers

"May we not forget how we treat each other because we are each other."

-Ron Salisbury, San Diego Inaugural Poet Laureate

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EXECUTIVE SUMMARY

In July 2020 RISE Research & Evaluation began working with the San Diego Commission for Arts and Culture (the Commission) to conduct an equity analysis of ten key areas that guide policy and practice. The central, guiding purpose of this analysis was to understand the effect of policies and practices of the Commission for Arts and Culture on the achievement of a diverse, inclusive and equitable landscape of funding for arts and culture in San Diego. This report is a comprehensive analysis of written materials, existing data and web-based resources from the Commission as well as original data collected by RISE Research & Evaluation during the project. The findings are intended to guide the institution toward more equitable decision-making processes and shift resource allocation using criteria grounded in principles of diversity, equity and inclusion (DEI).

The Commission can take heart in knowing that equity work centered on arts and culture funding is not new, and the way forward is clear. We know this for two reasons. First, the diverse community of arts organizations, leaders, cultural workers and artists in San Diego have voiced solutions in prior diversity, equity and inclusion reports, via public comments at official Commission business meetings, through independently organized panel discussions open to the public, and during individual dialogues with Commission staff. Secondly, the literature is rife with examples of organizations and institutions that have grappled with similar queries, and it provides a clear roadmap for how to move forward from leading, high-profile places such as the Ford Foundation, the National Center for Responsive Philanthropy, the D5 Coalition, the Local and Regional Government Alliance on Race & Equity, the Los Angeles County Arts Commission, the City of Seattle Race and Social Justice Initiative, and many more.

Furthermore, the Commission is not alone. The larger picture of philanthropic giving for arts and culture shows racial disparities that reflect the Commission's award history. Eleven percent of foundation giving in the US (approximately $2.3 billion) is awarded to arts and culture, and the distribution of these funds is not in alignment with demographic makeup of communities by ethnicity. The Surdna Foundation reported in 2017 that 2% of cultural institutions receive 60% of revenue and these organizations are not equitably serving communities. For example, Boston has 53% people of color but only 3% of arts funding goes to culturally specific groups. In Chicago the rate is 67% people of color with only 6% of arts funding going to culturally specific groups; Los Angeles is 72% to 8%; Detroit 92% to 17%. The Surdna Foundation also found institutions that benefit the most from arts and culture philanthropy have annual budgets of $5 million or more.

The fact that the Commission has called for a diversity, equity and inclusion study demonstrates both effort and will for ameliorating these persistent and disproportionate trends in arts and culture funding. By changing the status quo and improving funding equity

in arts and culture in San Diego, this work has the potential to be much greater than the sum of its parts. Redesigning policy and practice based on the recommendations provided in this report is likely to have positive impacts on measurable metrics such as the overall community health and economic advancement of San Diego, as well as important indicators like trust and relationship-building between the Commission and creative communities of color.

Not only is there an opportunity for the Commission to move into the deep work of overturning decades of inequity but doing so creates a win for everyone. The Los Angeles County Arts Commission's 2017 report on their cultural equity and inclusion effort echoes this rationale. "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 a growing consensus that equity is not a zero sum game, and it is essential for prosperity as America bolts toward becoming a majority people of color."

This study focuses on the policies, practices and norms within the Commission that were identified by staff in 2019 as areas that needed to be examined using a DEI lens. The intention, made clear in the RFP, was to search for barriers to access and identify systemic biases, whether intended or unintended. RISE Research & Evaluation analyzed the following key areas within the Organizational Support Program, Creative Communities San Diego, and the Public Art program:
- Funding guidelines from fiscal years (FY) 2017—2021
- Awards issued from FY2017—2021, including the geographic reach
- Public Art Program selection and contracting processes
- Process and online platform for submitting proposals
- Technical assistance for applicants
- Panel processes, including recruiting, selecting and training panelists
- Marketing and outreach efforts of the Commission

The RISE Research & Evaluation team also examined other key areas, including:
- Council Policy 100-03
- Commissioners' nomination, selection and training processes

We designed a robust methodology to conduct the work. We began with a literature review of field studies in arts and culture and nonprofit funding equity conducted over the last 20 years, and these sources can be found in Appendix A. From there we generated an overall project rubric that operates within six domains of equity. This rubric was applied to most areas of the work listed above and used as our grounding framework for analyzing each document presented to us by the Commission. The rubric can be found in Appendix B. Because of the rich and varied data sources in this study, we used a mixed-methods approach to the work,

employing both quantitative and qualitative analyses based on appropriate match to the data source.

Since the project began in late July 2020, our five team members have examined the data, analyzed the material, and interpreted the results. We have arrived at two sets of recommendations for consideration. The first recommendation projects into the short-term future of FY22 and offers immediate guidance to the Commission to prepare for what is predicted to be an austerity year. The second set of recommendations reflect longer-term actions the Commission can take to improve policy and practice and be in alignment with its stated equity goals.

Special Recommendation: Fiscal Year 2022

Given the external economic decline due to the pandemic and the resulting impact on transient occupancy tax (TOT) dollars generated in San Diego (e.g. the Commission's primary source of revenue), we felt it was important to consider implementing immediate changes in the Commission's funding programs for the upcoming fiscal year that will begin on July 1, 2021. Our team ran budget simulations using award distribution data for the FY21 funding cycle, which represents a 50% reduction in funding for the Commission from the FY20 cycle. We forecasted two scenarios in FY22.

- **Scenario A.** The Commission experiences a continuation of the 50% budget reduction based on FY20 levels. In this scenario, we found that if the Commission were to state that organizations with annual operating income of $5 million or more would be ineligible to apply for the Organizational Support Program, a total of $2,036,113.00 would be available to redistribute.
- **Scenario B.** A year of austerity where the Commission has a budget that is only 25% of FY20 levels. In this case, using the same restriction for preventing Organizational Support Program applicants with annual budgets of more than $5 million from applying, $1,018,056.50 would be available to redistribute.

It is important for the reader to note that in both of these scenarios, the organizations with annual operating income of $5 million or more in FY21 relied on no more than 2.5% of their total revenue from the Commission. This means that the redistribution of those dollars away from large institutions is unlikely to be the cause for insolvency or closure for those organizations.

However, the opposite is true for the small, community-based organizations. Using data from the US Chamber of Commerce Small Business Impact poll conducted in July 2020, we know that 58% of small businesses are worried about permanent closure. We can imagine the

picture of small nonprofit organizations in the San Diego area might be similar. In fact, we now have data from the study conducted by the University of San Diego that substantiates this kind of future. Through their survey data of 165 organizations funded by the Commission in FY20, they found that smaller organizations with budgets under $1 million are likely to only partially re-open following COVID or will be closed altogether. **Therefore, we strongly recommend that the Commission put in place new, responsive decision-making processes in FY22 that prioritize small organizations, particularly small organizations that are led by and predominantly serve people of color.**

Key Recommendations

Moving into the key recommendations for ongoing operations at the Commission for Arts and Culture, the section below briefly summarizes the collection of recommendations RISE Research & Evaluation generated. These recommendations represent the confluence of information and expertise from our own thorough analysis of all data sources provided by the Commission, the best practices presented in the literature, and community input from RISE Research & Evaluation's listening sessions. A more comprehensive explanation of these areas is offered in the body of the report.

- **Area of Assessment: Funding Guidelines**
  - <u>Recommendation 1:</u> Convert all contracts to grants
  - <u>Recommendation 2:</u> Re-envision funding criteria so that priority is given to organizations and events that are led by Black, Indigenous and People of Color (BIPOC) and/or serve communities of color
  - <u>Recommendation 3:</u> Create new, unencumbered, equity-focused funding program designed to nurture new and emerging organizations and events, particularly those that are BIPOC led and serve communities of color
  - <u>Recommendation 4:</u> Consider communities whose first language is not English (which comprise 40% of San Diego's population) and design funding guidelines that respond in culturally appropriate ways
  - <u>Recommendation 5:</u> Gather demographic data from applicants
- **Area of Assessment: Awards**
  - <u>Recommendation 6:</u> Related to the special recommendation presented above for FY22, permanently implement caps and redistribute awards to smaller organizations, particularly those led by and/or serving BIPOC
  - <u>Recommendation 7:</u> Award at least 50% to organizations led by and serving low-income communities of color
- **Area of Assessment: Submittal Process and Online Platform**

- o <u>Recommendation 8</u>: Consider adding functionality to the existing GoSmart platform or move to a different platform to reduce administrative burden on organizations
- o <u>Recommendation 9</u>: Conduct full user interface study to better understand applicants' experience and reduce discrimination against people with disabilities
- **Area of Assessment: Technical Assistance**
  - o <u>Recommendation 10</u>: Take advantage of democratized online platforms, such as Zoom, even in a post-COVID world to make workshops available on demand to a wider audience of applicants
  - o <u>Recommendation 11</u>: Design multiple opportunities for technical assistance/education/coaching/office hours to cultivate relationships
  - o <u>Recommendation 12</u>: Implement language justice approach by making technical assistance available in multiple languages
- **Area of Assessment: Panel Process**
  - o <u>Recommendation 13</u>: Offer compensation to panelists
  - o <u>Recommendation 14</u>: Embed a review process for panelists to see geographic reach of organizations before providing final rankings
  - o <u>Recommendation 15</u>: Include racial equity as a weighted scoring criterion
- **Area of Assessment: Marketing & Outreach**
  - o <u>Recommendation 16</u>: Establish social media presence that is specific to the Commission for Arts and Culture
  - o <u>Recommendation 17</u>: Invest in authentic relationships with communities of color and be accountable to their needs
  - o <u>Recommendation 18</u>: Design and deliver culturally appropriate marketing materials reflective of San Diego's diverse communities, including creating materials in languages other than English
- **Area of Assessment: Public Art**
  - o <u>Recommendation 19</u>: Continue the practice of request for qualifications (as opposed to request for proposals)
  - o <u>Recommendation 20</u>: Continue to invest in and expand the *Public Art/Public Sphere* professional development program offering and allow more people to participate
  - o <u>Recommendation 21</u>: Increase the transparency and accessibility of the panel process by (1) allowing for public input prior to selection of the panelists and (2) increasing the number of seats for community members
  - o <u>Recommendation 22</u>: Engage in strategic planning for project design process, including examining the role of the Project Designer, through a DEI lens
  - o <u>Recommendation 23</u>: Reduce inequitable procedural barriers by raising project threshold dollar amount up from $25,000
- **Area of Assessment: Council Policy 100-03**

- o Recommendation 24: Design an intentional and accessible feedback process that includes both beneficiaries of funding and disinvested communities to collect recommendations and revisions that serve all San Diegans.
      - o Recommendation 25: Re-envision the heart of the policy to be less transactional and more relational
- **Commissioners' Nomination, Selection and Training Processes**
      - o Recommendation 26: Intentionally diversify the Commission
      - o Recommendation 27: Create community feedback mechanism to receive input on slate of Commissioners before they are appointed
      - o Recommendation 28: Require in-depth DEI training for all Commissioners as part of onboarding and at a regular frequency (i.e. every two years)
      - o Recommendation 29: Create authentic points of connection between the Commissioners and the arts and culture ecosystem in San Diego

In addition to these recommendations, which are directly related to the scope of work, we found a number of other key areas that the Commission may decide to address. These areas represent the collective wisdom of outside resources (including community conversations and best practices shared in the literature), and they are primed to become the road map for work in the years ahead.

- Create a statement of equity that is reflected in all public-facing materials
- Commit to annual equity goals that are measurable and share them with the public
- Undergo a power analysis to understand the strength and impact of decisions made by the Commission in its role as a gatekeeper
- Expand revenue for the Commission to be used for equity-focused arts and culture investments beyond TOT through cross-departmental collaborations with City agencies, such as transportation, housing, economic development, parks & libraries, and public health
- Create pathways for racially equitable representation within decision-making bodies

Further details explaining how we coalesced around these recommendations is provided in the body of the full report. We also explain the rationale, based on the data provided by the Commission, for why we landed on these recommendations, and we share demonstrated ways from the research literature for how the Commission can move forward. We sincerely hope this report, its findings and conclusions are useful for the Commission as you continue to bring into action your commitment to the journey of achieving equity.

INTRODUCTION

The San Diego Commission for Arts and Culture has embarked on a massive and significant effort to examine multiple levels of policy, practice and norms within the institution using an equity lens. To our knowledge this is the most comprehensive equity effort undertaken by the Commission in its 32-year history. This diversity, equity and inclusion study represents only one arm of the equity efforts currently underway. Staff and Commissioners are participating in DEI training by Margie Johnson Reese Partners, and the University of San Diego has conducted a finance audit to determine the best pathway to reduce barriers for organizations applying for funding programs though the Commission.

This effort comes at an historic time of reckoning with racism in the U.S. While many companies and organizations are using this moment as nothing more than a marketing ploy, we have seen an earnestness on the part of the Commission to do well and do right by communities of color. Commission staff has been tirelessly pushing the work of equity forward over the last few years. Perhaps it is serendipitous that the moment the equity work at the Commission began in a public way—evidenced through contracting with outside equity consultants—solidarity among BIPOC and White people due to the Black Lives Matter uprising was strong, even reminiscent of the Black Liberation and American Indian Movements (a.k.a. Civil Rights Movement) in the 19060s. The openness of individuals—particularly White, privileged people—to do the hard work is at a peak right now. And so, we move forward in this work together, trusting that everyone involved is willing to reflect, learn and build a more equitable future for the people who make arts and culture possible in San Diego.

Why Equity

To focus on why this work is important we want to remind readers of the multitude of benefits of equity—that equity work in arts and culture has the potential to impact far beyond the sector itself. Here we will describe key areas of impact we found in the literature and that we ourselves—the RISE Research & Evaluation team made up of a majority Black and Indigenous womxn—have experienced first-hand.

Equity strengthens democracy.
- In their 2009 report *Criteria for Philanthropy at Its Best*, the National Committee for Responsive Philanthropy states that, "By intentionally elevating vulnerable populations in their grantmaking, foundations benefit society and strengthen our democracy. Prioritizing marginalized communities brings about positive benefits for the public good," (pp. 2).

- California Tomorrow's work *Leading by Example: Diversity, Inclusion, and Equity in Community Foundations* recaps the changing demographics in the U.S. at the time of their 2004 report. "No longer the province of major urban centers, diversity is now a reality in every area of the United States. Three states, the District of Columbia, and nearly half the country's one hundred largest cities no longer have majority White populations. Over the past thirty years, the percentage of the U.S. population comprised of racial and ethnic minority groups has nearly doubled, and the percentage that is foreign born has more than doubled," (Scharf, 2004, pp. 5).
- *Not Just Money: Equity Issues in Cultural Philanthropy* authored by the Surdna Foundation offers equity in the arts as a way to bridge political divides. "If arts and culture are primary ways that we empathize with, understand and communicate with other people—including people different than ourselves—then enabling a broad spectrum of cultural voices is fundamental to creating a sense of the commonwealth and overcoming the pronounced socio-political divides we face today," (Surdna Foundation, 2017, pp. 2).

Equity rights historic injustices.
- The Doris Duke Charitable Foundation issued a report titled *What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture More ~~Sustainable~~ Thriving Institutions of Color*, where the authors remind us of the opportunity to correct a yawning gap in equitable funding. "There exists a pregnant consciousness around equity within the arts and culture sector from local to national funders. Yet the distribution of funding that should reflect the evolving diversity of our cultural landscape continues to trend in the wrong direction," (Yancey Consulting, 2018, pp. 7).
- California Tomorrow's work presents clear statistics on disproportionality. "Despite a civil rights movement that established legal protections against discrimination and advanced the vision of a society of equal opportunity and access, widespread disparities between groups persist and indeed are growing in the United States. Disproportionately it is families of color who are most impoverished in our communities. Disproportionately children from low-income neighborhoods attend schools with undertrained teachers and inadequate facilities. Families of color are two to three times as likely to lack health insurance as their White counterparts. And African Americans and Latinx have suffered consistently and significantly higher unemployment rates than Whites for decades," (Scharf, 2004, pp. 5).

Equity increases economic opportunity.
- The National Committee for Responsive Philanthropy states, "Social inclusion is based on the belief that we all fare better when no one is left to fall too far behind, and the economy works for everyone. Social inclusion simultaneously incorporates multiple dimensions of well-being. It is achieved when we all have the opportunity and

resources necessary to participate fully in economic, social and cultural activities which are considered the societal norm," (Jagpal, 2009, pp. 3).

- The PolicyLink report titled *Creating Change Through Arts, Culture, and Equitable Development: A Policy and Practice Primer* provides hope regarding the role of the arts in economic opportunity. "Public sector investments in arts and culture across the United States can play a foundational and catalytic role in delivering racial and economic equity in community development," (Rose et.al., 2017, pp. 10).

- The same report provides clear statistics on the benefits of a creative economy, which echoes the San Diego Commission for Arts and Culture's own economic impact study. "Public arts and culture investments have significant place-making, economic and social impacts. A survey by Americans for the Arts found that the nation's arts and culture sector received about $4 billion in public investment in 2010. The sector generated $135.2 billion in economic activity, supported 4.13 million full-time jobs, and generated $22.3 billion in revenue," (Rose et.al., 2017, pp. 10).

- Furthermore, when the arts are a part of the ongoing K—12 curriculum, children fare better economically in adulthood. "The infusion of arts and culture processes in communities and school curriculum can be a powerful countervailing force for the disproportionate number of young people of color who grew up in failing schools, run-down neighborhoods, poor health, inadequate support, and limited job opportunities. Several recent studies show that increased funding in arts education for vulnerable young people help them complete more schooling and earn higher incomes," (Rose et.al., 2017, pp. 39).

- "[Arts in schools] promotes economic growth. And analysis from the Washington Center for Equitable Growth calculated that the U.S. economy could be 10% larger by 2050 if students from low-income backgrounds had the same educational achievement as more advantaged students," (Rose et.al., 2017, pp. 39).

Equity increases well-being.

- Once again, the National Committee for Responsive Philanthropy offers a rationale for equity in the arts that is based in well-being. "Human development and social inclusion provide compelling reasons for institutional grantmakers to contribute to the public good by supporting policies that seek to create a more level playing field. By prioritizing the marginalized communities in grantmaking, philanthropy has the opportunity to maximize the impact of its giving by looking beyond economic indicators to assess the health of people and society on multiple dimensions of well-being," (Jagpal, 2009, pp. 7).

- In *What Are the Paradigm Shifts Necessary for the Arts Sector to Nurture More ~~Sustainable~~ Thriving Institutions of Color*, we are reminded that community need drives organizations of color, and often these needs are centered on health and well-being. "African, Latin American, Asian and Native American (ALAANA) organizations primarily grow from need. A community or group of people have a need and usually

people from that community rise up to meet it. The stability of the fabric of American societies depends on the health of ALAANA organizations to serve their constituencies," (Yancey Consulting, 2018, pp. 9).

Equity leads us to understand each other.
- "The arts and culture are an essential means by which people make sense of their lives, share their experiences, build bridges across divides, and realize their common humanity. The arts enable us to reflect on our own circumstances, understand one another, and imagine different futures," (Surdna Foundtion, 2017, pp. 1).
- The D5 Coalition's report, *Analysis of Policies, Practices and Programs for Advancing Diversity, Equity, and Inclusion*, clearly tells us, "Equity-focused philanthropy will expand, opportunity, support leaders from marginalized groups, and close gaps in indicators of well-being," (Dressel, et.al., 2013, pp. 5).
- The author of *Leading by Example: Diversity, Inclusion, and Equity in Community Foundations* shares that simply working from the demographic changes in this country is not enough reason to focus on equity. There is a deeper, more compelling reason. "We have both a moral and social imperative to move forward our efforts if we are to reflect not just the racial and ethnic makeup of our communities, but also the differing ways in which our communities are 'experienced,'" (Scharf, 2004, pp. 17).

Evaluation Framework

We began this work by building a framework for evaluation that was flexible enough to be used across a multitude of data sources yet firm enough to hold principles of equity as the core feature. For the purpose of this study, we refer to the definition of equity presented in Putnam-Walkerly and Russell's 2016 study funded by the Robert Wood Johnson Foundation and titled *The Road to Achieving Equity: Findings and Lessons from a Field Scan of Foundations That Are Embracing Equity as a Primary Focus*. The authors define equity as, "the condition that would be achieved if one's racial identity no longer predicted, in a statistical sense, how one fared. When we use the term, we are thinking about racial equity as one part of racial justice, and thus we also include work to address root causes of inequities, not just their manifestation. This includes elimination of policies, practices, attitudes, and cultural messages that reinforce differential outcomes by race or fail to eliminate them," (pp. 2).

Before we looked at the data sources, we (1) conducted a literature review of related material no older than 20 years, (2) created a set of guiding questions on which to center the work, and (3) built an accompanying rubric by which we could evaluate the materials shared with us. Seeking answers to the following guiding questions motivated and drove this work:

- What are the greatest opportunities for creating equitable change from both short-term and the long-term outlooks?
- How can the viability and sustainability of equity efforts of the Commission endure over time?
- What is the level of decision-making transparency in the policies, protocols, and practices at the Commission?
- What barriers exist in policy and practice that prevent or discourage equitable funding?
- Do organizations and individuals that benefit from the Commission for Arts and Culture funding programs reflect the diversity of San Diego?
- What elements of accountability to the community exist within the policies, practices and norms of the Commission?
- How are opportunities communicated to the community and are these in alignment with equity goals?

From here we built a rubric that examines six domains of equity. We set the rubric on a five-point scale and generated the criteria and pieces of evidence needed for each point across the six domains. The full rubric can be found in Appendix B, and here we will share the domains and the evidence within each domain we were seeking in order to evaluate.

- **Accessibility.** To what degree are organizations and individuals able to access the help and assistance of the Commission? Are there plentiful opportunities throughout the year and at various times of the day and week for people to connect with the Commission? How open is the communication process?
- **Accountability.** To whom is the Commission and the City accountable to, and how are they held accountable, especially to diverse neighborhoods, communities, and people?
- **Inclusion.** How are diverse communities and perspectives included and what are the barriers to inclusion? To what degree do diverse people have the ability to raise their voices and affect decisions within majority-group settings?
- **Language.** To what degree is the tone and usage of language equitable and inclusive? Are there instances of "othering" or microaggressions within the language? Who is at the center of communication and is the language inclusive of the perspectives and experiences of communities of color?
- **Power.** What are the power dynamics among the Commission, the City, and the community, and to what degree are there power imbalances within those relationships?
- **Transparency.** To what degree is the Commission and the City clear and transparent in expectations, communications, and decision-making?

In the findings section of this report, readers will see how the rubric scores panned out across various areas of analysis and what average changes within each domain occurred over time.

FINDINGS AND RECOMMENDATIONS

This study included analysis of nine key areas covering a multitude of functions within the Commission for Arts and Culture from policy to practice. We examined the funding guidelines from FY17—FY21 and scored them based on the 5-point equity rubric described earlier. We also looked at a five-year history of awards made through the Organizational Support Program and Creative Communities San Diego. We analyzed administrative areas, such as the submittal process and online system for managing proposals, technical assistance available to new and returning applicants, the process for recruiting, selecting, and training panelists, and the marketing and outreach efforts of the Commission. Furthermore, we analyzed Council Policy 100-03 (which determines the usage of the Commission's current primary source of income), the Public Art program, and the nomination, selection and training processes for the Commissioners.

The following sections of the report detail the methodologies we used specific to each area, the results we found, and the recommendations we offer for the Commission's consideration. Across the areas, we used research-level exactitude where possible, meaning that much of the work represented here is elevated above the standards of evaluation and approaches the rigor of a research project. We employed standards of practice in research that helped to ensure reliability and validity of the process. For example, in each analysis area we had more than one researcher examining the data, and we referred to the literature to converge upon and substantiate our recommendations.

Funding Guidelines

We conducted an analysis of the funding guidelines from the last five years for both the Operational Support Program (OSP) and the Creative Communities San Diego (CCSD) funding opportunities. Our team conducted a thorough reading of all the published guidelines and scored them, line by line, using the equity rubric. While changes from year to year were incremental, we are able to see a greater picture of improvements over time when we compared the scores of FY17 to FY21 in both OSP and CCSD.

Table 1 below shows the results across the equity domains for FY17 and FY21 Creative Communities San Diego funding guidelines. Most areas improved over time, and the strongest improvements were in the areas of language and inclusion. Save for accountability (which showed no improvement because the score was high to begin with), the area with the least improvement was transparency. Also, in general, the score for power in both FY17 and FY21 is comparatively low.

Table 1. *FY17 and FY21 Comparison of Equity Scores on Scale of 1—5 for Funding Guidelines, Creative Communities San Diego*

Equity Domain	FY17	FY21	Δ
Accessibility	2.5	3.1	+0.6
Accountability	4	4	0
Inclusion	2.4	3.6	+1.2
Language	2.3	4	+1.7
Power	2	2.5	+0.5
Transparency	3	3.2	+0.2

The prescriptive course of action to improve the power differential is to discontinue the practice of issuing contracts between the City and organizations, and instead, put in place a system of awards as grants. The relationship of awardees as contractors sets the City up as a very powerful overseer, which has the authority to terminate the contract at any time for convenience.

Additionally, we found an interesting clause about San Diego Police Department security for arts and culture special events. Given the greater Black Lives Matter movement focusing on historic police brutality against communities of color and the call for police oversight and accountability in the City of San Diego led by Councilmember Montgomery Steppe, we find the involvement of SDPD in arts and culture community events problematic, particularly if CCSD funding seeks to support events in Council Districts where surveillance and police presence are already disproportionately applied. A cure for this particular issue to ensure public safety without involving the police department would be to require non-armed security presence.

Regarding the area of transparency, there was only slight improvement from FY17 to FY21, and this is mostly due to the black box of the appeals process. While it is commendable that the appeal process exists for applicants who were not recommended for funding, there is very little information on how decisions are made, whether past appeals have been won or declined and on what basis, and what criteria are used during consideration.

Moving into the analysis for the Organizational Support Program, Table 2 below shows the results across the equity domains for FY17 and FY21 OSP funding guidelines. All areas improved over time, and the strongest improvements were in the areas of accountability, inclusion and language. The areas where improvement is most needed are transparency, power, and accessibility respectively.

Table 2. *FY17 and FY21 Comparison of Equity Scores on Scale of 1—5 for Funding Guidelines, Organizational Support Program*

Equity Domain	FY17	FY21	Δ
Accessibility	2.2	3.1	+0.9
Accountability	3	4	+1
Inclusion	2.6	3.6	+1
Language	2.4	4	+1.6
Power	2	2.5	+0.5
Transparency	3	3.2	+0.2

Once again, the issue of contracts between the City and funded organizations, as opposed to grant awards, is the cause for the power imbalance. This transactional relationship is creating inequitable barriers for organizations. The additional burden of setting up contracts on a reimbursement basis, as opposed to a payment schedule with some portion of funding available up front, prevents many small, community-based organizations with limited resources from even considering applying for OSP. We found that organizations have to wait, sometimes up to nine months, before receiving reimbursement. Simply put, this is not a plausible scenario for BIPOC-led organizations that already struggle with access to capital.

To improve in the area of transparency, we recommend the same actions as in the above CCSD analysis. There was little information with respect to how the decision-making process for approving or denying appeals worked. Additionally, we noticed an area of concern regarding the "cut-off" point for all ranked OSP applicants. While we understand that the Commission operates within a given budget each year and funding distribution decisions need to be made somehow, there is no rationale provided for how the "cut-off" decision is made. We advise a communication strategy to the broader public, a feedback system with those organizations that were "cut off," and a plan for engaging with them throughout the year to offer support for improvement.

Our analysis of the existing conditions embedded within the funding guidelines for OSP and CCSD, combined with wisdom from the research literature (which advise actions and ideas not currently present in the guidelines) lead us to the following recommendations:

- Convert all contracts to grants.
- Re-envision funding criteria so that priority is given to organizations and events that are led by Black, Indigenous and People of Color (BIPOC) and/or serve communities of color.

- Create new, unencumbered, equity-focused funding program designed to nurture new and emerging organizations and events, particularly those that are BIPOC led and serve communities of color
- Consider communities whose first language is not English (which comprise 40% of San Diego's population) and design funding guidelines that respond in culturally appropriate ways
- Gather demographic data from applicants

Organizational Support Program Awards

For the Organizational Support Program (OSP) we looked at five years of funding, starting with FY17 and moving up through the most recent award year, FY21. For this data we used a purely quantitative approach, and we ran both descriptive and inferential statistical analyses. We wanted to understand which organizations received the lion's share of funding year over year and what the magnitude and direction of the relationship between organization size and funding amount is. We will report out these findings year by year in the tables below with a special report for FY19, the only year for which data on the geographic reach of organizations is available.

Table 3. List of Top Ten Funded Organizations, FY17

Organization	Award	AOI	% of AOI
San Diego Symphony Orchestra Association	$ 543,245.00	$ 23,598,447.00	2.30%
San Diego Society of Natural History Balboa Park	$ 542,819.00	$ 24,773,783.00	2.19%
Old Globe Theatre	$ 542,761.00	$ 22,784,840.00	2.38%
La Jolla Playhouse	$ 501,560.00	$ 15,107,506.00	3.32%
San Diego Opera	$ 428,318.00	$ 11,636,713.00	3.68%
San Diego Museum of Art	$ 413,486.00	$ 9,381,903.00	4.41%
Museum of Contemporary Art San Diego	$ 368,399.00	$ 7,482,242.00	4.92%
Reuben H. Fleet Science Center	$ 366,559.00	$ 7,412,835.00	4.94%
San Diego Air & Space Museum	$ 347,724.00	$ 7,539,975.00	4.61%
San Diego Museum of Man	$ 285,113.00	$ 4,804,004.00	5.93%
Total Sum	$ 4,339,984.00		

Table 4. List of Top Ten Funded Organizations, FY18

Organization	Award	AOI	% of AOI
La Jolla Music Society	$ 523,488.00	$ 19,100,093.00	2.74%
La Jolla Playhouse	$ 514,537.00	$ 17,574,263.00	2.93%
San Diego Natural History Museum	$ 483,505.00	$ 10,955,113.00	4.41%
Old Globe Theatre	$ 470,522.00	$ 23,707,187.00	1.98%
San Diego Symphony Orchestra	$ 469,902.00	$ 22,587,760.00	2.08%
San Diego Opera	$ 433,750.00	$ 11,892,487.00	3.65%
Museum of Contemporary Art San Diego	$ 427,047.00	$ 12,008,245.00	3.56%
San Diego Museum of Art	$ 394,518.00	$ 10,000,000.00	3.95%
Maritime Museum	$ 379,194.00	$ 10,609,563.00	3.57%
Reuben H. Fleet Science Center	$ 371,133.00	$ 7,817,511.00	4.75%
Total Sum	**$ 4,467,596.00**		

Table 5. List of Top Ten Funded Organizations, FY19

Organization	Award	AOI	% of AOI
Old Globe Theatre	$ 491,017.00	$ 22,349,576.00	2.20%
San Diego Symphony Orchestra Association	$ 490,787.00	$ 22,182,748.00	2.21%
San Diego Comic Convention	$ 489,802.00	$ 21,611,777.00	2.27%
County	$ 454,036.00	$ 15,091,433.00	3.01%
San Diego Society of Natural History	$ 426,696.00	$ 12,648,056.00	3.37%
San Diego Opera Association	$ 397,566.00	$ 10,675,879.00	3.72%
San Diego Museum of Art	$ 366,448.00	$ 10,221,790.00	3.58%
Reuben H. Fleet Science Center	$ 352,986.00	$ 8,332,886.00	4.24%
San Diego Air & Space Museum	$ 294,897.00	$ 6,688,677.00	4.41%
Museum of Contemporary Art San Diego	$ 267,441.00	$ 5,643,337.00	4.74%
Total Sum	**$ 4,031,676.00**		

Table 6. List of Top Ten Funded Organizations, FY20

Organization	Award	AOI	% of AOI
Old Globe Theatre	$ 459,050.00	$ 25,568,968.00	1.80%
San Diego Symphony Orchestra	$ 458,799.00	$ 25,742,603.00	1.78%
La Jolla Playhouse	$ 457,525.00	$ 21,243,550.00	2.15%
San Diego Museum of Art	$ 392,310.00	$ 14,292,154.00	2.74%
San Diego Natural History Museum	$ 392,101.00	$ 12,085,081.00	3.24%
San Diego Opera	$ 392,006.00	$ 12,077,828.00	3.25%
San Diego Comic Convention	$ 370,237.00	$ 10,564,497.00	3.50%
San Diego Theatres Inc	$ 340,741.00	$ 10,084,934.00	3.38%
San Diego Air & Space Museum	$ 296,615.00	$ 7,636,311.00	3.88%
Reuben H. Fleet Science Center	$ 293,786.00	$ 6,699,248.00	4.39%
Total Sum	**$ 3,853,170.00**		

Table 7. List of Top Ten Funded Organizations, FY21

Organization	Award	AOI	% of AOI
San Diego Symphony Orchestra Association	$ 235,509.00	$ 24,993,236.00	0.94%
Old Globe Theatre	$ 231,414.00	$ 28,538,993.00	0.81%
Theater and Arts Foundation of San Diego DBA	$ 229,027.00	$ 18,330,983.00	1.25%
San Diego Comic Convention	$ 219,058.00	$ 33,319,507.00	0.66%
San Diego Museum of Art	$ 189,854.00	$ 10,587,666.00	1.79%
San Diego Society of Natural History DBA San I	$ 188,097.00	$ 10,371,522.00	1.81%
Reuben H. Fleet Science Center	$ 178,101.00	$ 9,234,716.00	1.93%
San Diego Opera Association	$ 159,369.00	$ 7,436,024.00	2.14%
San Diego Air & Space Museum	$ 146,374.00	$ 7,124,865.00	2.05%
Museum of Contemporary Art San Diego	$ 130,766.00	$ 5,838,000.00	2.24%
Total Sum	**$ 1,907,569.00**		

Interpreting this data using an equity lens requires us to ask questions that we do not yet have the data to answer. There is nothing inherently wrong from an equity perspective with funding large institutions. But what we must know before being able to make a judgement is

whether or not these organizations are governed, staffed and/or serve predominately white populations. Trends across the country and the local popular narrative suggest that this is highly likely to be true—that the large organizations listed in these tables are predominately white. Therefore, we advise the Commission to begin collecting the data in order to have a robust understanding of the demographic statistics of these organizations. What is the compositional diversity of people who work at these organizations? Does the highest rate of diversity occur within the lowest paying positions? What is the ethnic composition of the boards of directors? What are the demographics of the population served by each institution? These questions would be wonderful areas of inquiry for a future study, and this is a major impetus for why we strongly recommended collecting demographic information in the funding guidelines section of this report.

As mentioned before, we also ran descriptive and inferential statistics for the award amounts across four fiscal years.[1] We present Table 6 below, which shares the results of the average award amount, the average annual operating income (AOI), the total number of organizations that received awards (noted as N), and the correlation between mean award and mean AOI (notated as r). What may be interesting for the reader to note is the strength of the correlations between the budget size of organizations and the amount of funding they receive. The correlations are very strong, meaning that the more money an organization has, the more likely they will be to receive a large amount from the Commission. Given the design of the algorithm, these results are not surprising. Dollar-for-dollar, the algorithm favors large institutions. From an equity lens, this is highly problematic, especially if the large organizations are not diverse.

Table 8. Descriptive and Inferential Statistics per Award Year

Award Year	Average Award	Average AOI	N	r
FY17	$113,007.19	$2,180,056.76	98	.92
FY19	$205,420.92	$2,273,877.76	98	.94
FY20	$95,863.10	$2,310,222.22	105	.92
FY21	$44,836.92	$2,261,957.54	113	.74

We also want to report about the interesting data from FY19 we had to work with. In FY19 the Commission released data on the geographic reach of organizations throughout San Diego. The *Arts and Culture Citywide Impact* project, which can be found from the landing page of the Commission's website, is a visually stunning presentation of data in map format.

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[1] Fiscal year 2018 had data irregularities across the 88 awarded organizations, and we did not include it in this particular analysis. However, we were able to run the analysis presented in Table 2 because the data was accurate for those organizations, based on the triangulation of multiple data sources.

Visitors can clearly see which City Council districts receive the most funding, the "hot" areas within each district where funded organizations are clustered, and the types of outreach sites where arts and culture organizations are offering programming. Commission staff invested a tremendous amount of work, in collaboration with the City's IT department, to generate these data visualizations, and it is our expert opinion that this work should continue in future years.

We analyzed raw data from the map and found some interesting results. For the most part, the small organizations are doing the most outreach work and are engaging with more diverse communities than their counterparts in the San Diego arts and culture ecosystem that qualify as large organizations. The Reuben H. Fleet Science Center and La Jolla Playhouse are exceptions. Table 7 shows the results of the top ten organizations that had the most amount of outreach during FY19.

Table 9. *Analysis of FY19 OSP Awardees Based on Outreach Efforts*		
Organization	**# of Outreach Sites**	**AOI**
Artreach	31	$37,905
Classics for Kids, Inc	59	$370,619
Fern Street Community Arts, Inc.	34	$190,945
Playwrights Project	32	$401,510
Reuben H. Fleet Science Center	51	$8,332,886
San Diego Guild of Puppetry, Inc.	42	$78,487
La Jolla Playhouse	31	$15,091,433
Write Out Loud	61	$90,299
Young Audiences of San Diego	87	$2,084,061

Creative Communities San Diego Awards

In general, the Creative Communities San Diego program has been the more accessible and inclusive funding avenue for organizations, as compared to the Operational Support Program. We found evidence to support this claim in areas such as the short-form questions, the option to renew for returning applicants, expanding technical assistance opportunities and allowing cure periods for both the RFQ and RFP phases, the improvements in the panel process (including expanding the slate of peer reviewed panelists' areas of expertise and the change in the panel deliberation process to allow a representative from the applicant organization to appear and present in person), and the scoring sheet (including clear, specific criteria and examples of what is considered a "strong" proposal).

We also conducted a special analysis of data from FY19 for CCSD awards based on the map data available to us and described earlier in this report. We looked at the number of outreach sites served in comparison to the total project budget, and we found a more balanced picture, in comparison to OSP awardees. Table 10 below shows this in further detail.

Table 10. *Analysis of FY19 CCSD Awardees Based on Outreach Efforts*

Organization	# of Outreach Sites	Total Project Budget
Biocom Institute	33	$832,603
San Diego LGBT Pride	28	$1,830,700
Speed of Change, Inc	26	$100,000
San Diego Performing Arts League	24	$30,000
San Diego Film Foundation	14	$808,000
La Maestra Family Clinic	13	$29,950
Linda Vista Multi-Cultural Fair	13	$60,110
Karen Organization of San Diego	9	$20,000
Mariachi Scholarship Foundation	7	$139,000
Bodhi Tree Concerts	7	$30,000

Furthermore, there was a moderately strong correlation between the amount of funding received and the number of outreach sites ($r = 0.55$), which was not present in the data for OSP funding versus outreach. This indicates that, taken together, the festivals and events funded through CCSD are making a greater effort at outreach than most legacy institutions. This might be the case because the festivals, in their pop-up nature, need to conduct greater outreach efforts in order to drive audiences to their annual big events. But, using an equity lens, we cannot ignore that even as the bricks and mortar organizations benefit from a permanent locale, they are still less likely to include a diverse representation of San Diegans in their offerings.

While CCSD is the best existing program as analyzed through diversity, equity and inclusion criteria, there is still room for improvement. Many of the same recommendations we have made for OSP apply here as well, such as reducing the matching requirement, converting contracts to grants, and, relatedly, implementing a more rapid funds distribution process (as opposed to the existing reimbursement model).

Submittal Process and Online Platform

We conducted a cursory review of the submittal process and online platform. Admittedly, our area of expertise does not include analyzing digital platforms, but there are opportunities we believe the Commission can take advantage of to understand a more comprehensive picture

of how these areas are either supporting or preventing equity. We offer recommendations below that will lead to a more inclusive and less burdensome process.

- conduct a User Design/User Interface (UX/UI) study to better understand applicants' experience with the platform and reduce discrimination against people with disabilities
- consider adding functionality to the existing GoSmart platform or moving to a different platform, such as SmartSimple, that allows all activities related to applications and contracting to be stored and managed in the same place in order to reduce logistical burden of organizations, especially smaller orgs without the benefit of full-time development and/or operations employees
- fix the document upload function to accommodate multiple files types, such as .jpgs and .docs for organizations that do not have access to Adobe Creative Suite

Technical Assistance

We conducted interviews with Commission staff to understand the technical assistance offerings available to the arts and culture community. We found an eagerness on the part of staff to be in communication with applicants and ameliorate their struggles. One staff member went so far as to check the online application portal to examine which applicants had begun their applications but had not progressed, and she took it upon herself to reach out to those organizations and offer assistance. This individual also reported the ways she encouraged applicants to take full advantage of the Commission's resources and almost operated as a public educator, making sure community organizations understood the process clearly, including what does and does not qualify under the guidelines. This kind of personal commitment to connecting, building relationships, and offering support, particularly to organizations that are new to the application process, is a key step toward fully implementing equity. When staff care about community and show commitment through their day-to-day actions, trust is built and barriers are overcome.

Even with the stellar service currently being offered, we saw areas of improvement. Therefore, we offer the following recommendations in order to improve the access to technical support.
- take advantage of democratized online platforms, such as Zoom, even in a post-COVID world, to make workshops available on demand to a wider audience of applicants
- design multiple opportunities throughout the year for technical assistance/education/coaching/office hours to cultivate relationships, including offering technical assistance on evenings and weekends and in accessible locations throughout the City, such as libraries and community centers

- promote the Nonprofit Academy to new and emerging arts organizations as an additional/parallel opportunity for assistance
- implement language justice approach by making technical assistance available in multiple languages

Panel Process

We conducted an analysis of the panel process ranging from FY17—FY21. Similar to our process for evaluating the funding guidelines, our team conducted an in-depth analysis of all the panel-related materials, including the call for panelists and the panel training materials. We applied the project equity rubric and scored these materials according to the six domains and respective scoring criteria described in Appendix B.

Table 11 below shows the results across the equity domains for FY17 and FY21 panel materials. Three of the areas improved over time: accountability, inclusion, and language, with accountability showing the strongest improvement. The areas of power and transparency showed no movement. And finally, the average score for accessibility actually slightly declined in FY21 from FY17, but the negative difference across the years was not enough to be statistically significant. In other words, there is no need to be alarmed.

Table 11. *FY17 and FY21 Comparison of Equity Scores on Scale of 1—5 for Panel Process*

Equity Domain	FY17	FY21	Δ
Accessibility	4	3.67	-0.33
Accountability	2	3.33	+1.33
Inclusion	3	3.25	+0.25
Language	2.2	3.13	+0.90
Power	1	1	0
Transparency	2.8	2.8	0

Taking a deeper look at the gains across time, we want to commend the Commission for their hard work to improve these specific areas:
- Increasing panel training to three hours. This promotes a greater depth of understanding, more opportunities to ensure inter-rater reliability among panelists (a standard of rigor in multi-rater evaluation settings)
- Panels by discipline. Good improvement in way panels are organized so that panelist feedback is more specific and relates directly to the discipline areas.

- Equity training. Embedding equity training within the overall panel training curriculum is an excellent practice, and over the years the Commission's material and the amount of time spent in this area has improved.
- Panel composition. We strongly encourage the Commission to continue the practice of collecting demographic information of the panelists and reporting that out to the public.
- Panelist pool. The Commission made a good improvement in FY21 when it opened the pool of panelists to a wider geographic area, up to a 100-mile radius. Inevitably this will lead to more diversity, not just racially and ethnically but with respect to perspectives as well.
- Conflict of interest policy. Reducing the timeframe to 12 months is commendable. This allows for greater participation from the local arts and culture community.
- Fairness and transparency. The verbiage in this section of the operating procedures is more clear than in prior years and includes specific examples of what is meant by these subjective terms.

The areas of further improvement we recommend to the Commission are the following:
- Offer compensation to panelists. It is inequitable to ask for free labor from the arts community, and it prevents many BIPOC artists and cultural workers, who are already disproportionately economically affected, from participating.
- Embed a review process for panelists to see geographic reach of organizations before providing final rankings. Between rounds one and two of scoring, there is no opportunity for the panelists to understand the geographic distribution of their rankings. We recommend that the Commission staff to prepare an analysis for panelists between rounds one and two that shows: organization name, round one rank, geographic service area of returning applicants (based on map data), and anticipated geographic service area for new applicants. This would clearly show panelists which areas across the City are being underserved and allows an opportunity to reconsider rankings to ensure equitable distribution of funding across all Council Districts.
- Include racial equity as a weighted scoring criterion. By collecting demographic data of applicants, as recommended earlier in this report, panelists will have new data to consider when ranking organizations. By including a scoring criterion for racial equity, the Commission will ensure a structural process for awarding organizations that have committed to equity work.

Marketing and Outreach

There was a dearth of data to examine in the areas of marketing and outreach, which indicates how much improvement can be made in this area. We examined emails sent

through the MailChimp platform over the last five years, and we even looked at social media posts made by individual staff members on their personal pages. One of the major problems is that there are very few marketing channels the Commission has control of and can use on a regular basis. There is an email list that individuals can sign up to receive, but there is not a clear opportunity on the Commission website to sign up. Also, the Commission does not have its own social media channels and, according to staff, the Commission is prevented from establishing these channels due to City policy.

With respect to outreach, however, there seem to be opportunities to increase engagement with communities, even during the pandemic, that the Commission is not fully taking advantage of. Now is the time for staff to hold office hours or listening sessions via Zoom and other online platforms, that require fewer resources for community members to participate. In the past, coming to public meetings of the Commission required being able to travel either via inconvenient and unreliable public transit or pay for hourly parking at downtown peak rates. These barriers are eliminated right now as folx are convening online. In our expert opinion, this is a great opportunity for building community relationships and trust, particularly with communities of color.

Our recommendations in the areas of marketing and outreach include:
- Establish social media presence that is specific to the Commission for Arts and Culture, including:
    - establishing Commission-specific accounts on popular channels, such as Facebook, Instagram and Twitter,
    - having a regular schedule of posts related to opportunities
    - developing a process to invite and include submissions from organizations (refer to California Humanities social media as a model)
- Invest in authentic relationships with communities of color and be accountable to their needs through the Commission's outreach efforts
- Shift the language of existing communications
    - In general, the approach for communications would be better situated as invitations, rather than directives. For example, instead of "I am currently having one-on-one office hours," perhaps ask organizations about their availability or use a tool like Calendly where outsiders can choose when to meet with you. Recommendation to provide options for engagement with various times and processes.
    - Be responsive not directive. For example, instead of language that excludes, use this instead, "The Commission is committed to uplifting arts and culture organizations, events and happenings throughout all communities of San Diego. If your organization was not able to submit an RFQ or did not advance to the RFP stage, we have other opportunities coming up, such as ___, and…

- Design and deliver culturally appropriate marketing materials reflective of San Diego's diverse communities, including creating materials in languages other than English, and conducting an image audit to center BIPOC

Public Art

Review of the Commission's Public Art Programs focused primarily on intersectional systemic barriers, which are addressed in many of the following key findings and recommendations. Many of these barriers are not limited in scope or unique to the San Diego Commission for Arts and Culture Public Art program, but rather include historic and contemporary limitations in access to extended resources by BIPOC, female-identified, non-gender conforming, LGBTQIA+ identified, disabled, migrant/undocumented or English as a second language artists.

Clear efforts have been made to extend the scope and remove barriers to access on the part of the Commission's Public Art program. Where possible, extension of an existing, tangible structural support that may reach across to artists with the aforementioned marginalized identities is clearly a priority. It is advisable that these efforts undergo a holistic strategic planning process based on the key findings and recommendations below.

Analysis included data scans of RFPs/RFQs using the uniquely designed project equity rubric, an initial discovery conversation with Public Art staff at the Commission, and additional document review when provided. It is noted that lack of demographic data or a portfolio of selected works created a limitation in developing a comprehensive view of the outcomes of this work. Therefore, we have included in the findings further inquiries the Commission may wish to undertake in a process of strategic planning and redesign. The following recommendations have been made based upon the lines of equity indicators, with the strengths and opportunities identified.

Procurement Process for Artists

Our findings show that in the early public art projects we analyzed, starting with fiscal year 2017, there was a misplaced narrative regarding the criteria for who would be considered eligible. Deep equity questions for our team arose, particularly around what constituted artistic excellence, uniqueness of vision, strength of creativity and professional quality in the eyes of the Commission and what role these criteria have played in perpetuating white cultural norms. We point to the cautionary and contemporary tale of the San Francisco Arts Commission's handling of artist Lava Thomas' concept for a Maya Angelou monument at the

central library to further elaborate this point.[2] Publishing a scoring rubric related to the criteria and ranking system, similar to what is included in the more recent OSP RFPs, would help increase the transparency on this issue.

Additionally, the requirements of artists to be able to carry out contracts with the City for public art projects seemed to favor those with greater resources. Given historic inequities in access to resources on a broader social scale, we can only assume this meant, whether intentional or unintentional, a propensity to favor certain groups over others. In likening the relationship to that of an architect, similar resource capacity-building (i.e. project management/city regulations/legal/installation services) may be required for an artist to successfully and equitably compete for these projects. Systemic barriers in access to support staff, production capacities, and legal representation may be alleviated by a focused effort to offer and/or extend support services though the Commission by broadening the work of the *Public Art/Public Sphere* program concept and offering supports beyond education and professional development, such as support staff, production capacities and legal representation.

Resource Distribution

With respect to resource distribution, although there was a lack of demographic data on the selected artists/firms to analyze, we are concerned about the possibility of an historic pattern in public art funding that may have supported predominantly white artists/firms and may have overlooked local artist bidders. In this particular study we cannot comment definitively on this due to the dearth of data, and so we encourage the Commission to take up more work in this area. There are opportunities to look back, possibly via the City's workforce reports with outside contractors, in order to inquire about racial equity within public art funds distribution.

Within the inclusion facet of our analysis, our findings showed that culturally-centered projects fell under the $25,000 mark. Given that this dollar amount is the threshold that allows for bypassing procedural barriers of the purchasing agent, we recommend increasing (or advocating for the increase of) that threshold. These smaller projects are already set apart from the national calls for larger works with greater revenue and resources and reinforce a "caste" system for BIPOC/marginalized artists who remain in a tiered inequitable system. As well, raising the project threshold amount may be a structural solution to apply median project amount cap to Project Bid.

Public Art Panel Process

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[2] https://www.kqed.org/arts/13870742/sfac-maya-angelou-women-statues

Based on our assessment, the panel process needs to be re-tooled to be more inclusive and transparent. The current practice of relying on staff recommendations and volunteerism inadvertently and invariably leads to biases and limitations in representation, even with best intent in place. Having open calls for panelists, including clear, published criteria for panelists, and offering an opportunity for public input on the slate of panelists would help the Commission be more transparent in the panel selection part of the process. As an asset to equitable outcomes, we also recommend increasing the number of seats for community members on each panel and ensuring demographic representation within those seats. And finally, the Commission would do well to host DEI training for all panelists.

Language Justice Approach

In terms of barriers to access, we found that increasing inclusion would improve the public art equity goals. Similar to other areas of recommendation in this report, we strongly encourage the Commission to use a language justice approach and discard English-centrism. San Diego is a bi-national community, and this is an opportunity to respect our multi-lingual society. We also want to encourage the submission of non-written materials for public art projects, including a greater emphasis on photos, videos, or audio recordings as acceptable forms of answers to the RFQ.

Project Designer Role

In a lead role both on selection committee and working with the artists, the Project Designer holds a key role in determining the professional qualifications and expertise of bidders, as well as determining the collaborative process and working conditions with and for the selected artists selected. From evidence in documentation this is potentially a pivotal role for ensuring DEI goals are met. Therefore, we strongly recommend that Project Designers participate in DEI trainings, with the intention of building equitable collaboration in support of the selected artist's vision.

Public Art Program Strengths

We found a strong, equitable practices within the Public Art program in two areas. The usage of a request for qualifications process, as opposed to a request for proposals process demonstrates that the Commission places economic value on the contributions of artists and clearly avoids asking for free creative labor. This is a commendable practice and should be continued in the future. Additionally, the pilot program for professional development of public artists, called *Public Art/Public Sphere*, in our assessment is a successful model that

deserves further resources. The intentionality of the extension of technical assistance and professional learning cohorts is in alignment with DEI goals around inclusion and access.

Council Policy 100-03

The broad recommendation for Council Policy 100-03 is for the Commission to use the remaining time in FY21 to engage the community in a process of collective input and work collaboratively with the City's Economic Development department and the new Office of Race & Equity to lift up the revisions to the City Council before the next fiscal year. Our analysis of the policy resulted in more inquiries than recommendations. These are outlined below.

General Observations

- There is no explicit statement as to how this policy can support the empowerment of people from historically marginalized communities.
    - Does this policy perpetuate or help to dismantle historical, legal, or other barriers set in the past? For instance, are smaller, mid-sized organizations able to apply and successfully navigate the program requirements without undue burden?
    - If disparities are identified, how can they be mitigated or eliminated?
    - How will this policy review be presented for public input? This could be an opportunity for those that will be impacted to weigh in.
        - Are there plans to ensure that arts organizations working with/ representing marginalized communities will be present to voice their concerns and to offer suggestions?
- There is quite a bit of discretion given to City roles without explicit mention of criteria that will be considered. This is where inequitable decision making can hide.
    - How is staff/ leadership accountable internally and to whom?
    - How is equity reflected internally in the city's governance, language, policies, culture, operations, and practices? Are these elements effective in advancing racial equity internally?
- What are the ways we can introduce language that helps to reassess assumptions about what constitutes "quality" or "merit" and in the process see that certain supposedly "objective" criteria actually reflect deep-seated norms that negatively impact marginalized communities?
- What private nonprofit organizations and communities have historically benefitted from this policy? What private nonprofit organizations and communities have been negatively affected by this policy?

- What barriers exist that limit private nonprofit organizations and communities' eligibility to receive TOT funding?
- How is this policy document's information dispersed to the public? Is the information easily accessible? Can the public comment on its contents?
- Matching fund requirements vary per application category; inconsistent application requirements
- Although the City Council has the power to allocate funds and approve of the budget, the City Manager holds a bulk of the advisory and decision-making power.

Mission Statement and Purpose

- The stated mission of supporting the City's "Cultural amenities" as a revenue generating side-note could be redirected to embrace the people who make cultural diversity possible and support the authentic expressions of San Diegans.
  - Is the support of "cultural programs" primarily transactional? How are these cultural programs identified? Given the revenue generating aspects of the mission, do cultural activities need to show direct revenue generation to be viewed as valuable? How is value assessed? How are the diverse array of cultural expressions evaluated? What processes are in place to ensure equitable access to underrepresented/smaller programs or cultures deemed not profitable?
- Why has the purpose of the policy placed primacy on tourism as opposed to uplifting communities & neighborhoods where arts & culture thrives? Why is the City externally focused on drawing visitors in instead of emphasizing the creation of arts in neighborhoods? If the reason is economic, do we have data on the benefits of investing in communities first versus supporting places that reach tourism visitors?
- What sites of tourism are being promoted through these dollars and are they perpetuating an inequitable, colonialist narrative about San Diego?

Policy Item 2

- If economic development is a feature of the policy, how are we guaranteed the reinvestment of earning from visitation is being made to local communities equitably?
- Are capital improvements being funded equitably? Are places of neighborhood cultural richness that are not the legacy institutions being prevented from accessing capital? How can the Council assure funding for capital improvements is not perpetuating institutions that are known to hold ideologies and practices that are inequitable?

Arts, Culture and Community Festivals

- How is "excellence in culture" defined? What standard is used to determine cultural excellence? How is the selection process equitable?
- There are four visitor-related facilities listed to receive funding for debt-service requirements/ annual lease payments related to capital improvements. What other facilities have or will receive funding?
- Language suggestion, "to enhance the economy and contribute to San Diego's cultural health and well-being by supporting individual artists and organizations that have demonstrated a commitment to equity and local communities."
- Language suggestion, "…by funding programs and events within the City limits."

Attachment A

- Section A – General
    - The stated purpose of "…to contribute to a balance of community cultural, recreational, and promotional programs designed to enhance the well-being of the community" is incongruent with the mission statement.
- Section B – Funding
    - Item 1. - Expenses must be both incurred and paid by an organization before the City will release funding to the organization, except as otherwise may be provided.
        - Refunding of expenses incurred is inequitable to smaller organizations where cash flow may be an issue.
        - Consider adopting the California Arts Council funding distribution model where a significant percentage is issued up-front upon contract signing with the remaining due after final reporting is submitted.
- Section C – Request for Funds
        - Item 1. – How is the City's intent to provide advance notification of the annual application process to a wide distribution of potential organizations accomplished? How are the funding opportunities advertised? What efforts are made to notify a diverse applicant pool? How is this notification process equitable?
- Section D – Evaluation
    - What efforts are made to recruit a diverse set of evaluators? Are evaluators representative of the entire community?

Commissioners

In our Commissioner analysis, we reviewed a collection of data sources to gain clarity about the selection and onboarding process, past and current Commissioners, and Commissioner responsibilities. One of the first materials we viewed was a list of past and present

Commissioner biographies. These biographies contained a Commissioner's educational background, work experience, professional affiliations, other volunteer positions, and hobbies. Furthermore, current Commissioner biographies are listed on the Commission website with a headshot. After reading past and present Commissioner biographies, our team has concluded that Commissioners visibly and narratively represent a diversity of backgrounds including, but not limited to gender, age, socio-economic class, geographic location, religion, sexual orientation, skills and abilities, ethnicity, political affiliation and/or professional background as stated in the San Diego Municipal Code Article 6: Board and Commissions, Division 7: Commission for Arts and Culture.

Selection and Appointment Process

However, when we looked at the selection and appointment process to see how these Commissioners were selected, the process was lacking transparency. The City of San Diego Commission for Arts and Culture is composed of fifteen volunteers appointed by the Mayor. The Mayor appoints six members and the Mayor appoints the remaining nine members, one each from a list of three nominations submitted by each Councilmember. We did not receive any data about how Commissioners are recruited and vetted by the Mayor or Councilmembers. We do understand that potential Commissioners must complete an Office of Boards & Commissions Interest Application. The application is for new applicants and reappointments. Yet, the selection process for each Commissioner is unclear, so we cannot determine how extensive recruitment was based on diverse backgrounds and representation of individual arts and culture patrons, artists, educators, the business and professional community, those with professional qualifications and experience or knowledge of a particular arts and culture field, and the general public.

We acknowledge that the current Commissioners represent aspects of the diversity laid out in the Municipal Code, however we want to bring attention to the lack of transparency around the selection and appointment process. We recommend that the Commission intentionally diversify the Commissioners in a transparent process that takes into consideration those with the diversity of perspectives and experiences that will bring the Commission closer to its accountability statement committing to evaluate their role as a Commission, and pledge to change policies or procedures that contribute to systemic racism and further marginalization. Including Commissioners that are community organizers, grassroots leaders, changemakers, and thought leaders in the community are examples. To foster transparency in the appointment process, we further recommend that the Commission creates a community feedback mechanism to receive input on slate of Commissioners before they are appointed. The arts and culture community knows who is an advocate for the arts and moreover, who is implementing that advocacy through practice to create positive change in the community.

Onboarding Process

Another area our team reviewed was the onboarding process for Commissioners. The onboarding process includes a powerpoint presentation and a Rule and Regulations packet that explains Commissioner roles and responsibilities within the Commission, plus processes and protocols for internal operations--meetings, advisory panels, conflicts of interest, off-site visits, etc. The onboarding is comprehensive and includes the language from the Municipal Code. But, the onboarding does not include any DEI training or examination of the bias that can surface when holding a board position. For some Commissioners, the Commission may be their first entry into municipal board service. They are responsible for advising, advocating, and overseeing Commission processes that affect the public policy, legislation, and funding to the arts and culture community through an impartial process. To be impartial, Commissioners must know what biases they are bringing to their position of power. Therefore, we recommend that all Commissioners participate in required in-depth DEI training as part of the onboarding process and continue that training at a regular frequency (i.e. every two years).

Goodwill Visits

Within the Rules and Regulations packet, there is a section outlining Commissioner Visits to City-Funded Non-Profits. These visits are called "Goodwill Visits" and function as a way for Commissioners' to gain awareness of San Diego's arts and culture sector in context. Commissioners are tasked with visiting city-funded non-profit organizations and experiencing the programs and services produced by these organizations. The Goodwill Visits are intended to achieve four main goals:
- Enhance Commissioners' familiarization with the City-funded nonprofits that produce San Diego's arts and culture offerings;
- Provide the City-funded non-profits with face-to-face opportunities to communicate directly with Commissioners;
- Facilitate educational exchanges between Commissioners and the boards and staffs of City-funded non-profits; and
- Visit each City-funded non-profit organization once every three years

During these visits, Commissioners experience a program or service that the organization provides and then have a conversation with key leaders in the organization (e.g. Executive Director, Artistic Director, Chief Operating Officer, Board President, etc.). Vetted questions include:

- What the Commission should know about the City-funded organization today.
- How is the City-funded non-profit organization succeeding?
- How could the City-funded non-profit organization improve?

- What the City-funded non-profit organization should know about the Commission today.
- How does the City-funded non-profit organization think the Commission is succeeding?
- How does the City-funded non-profit organization think the Commission could improve?

These questions may vary in practice during Goodwill Visits, but the tone of the questions perpetuate the Commission's funding power over the organization, rather than an exploratory dialogue with the organization. Although Goodwill Visits are not framed as inspections, organizations may perceive and respond to the visits as inspections that will affect whether they receive further funding from the Commission.

It is important to point out that Goodwill Visits are only for organizations who received funding from the Commission. To help fulfill the duty and function of the Commission to advise the Mayor and City Council on equity, transparency, diversity, participation and access, Commissioners' should gain awareness of San Diego's arts and culture sector beyond city-funded organizations. Our team recommends that the Commission creates authentic points of connection between the Commissioners and the arts and culture ecosystem in San Diego. Seek out non-city funded arts and culture organizations to better understand community, small, and mid-sized organizations that tend to be overlooked in the Guidelines and Funding processes.

CONCLUSION

RISE Research & Evaluation is honored to have contributed to the important diversity, equity and inclusion efforts the San Diego Commission for Arts and Culture. The recommendations in this report represent the confluence of (a) the body of literature covering diversity, equity and inclusion work in arts and culture in the U.S., (b) our original analysis and findings from the San Diego Commission for Arts and Culture's data, (c) expertise from inside the Commission, and (d) voices of arts and culture workers across affected communities in San Diego. This moment of strength in the alignment of vision, ideology, policy, practice, and community has the potential to transform into a movement of substantial change.

In addition to the changes recommended in this report, as per the scope of work, we strongly encourage the Commission to follow-through on other efforts to ensure the sustainability and durability of systemic change toward equity. The list below reiterates these areas of recommendation.

- Create a statement of equity that is reflected in all public-facing materials
- Commit to annual equity goals that are measurable and share them with the public
- Undergo a power analysis to understand the strength and impact of decisions made by the Commission in its role as a gatekeeper
- Expand revenue for the Commission to be used for equity-focused arts and culture investments beyond TOT through cross-departmental collaborations with City agencies, such as transportation, housing, economic development, parks & libraries, and public health
- Create pathways for racially equitable representation within decision-making bodies

Improvements in equity are happening already, as evidenced by the more immediate shifts in funding guidelines, through the acknowledgement of the labor of panelists and the subsequent stipends offered, and through the public statement declaring long-term commitment by leadership at the Commission on the heels of the Black Lives Matter summer uprisings. The evolution of the Commission's journey to be in alignment with equity goals already has been a long road, particularly for individual champions on staff at the Commission who have been holding the mantle for years. Our hope is that the work we have presented here will encourage and guide the Commission in deepening its commitment to the journey.

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Equity Domain	1	2	3	4	5
Transparency. to what degree is the Commission and the City clear and transparent in expectations and decision-making	No transparency evident. No details on how decisions are made. No illumination of processes or procedures handled by Commission or City. No examples of rubrics or other decision-making tools or criteria.		Emerging degree of transparency. Some details provided on decision-making and other process and procedures, but others are kept hidden.		Excellent degree of transparency in how decisions are made, who is the decider is, and what opportunities for appeal exist. Clear illumination of processes and procedures, including criteria for decision-making. Tangible examples provided to demonstrate decision-making process.
Accountability. to whom is the Commission and the City accountable, how are they held accountable to communities and neighborhoods	No evidence of accountability to community, public, organizations, or neighborhoods. No effort or interest in accountability to any entity external to the City and the Commission.		Emerging evidence of accountability to community, public, organizations, artists or neighborhoods. Some effort shown that demonstrates accountability to others outside the City and Commission.		Excellent degree of accountability to community, public, organizations, artists and neighborhoods, with a clear demonstration of accountability to communities that have been marginalized, unheard unseen or unacknowledged by the City and Commission.

Power. what are the power dynamics and where are there imbalances	Evidence of significant power imbalance in relationships between City and non-City entities. Decision-making and other processes and procedures show strong power dynamic with little to no power shared with non-City entities. Relationship are transactional.		Emerging evidence that power imbalances are recognized, and attempts are made to equalize the imbalance.		Power balance clearly demonstrates equity by placing communities and people who have been marginalized in positions of power and authority and does not tokenize individuals. City and Commission share power equally with impacted communities and non-City entities. Relationship are transformative.
Language. is the tone and usage of language equitable and inclusive, check for usage of othering language and who is at the center.	Language has tone that is demeaning, or otherwise is exclusive, blind or biased. Language shows discrimination and deep misunderstanding of equity.		Language shows some understanding of inclusivity and has supportive tone.		Language is inclusive, decolonized, and anti-racist. Language demonstrates deep equity—including understanding cultural nuances, eliminating microagressions, is not ableist and does not discriminate. Tone is affirmative.

Accessibility. what is the degree of accessibility of organizations to the Commission	Access to the Commission and the City does not exist. Applicants and organizations are left on their own to decipher instructions. Also accessibility standards for all types of communications coming from the City and Commission are not ADA compliant.		Access to the Commission is somewhat accessible. ADA guidelines are followed.		Commission makes a clear and concerted effort to make all materials and opportunities accessible to all communities across San Diego. Priority is placed on communities that have been left out of funding opportunities in prior years and barriers to access, especially for those communities, are eliminated. Plenty of opportunities to meet with Commission staff and hear all public meetings, including on evenings and weekends. All materials and opportunities exceed standard ADA compliance.
Inclusion. how are diverse communities and perspectives included and what are the barriers to inclusion. Check for Inclusion of multiple ways of knowing, such as Indigenous wisdom, artistic ways	No inclusion of diverse perspectives. Single point of view dominates policies, procedures, decision-making and communications.		Some evidence of inclusion efforts in power structure and decision-making.		Clear demonstration of equal participation across demographics. Perspectives of diverse populations are represented in power structures and decision-making practices.

of knowing, and more.						