

Diversity  
within San Diego's  
Nonprofit Arts  
and Culture  
Sector:

A **Report** on  
the **City of San Diego**  
Commission for Arts and Culture's  
**Diversity**  
Initiative

Creating a  
Vibrant Culture,  
Vibrant City

2009

# Welcome

A component of diversity is about working with

The City of San Diego Commission for Arts and Culture has always recognized that San Diego, like all American cities, is a melting pot of ethnicities, incomes and beliefs and that everyone should be able to participate in and experience our city's wide range of cultural offerings.

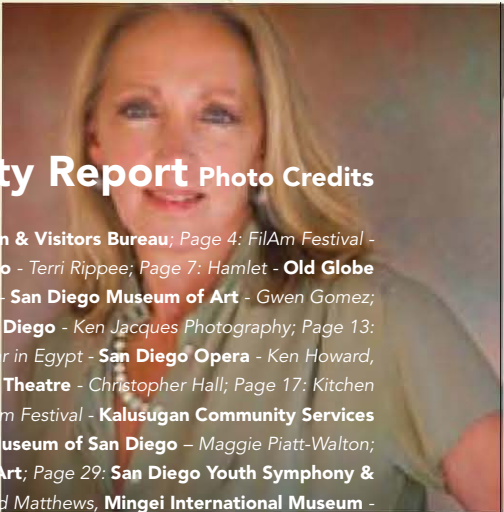
In 2003, in an effort to not only be more inclusive but more informed, the Commission instigated *The Diversity Initiative*, a multi-year, multi-organization, and multi-dimensional project to serve as a catalyst to educate, enrich, promote, strengthen and enhance the fabric of San Diego's rich and vibrant arts and cultural community.

— DAN KIRSCH, EXECUTIVE DIRECTOR

As you will read in this report, defining diversity and then achieving diversity within the various cultural organizations was not a simple task. It was, however, highly rewarding and, in subtle and unique ways that are still being revealed, will forever transform the cultural organizations that have chosen to remain committed to including diversity in their programs. Most organizations realized that in this increasingly competitive marketplace, becoming more inclusive, that is, engaging the full spectrum of the community in all aspects of an organization's culture and structure, was no longer just "the right thing to do" and good business practice. It enriched the community and ultimately the organization - artistically, philosophically and creatively. As for the Commission, *The Diversity Initiative* informs our policies and procedures and allows us to fulfill our mission.

We are a diverse community. It is our hope that by sharing this report with the community, we can again be a catalyst to empower progress....to make sure that we are all represented and touched by art and culture.

  
Victoria L. Hamilton, Executive Director



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Conners; Page 2: Balboa Park - San Diego Convention & Visitors Bureau; Page 4: FilAm Festival - Terri Rippee; Page 7: Hamlet - Old Globe; Page 8: African American Writers and Artists - Summer Family Festival; Page 9: San Diego Museum of Art - Gwen Gomez; Page 10: Fair Inc. - Andy Pollard; Page 11: The King and I - Lyric Opera San Diego - Ken Jacques Photography; Page 13: San Diego Dance Theater - Manuel Rotenberg; Page 15: Julius Caesar in Egypt - San Diego Opera - Ken Howard; Page 16: Celebrate Dance Festival - Eveoke Dance Theatre - Christopher Hall; Page 17: Kitchen - Kevin Berne; Page 18: Memorial La Jolla Playhouse - Kevin Berne; Page 21: FilAm Festival - Kalusugan Community Services - Carol Sonstein; Page 24: Maritime Museum of San Diego - Maggie Piatt-Walton; Page 25: Fine Arts Center - Page 27: Evening Encounters - San Diego Museum of Art; Page 29: San Diego Youth Symphony & Space Museum, California Ballet - Brad Matthews, Mingei International Museum - Anthony; Page 30: La Jolla Music Society - Ken Jacques; Page 31: Fall Back Festival - Gaslamp Quarter Historical Foundation - MASEN Photography; Page 32: San Diego Ballet - Elazar Havel, Nations of San Diego International Dance Festival, San Diego Natural History Museum - Elizabeth Castillo, Museum of Contemporary Art - Elizabeth Yang-Hellewell

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For further information on the City of San Diego Commission for Arts and Culture and to access the Diversity Initiative's Online visit the Commission's website at [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture).

  
Special thanks to the  
California Arts Council  
State-Local Partnership  
Program for their support in  
producing this valuable report.



The City of San Diego is  
**committed** to diversity  
and **creating** an environment  
where **differences** are valued.

It is diversity, often **expressed**  
through **arts and culture**,  
that **brings** us all together  
and we **congratulate** the  
Commission for their **hard work**  
on this **important** initiative.

— MAYOR JERRY SANDERS  
CITY OF SAN DIEGO

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# Five-Year Diversity Initiative Report

## Scope and impact of the City of San Diego Commission for Arts and Culture's (Commission) Diversity Initiative from 2003 through 2007.

### BACKGROUND

The Commission's Diversity Initiative was launched in 2003 as a multi-year, multi-dimensional project. The purpose was to encourage those arts and culture organizations in the Organizational Support Program (OSP) receiving funding through the City of San Diego's Transient Occupancy Tax (TOT) to embrace the concept of developing boards and staff that more closely reflected the demographics of San Diego. The Commission believed that by diversifying boards and staffs organizations would develop new programs and services designed to reach more diverse artists, audiences and participants.



The intended outcomes of the Diversity Initiative, therefore, were to increase the following in the funded organizations:

- **The diversity of each organization's board, staff and volunteers**
- **The extent to which diversity was adopted as a core institutional value**
- **The extent to which all of San Diego's diverse communities were being served by the funded organizations**

### LOGIC MODEL UNDERLYING THE COMMISSION'S EFFORTS:



The Commission hoped to achieve these outcomes through workshops and other forms of technical assistance designed to develop in the organization's appreciation of the artistic, organizational and economic values of diversity.

### DIVERSITY INITIATIVE ADVISORY COMMITTEE

The Commission's first action step was to educate itself about diversity. The full body of the Commission participated in two 4-hour trainings that helped them better understand what it meant to value diversity as a business practice within nonprofit organizations.

The Commission then developed a workplan and formed the Diversity Initiative Advisory Committee (Committee) comprised of Commissioners and community members representing a broad cross-section of the arts and culture community. This fifteen member advisory committee planned community engagements and workshops, and recommended implementation strategies to the Commission. Since the City contracts with over 120 nonprofit arts and culture organizations, ongoing dialogues were a critical components in the planning, implementation and evaluation of learning opportunities for both the Commission and the nonprofit organizations that would result in achieving the stated outcomes.

This Committee worked with Commission staff, representatives from the City's Organizational Effectiveness/ Diversity Program and an outside arts management consultant to provide community-based oversight. The Committee dedicated the first few months of its work to educating itself about diversity and planning the work of the Diversity Initiative. A major component of the Committee's work involved a thorough review of OSP policies, procedures and informal practices, especially as they related to diversity. The Committee also began to establish baseline data on current diversity practices, advised on the development of education and outreach activities, sponsored diversity events, and above all, served as visible champions for the effort.

### CHANGES TO THE OSP APPLICATION

The Committee examined the existing sources of data that could be used to evaluate the success of the Diversity Initiative. The OSP application contained a table wherein applicants reported demographic information about their boards, other volunteers, and staff. Collecting quantitative data that would show changes to the demographic make-up of organizations' human resources would not be difficult.

The Committee was also interested in collecting data related to practices, for example, advertising in ethnic newspapers, developing bilingual signage and implementing diverse programming, etc. The Committee also reviewed the OSP application guidelines to determine if there were areas in which an organization's specific diversity strategies could be identified.

In order to understand the changes that were implemented following this review, one needs an understanding of the two versions of the OSP application (Long Form and the Short Form). The Long Form is the basic application that contains all of the information that the Commission has identified over its twenty years of operations that is necessary to review an organization's capacity to operate effectively, to advance the Commission's goals, and to meet the city's accountability and other legal requirements. After a number of years, organizations that have demonstrated the highest levels of performance may complete an abbreviated application (the Short Form) for three years, as long as they remain in good standing, before they are required to submit a Long Form application again.





The Committee determined that while the Long Form application contained numerous opportunities to discuss diversity under criteria such as goals and objectives, programs and services, governance, etc., a separate question was needed to emphasize the importance of this area for applicants using the Short Form which omits most of these sections of the application. Subsequent to a public hearing, the Commission approved and incorporated into the Short Form application beginning with FY07 a policy statement related to the importance of diversity (Appendix B) and instructed applicants to describe all of their diversity efforts.

## ORGANIZATIONAL DEVELOPMENT

By May 2004, educating and engaging the arts and culture community, especially staff and boards, became a top priority. Organizations eager to share their diversity strategies and accomplishments partnered with the Commission to implement a number of activities designed to build awareness of the value of diversity, teach new marketing strategies, and provide opportunities for networking with colleagues and other community members.

The Commission launched its first community engagement at **Diversions Theatre**, in collaboration with the **Asian American Repertory Theatre**. Following a special performance of *M. Butterfly*, members of various arts and culture organizations participated in a forum to explore diversity from an Asian American perspective. One of the unanticipated outcomes was that many of the participants attended a performance at this 100-seat theatre in the University Heights neighborhood for the first time.

Following that event, a partnership with the **San Diego Performing Arts League** and National Arts Marketing Project resulted in a *Cross Cultural Marketing Workshop*. This workshop addressed best practices and case studies from arts organizations and representatives from culturally specific organizations.

The **Museum of Contemporary Art San Diego (MCASD)** hosted panels addressing geo-demographic and cultural participation characteristics in a workshop titled, *Latino San Diego: Challenges and Opportunities*. Four engagements occurred during the month of October including the Asian Business Association mixer at the **Japanese Friendship Garden**, *The Asian Community: Opening Doors and Expanding Opportunities* in conjunction with the San Diego Asian Film Festival; *Dialogue: Making the Business Case for Diversity* hosted by the **San Diego Repertory Theatre** and the *Emerging Leaders Workshop* co-sponsored with Americans for the Arts.


## DEVELOPING DIVERSE AUDIENCES

Responding to a need for greater participation, the next phase of the Diversity Initiative implemented a series of roundtable discussions. Nearly 200 constituents from the arts and culture community attended the first in the series hosted by the **Museum of Photographic Arts** featuring a keynote address by Ben Cameron, director of Theatre Communications Group, a service organization to the national theatre community. Mr. Cameron shared his experiences in the corporate and nonprofit sectors where leaders have successfully established diversity as a cornerstone of their organizations' core values. Mr. Cameron's presentation was also shown on Access TV.



The **Museum's mission** is, to its core, **diversity-driven**. It was, the **prompting** of the **Commission** that compelled us to take a **new look** at ourselves and **expand** our mission to **embrace** all that the Museum is and **does**.

— CHARLOTTE CAGAN  
MINGEI INTERNATIONAL MUSEUM



We are a **global** village and **have** always **believed** that a people without **knowledge** of their **culture** is like a **tree** planted without their **roots**.

— MAKEDA CHEATOM, FOUNDER AND EXECUTIVE  
DIRECTOR, WORLD BEAT CULTURAL CENTER



In the Spring of 2005, the Commission invited key staff and board members of the 20 largest budgeted OSP organizations to participate in a series of three, two-hour facilitated roundtable discussions. More than 50 participants representing 18 organizations attended the first one, *Valuing Diversity: Paths to Organizational Success* hosted by the **San Diego Museum of Art**. This discussion focused on understanding what diversity means, why the board is the best entity to set the diversity agenda, and how building an inclusive organization would have a positive impact on an organization's ability to fulfill its mission.

The second roundtable discussion, *Building Mutually Beneficial Relationships with Diverse Communities* was hosted by the **Reuben H. Fleet Science Center**. This roundtable gave participants the opportunity to hear from cultural experts addressing the idea of exploring what "relationships" look like in various communities and strategies to develop and maintain those relationships. The final roundtable in the series, *Pulling the Levers of Change: Identifying Strategic Change Opportunities for your Organization and Diversity* (May, 2005), was hosted by **The Old Globe**. This workshop encouraged arts and culture executives and board members to share their organizations' successes and challenges related to diversity and to support each others' efforts implementing in diversity strategies. The goal of these discussions was to encourage OSP leaders to examine their diversity policies and practices and to discover opportunities for change.

## ENGAGING THE COMMUNITY

In 2006, community engagements began to focus on helping neighborhood groups gain a better understanding of how they might apply for TOT funding. Many small community organizations had reported experiencing barriers to entry because they were not eligible to apply. For example, they may not have nonprofit status, or they may not have staff to devote the time it takes to complete and submit the City's application. In an effort to demonstrate to these organizations that they could still support arts and culture in their communities a forum called, *Dialogue on Partnerships and Collaborations, a Community Arts Forum* was hosted by the Southeastern Economic Development Corporation.

In the Summer 2007, the Commission presented a two-part workshop series titled *What's Working: Mission Possible*. The first workshop, hosted by the **NTC Foundation**, explored *Best Practices from a Corporate Perspective* (June, 2007) and offered arts and culture organizations the opportunity to hear how San Diego's corporations were implementing comprehensive diversity programming. The second workshop hosted by **Museum of Contemporary Art San Diego** focused on *Best Practices from an Organizational Perspective*. More than 80 participants from various organizations gathered to hear others in the field present their unique approaches in three topic areas - the Youth Voice, Developing a Comprehensive Diversity Strategy and Marketing to New Audiences/Diverse Communities.

In March, 2008, the Commission, in collaboration with **Mo'olelo Performing Arts**, presented a performance followed by a facilitated discussion of their production of *Permanent Collection*. Nearly 100 arts and culture representatives participated in this event which used the power of live theater to explore individual attitudes toward race, art and culture.

The final workshop of the five-year initiative explored diversity issues from the academic perspective. Once again, nearly 100 arts and culture representatives met in Balboa Park to participate in *The Diversity Doctor Is In – A View From Higher Education* where five educators shared their insight and critical perspectives on how diversity strategies should be evaluated.

Access Diversity

Initiative Report online at

[www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture)



We collaborated with  
**Cygnnet Theater** to bring quality,  
stimulating and exciting African-American  
theatre to **San Diego** audiences and  
introduce them to the high quality  
of African American actors and  
actresses that are here.

— ANTONIO T J JOHNSON, ASSOCIATE ARTIST  
SAN DIEGO BLACK ENSEMBLE

## INDIVIDUALS AND DIVERSITY

In an effort to serve diverse individuals as well as organizations, the Commission worked with the Alliance for California Traditional Arts (ACTA), a nonprofit organization which supports exemplary projects by California's traditional and folk artists, to present a series of workshops on How to Apply for ACTA Grants. The first was hosted by the **World Beat Center**. The Commission facilitated additional ACTA workshops at the **Mingei International Museum** and at the **Balboa Park Club**.

Over the past two years, the Commission has also endeavored to reach out to young people who are just beginning their careers in arts and culture administration. Emerging Leaders San Diego, in collaboration with Americans for the Arts, a national nonprofit arts advocacy and service organization, offered workshops, social networking and a mentoring program for dozens of San Diego's younger arts administrators. The Emerging Leaders group provided structured opportunities for young people to meet each other, share experiences and learn from more experienced arts professionals through workshops and mentorships.

## PROMISING PRACTICES

In 2006, the Commission released **Report on Best Practices** highlighting the strategies arts and culture organizations were beginning to implement and the planning that was taking place to make their institutions more inclusive and reflective of all of San Diego's populations. The report identified several examples of organizations actively introducing changes that would lead to qualitative and quantitative progress in their long term strategic planning. (See Chapter 3 - Best Practices Report)



# Evaluation

The outcomes that the Commission was working to achieve through the Diversity Initiative were **1)** an increase in the diversity of each organization’s board, staff and volunteers; **2)** an increase in the extent to which diversity had been adopted as a core institutional value; and **3)** an increase in the extent to which all of San Diego’s diverse communities were being served by the organizations funded by the City.

Evaluation of the Diversity Initiative has been ongoing and has posed some interesting challenges. Collecting data related to Outcomes 1 and 2 has been relatively easy because those elements are reported in OSP applications. It has been more challenging to track data related to Outcome 3 because most organizations do not have a mechanism in place to ask their audiences to report their race or other characteristics.

### OUTCOME 1: DIVERSITY OF BOARD, VOLUNTEERS AND STAFF

Part of the OSP application is a demographic table which requires applicants to report the following diversity variables: male, female, African American, Asian, Caucasian, Latino, Filipino, Native American, and people with disabilities.

For each of these variables, applicants are required to report their numbers across the following categories: executive/administrative staff, clerical staff, technical staff, artistic personnel, other staff, board members, and other volunteers.

An analysis by category shows that there is very little change among these categories across the measured diversity variables. For the purposes of this report, board membership will be used as the proxy variable for this outcome.

Table 1 shows what percentage of all board members from all of the funded organizations belongs to each of the diversity variables in the baseline year of 2002 and the comparison year of 2007. The final column shows the growth for each group over those 5 years. Using African American board members as an example, in 2002, the percentage of all board members across all the funded organizations (90 in 2002) was 4.04%. By 2007 (when there were 83 funded organizations), that percentage grew to 5.99%. That means that as a percentage of all board members, African American participation grew by more than 48% from 2002 to 2007. This number seems large, but keep in mind, a small change in a small number can produce a large percentage change. The percentage change from 4 to 8, for example, is 100%.



During the process there was a **hunger** by the participants to gain insight for **themselves** and their organizations. In the end the understanding of **diversity** in everyday life became part of the **creative** process.

— LEWIS KLEIN, UBS FINANCIAL SERVICES, CHAIR DIVERSITY INITIATIVE ADVISORY COMMITTEE, COMMISSION FOR ARTS AND CULTURE

The reason for the disproportionate decline in Asian board members is the loss of a Filipino dance group from the funded pool of organizations. Once again, when numbers are small to begin with, any change results in a large percentage change.

While, the percentage of board members identified as White has declined from 79.18% to 74.49% over five years, that number remains high in comparison to the percentage of White persons in San Diego County as reported by the U.S. Census Bureau at 51.4%. It should be noted, however, that there may exist an anomaly in the data collection process that causes this difference to be exaggerated. The U.S. Census Bureau identifies five races: African American, White, Asian, Native Hawaiian and Other Pacific Islander and Native American. However, the census also tracks the number of people identifying themselves as Hispanic or Latino (defined as a person of Cuban, Mexican, Puerto Rican, South or Central America or other Spanish speaking culture or origin, regardless of race). It is, therefore, possible for a person to report himself/herself (for example) as White and Hispanic/Latino or African American and Hispanic/Latino. While the census

TABLE 1: BOARD DIVERSITY 2002-2007

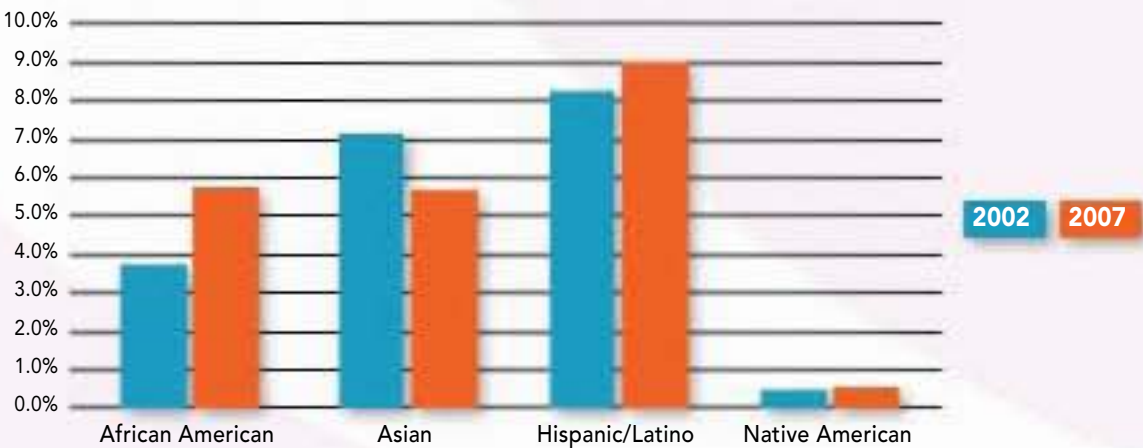
Diversity Variable	2002	2007	% Change (GROWTH)
African American	4.04%	5.99%	48.17%
Asian	7.48%	6.00%	-19.87%
White	79.18%	74.49%	-5.92%
Hispanic/Latino	8.62%	9.31%	8.01%
Native American	0.61%	0.65%	6.52%
Total	100%	100%	
Persons with Disabilities (any race)	0.92%	1.21%	32.19%
Female ( any race )	47.44%	47.61%	0.35%
Male ( any race )	52.56%	52.39%	-0.32%



reports the percentage of White people in San Diego County as 79.6%, the percentage of White people not Hispanic is 51.4%. For the purposes of analysis in this report, in order to minimize the possibility of counting individuals more than once, the variable Hispanic/Latino is added to the list of five previously identified.

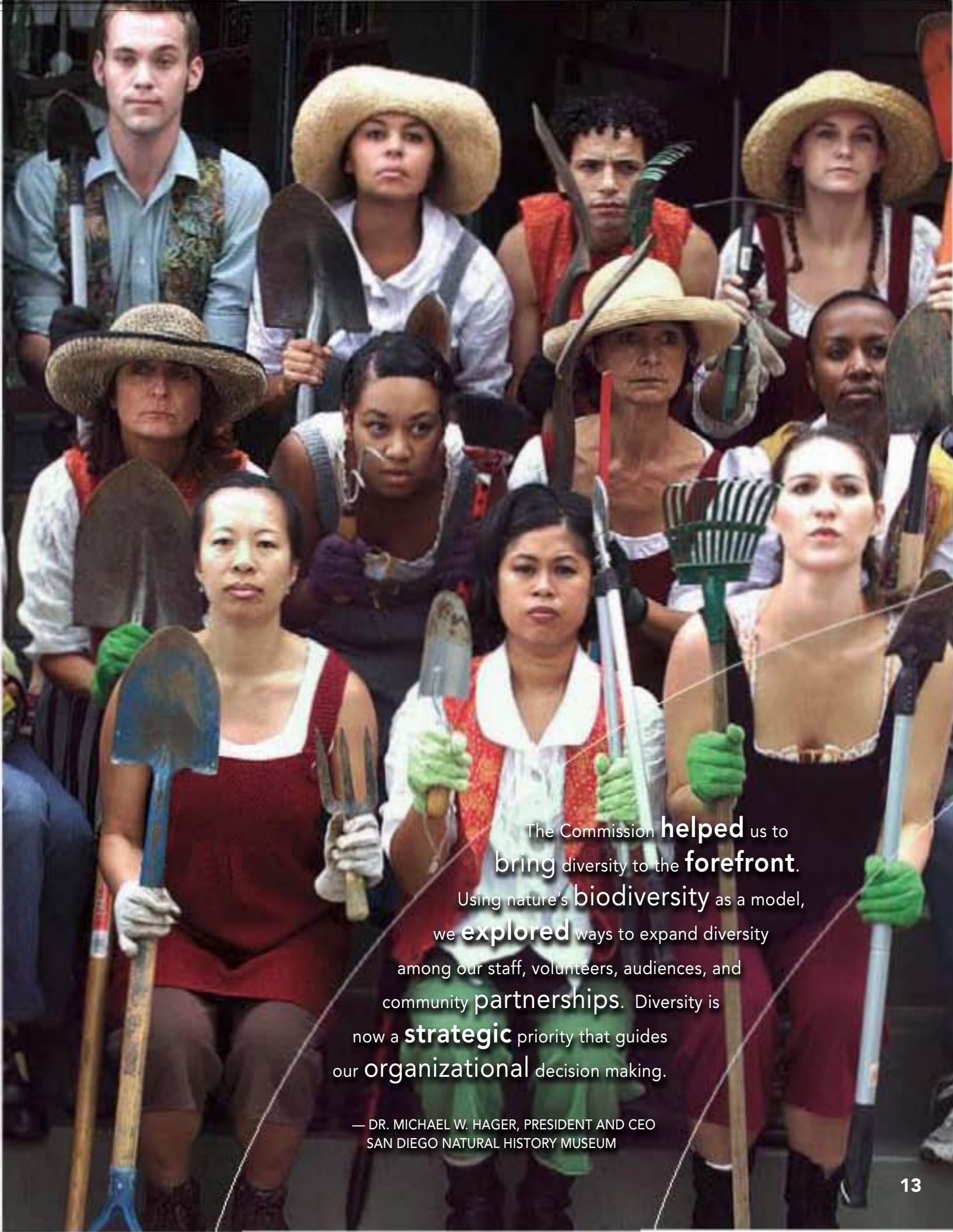
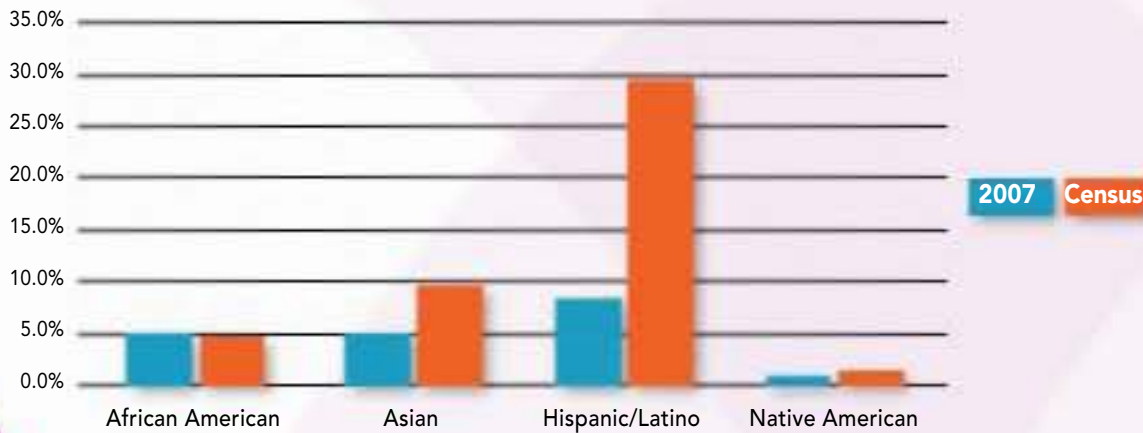
Since the percentage of Whites remains so high, graphic depictions of all other groups look small in comparison. The following charts, therefore, show the rates of growth for four of the five racial groups excluding Whites. Data for Hawaiian/Pacific Islander was not collected. Filipinos are counted as Asians.

Chart 1: Growth of Selected Racial Groups Among Boards of Directors 2002-2007



Since a benchmark of the Diversity Initiative was to have board diversity closely approximate the diversity of the San Diego region, the following chart compares the data presented in Chart 1 with US Census Bureau statistics for 2007. While progress has been achieved over the research period, **more work needs to be done if the arts and culture human resources of the area are going to better approximate the overall demographic composition of the area.**

Chart 2: Racial Composition of Board of Directors in 2007 Compared with Census Data



The Commission **helped** us to bring diversity to the **forefront**. Using nature's **biodiversity** as a model, we **explored** ways to expand diversity among our staff, volunteers, audiences, and community **partnerships**. Diversity is now a **strategic** priority that guides our **organizational** decision making.

— DR. MICHAEL W. HAGER, PRESIDENT AND CEO  
SAN DIEGO NATURAL HISTORY MUSEUM



**OUTCOME 2: EXTENT TO WHICH DIVERSITY WAS ADOPTED AS A CORE INSTITUTIONAL VALUE**

This outcome was evaluated by analyzing responses to various narrative sections of the application, including mission statement, goals and objectives, governance, and programs and services. The questions in these sections were designed to elicit both detailed descriptions of ongoing diversity strategies and a sense of the extent to which diversity had become institutionalized as a core value.

A review of data from the baseline year revealed that 55% of organizations identified action steps specifically designed to promote diversity.

Beginning with the FY10 application and contracting processes, all organizations receiving funds through the Commission must identify at least one goal with a measurable objective related to diversification of board, staff and or volunteers and/or serving new audiences.

**OUTCOME 3: PROVIDING PROGRAMS AND SERVICES TO ALL OF SAN DIEGO'S DIVERSE COMMUNITIES**

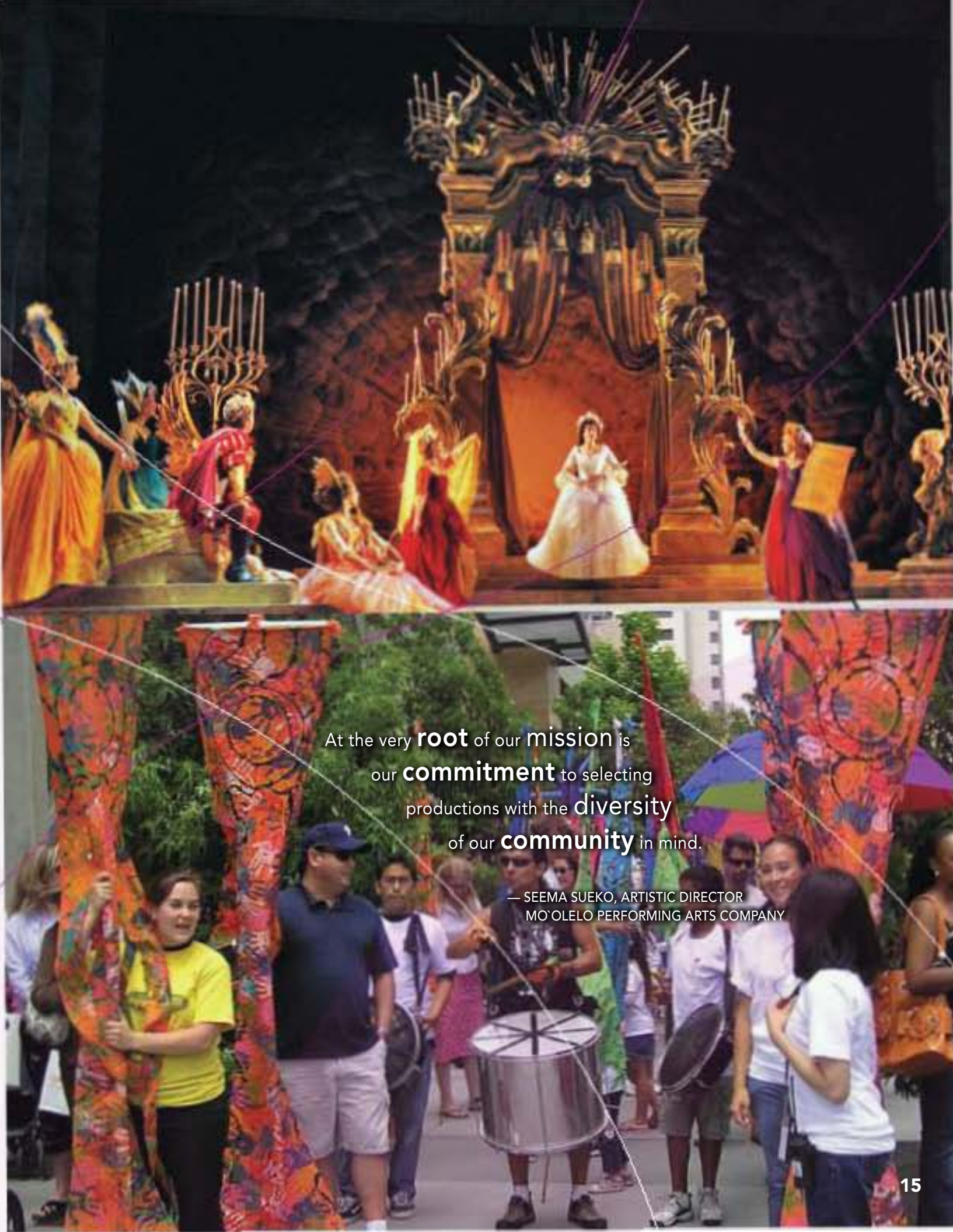
Since the Commission relies on the organizations it funds to collect and provide the data it uses to monitor and evaluate its progress, developing an evaluation protocol for this outcome has proven to be a challenge. Two factors make it very difficult for organizations to collect demographic data on the people they serve. First, organizations frequently do not know how to contact the people they serve after-the-event in order to send them a demographic questionnaire. The nature of their business is such that tickets may be sold or given away for free in a multitude of settings allowing the identity and contact information of patrons to remain unknown to the organizations. Second, when contact information for a patron is known, arts and culture organizations typically do not invest in research that would enable them to ensure random samples.

**CONCLUSION**

The Commission congratulates and thanks all of the organizations that have worked diligently over the course of the Diversity Initiative to ensure that all San Diegans have access to quality arts and culture programs and services. The Commission believes that these diversity practices have become more institutionalized into the policies and practices of the funded groups. Through this work, we hope to help ensure that the widest spectrum of arts and culture expression is accessible to all.

Our mission is to **celebrate**  
the **voices** of our **region** – a region  
**where** people come from **greatly** varied  
economic, **ethnic** and cultural backgrounds.  
If **we** are going to be **true** to our mission,  
**diversity** has to be at our **core**.

— SAM WOODHOUSE, ARTISTIC DIRECTOR  
SAN DIEGO REPERTORY THEATER



At the very **root** of our mission is  
our **commitment** to selecting  
productions with the **diversity**  
of our **community** in mind.

— SEEMA SUEKO, ARTISTIC DIRECTOR  
MO'OLELO PERFORMING ARTS COMPANY



# Diversity Initiative Best Practices Report 2006

This report captures and highlights the best diversity practices of the 83 applicants to the City of San Diego Commission for Arts and Culture's (Commission) FY2007 Organizational Support Program (OSP). As part of a multi-year, multi-dimensional Diversity Initiative launched by the Commission in 2003, the agency challenged applicants to the OSP to make diversity an organization-wide priority and to share in their proposals the strategies – planned and implemented - that will make their institutions more inclusive and reflective of all of San Diego's populations.

The Commission then charged a special application review panel of staff and community advisors to read the proposals and to glean from it practices which are noteworthy and capable of replication by other organizations seeking to move their diversity agenda forward. The practices compiled in this report do not purport to be exhaustive of all that is being done – but certainly, what was shared within the confines and page limitations of the OSP application.

For ease of use, this report is organized into the following topic areas:

- 1. Leadership
- 2. Programming
- 3. Community Outreach and Engagement
- 4. Tracking and Measuring
- 5. Diversity for Ethnically Specific Organizations
- 6. Next Steps



The Commission hopes that within these pages you find ideas that affirm the good work your organization is already doing and new approaches which will further your diversity efforts. We applaud every organization that has made a commitment to inclusion and look forward to working with everyone as we continue our learning process.

The **Commission's** Diversity Initiative gave our organization the **impetus** to **branch out** to underserved areas and **offer** our program at **more** sites.

— DONNA ICENHOWER, EXECUTIVE DIRECTOR  
SAN DIEGO CHILDREN'S CHOIR

Partner and collaborate  
creatively to reach  
new audiences



## 1. LEADERSHIP

According to *Building Board Diversity*, published by the National Center for Nonprofit Boards, addressing diversity is a process, not a project. For the leadership of nonprofit arts and culture organizations – the board and senior staff - making a commitment to change, building awareness of the issues and establishing a long-term holistic approach are the first steps toward valuing diversity in the ongoing process of organizational change.

In reviewing the OSP applications, the panel noted several cases where organizations didn't dive blindly into the diversity pool, but took thoughtful time to plan and educate themselves about the issues through special meetings, workshops, training programs and internal assessments. Others solicited the help of outside consultants or community members for advice. The best efforts were incorporated into the organization's long-term planning efforts.

### Planning and Training

- One organization devoted one year to assess the skills required for membership on the board so that diversifying the membership became part of a larger strategic planning effort. As a result of the assessment, the organization contracted a consulting firm to assist with board recruitment and retention activities.
- Other organizations have embarked on formal diversity planning efforts that include measurable objectives and timelines for the completion of tasks. Diversity is a standing item on the agenda of each board meeting with a report on the achievement of diversity goals and initiatives.
- Another organization invested in staff training specifically focusing on diversity.
- Several organizations have given staff time off with pay to participate in the Commission's Diversity Initiative activities, such as the Emerging Leaders of Arts and Culture program and a three-session board and staff training program for large budget organizations.

The panel also noted that organizations that were working to become more diverse looked to their policies and procedures for opportunities to strengthen their commitment.

### Policies and Procedures

One organization waives its annual giving requirement for members who they recognize fulfill a specific diversity need. They instead put a tangible value on the contributions these members make in helping the organization connect with new communities.

- To attract more diverse board members, one organization established a practice of soliciting underwriting to help individuals join the board who might otherwise be unable to meet the full financial commitment of membership.
- Some organizations integrated thoughtful diversity language directly into their missions. These statements put their funders, audiences, artists and other supporters on notice that diversity is an important organizational core value.
- By establishing an "open door" policy, one director has helped create an atmosphere which communicates a message that diverse opinions and views are valued.



### Community Advisory Groups

Several organizations have initiated community advisory groups as a strategy to extend the leadership from the confines of the boardroom out into the community. Community advisory groups serve several functions: They provide insight into a community's values helping organizations be more responsive; they create ambassadors for the organization in the community; and, they influence new directions in programming. Finally, they can be a source for new board members or staff who may substantially expand an organization's resources.

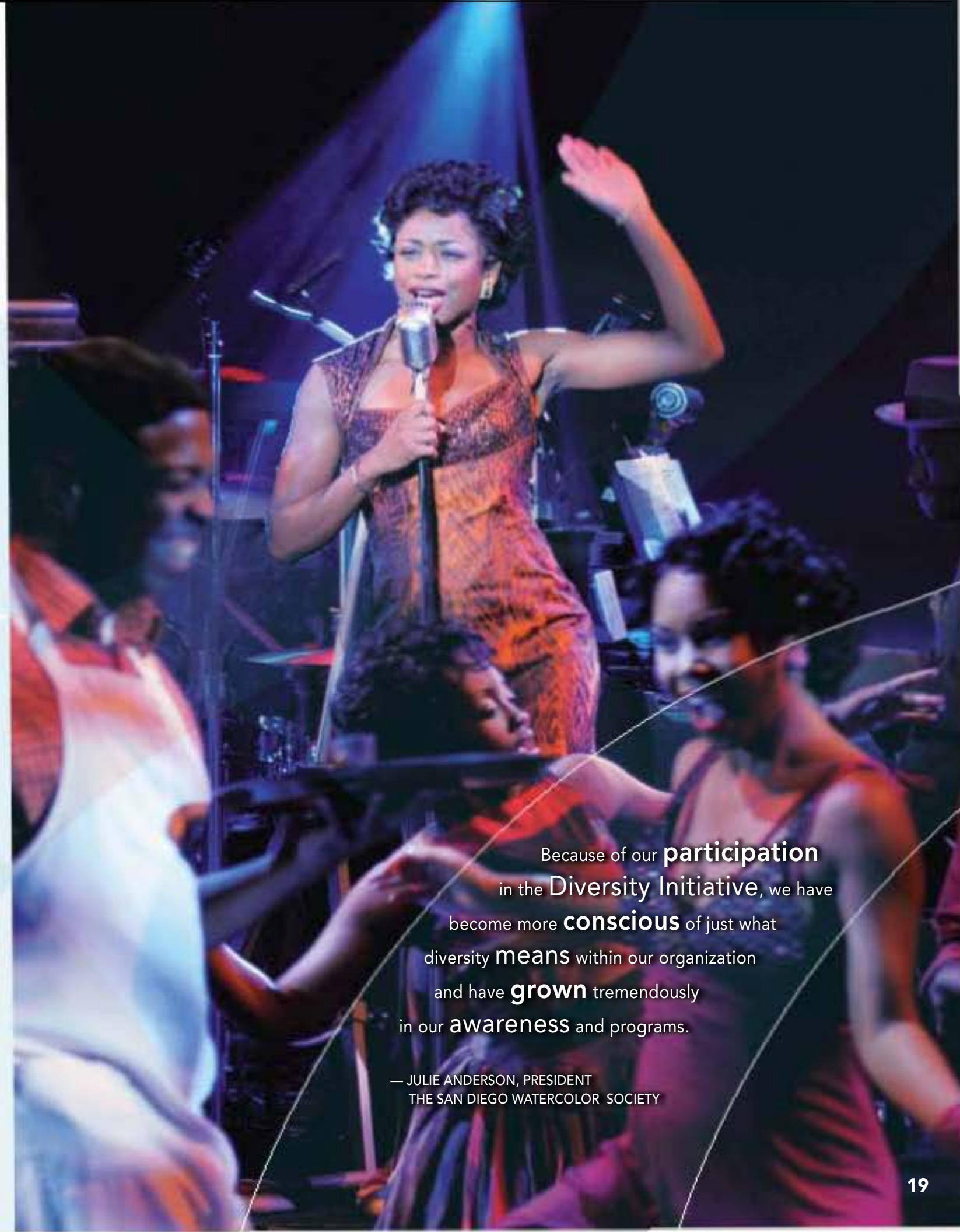
- One organization implemented a Latino Leadership Advisory Council, comprised of business and community leaders, to assist in planning for and promoting increased participation from the region's Latino community.
- A theater organization increased its audiences and season ticket sales by cultivating a 20-year partnership with the African American community through its African American Advisory Council. This group co-sponsors an annual arts and culture festival and helps to promote productions that have particular appeal to the African American community.

## 2. PROGRAMMING

Programming, in the theaters, exhibit halls and galleries, dance studios or other spaces, such as schools, community centers or parks, is an area in which many OSP applicants excelled in terms of diversity. Some organizations began by making an institutional commitment to represent the diversity of San Diego's populations in the artistic programming produced or presented in its venues. Many are developing creative ways to produce and present programming that has an awareness of or specifically targets people of backgrounds different from their mainstream audience. Others are including diversity as a topic of discussion in their education and outreach programming – putting the issue center stage.

Some diversity activities are happening as a result of cross-disciplinary collaborations between organizations while others are being produced in partnership with community groups. In most cases, the strategy driving the programming is audience development – to offer high quality exhibits, theatrical productions, and concerts that break down barriers to participation, such as location, affordability, accessibility, language, education, age, gender, religion etc. The examples are many, but here are a few that are worth noting:

- One organization, believing strongly that artistic excellence can be found in all segments of the community, intentionally seeks artists for its programs with diverse backgrounds and points of view.
- A dance group presented work along the local trolley line, reaching people who use public transportation and may not otherwise experience a dance performance.
- Another organization also took their programming to the streets by partnering with local businesses to mount an exhibition of work by refugees and immigrants in shops and business windows on a major thoroughfare.
- Organizations offered a variety of strategies to make participation more affordable, such as volunteer work opportunities in exchange for tickets, "pay-what-you-can" admissions, scholarships and the establishment of special funds to underwrite transportation to events.
  - Several organizations provide educational materials in Spanish, Tagalog or Vietnamese, while others provide sign-language interpretation or literature in Braille.
  - A unique music-training program combines instruction in African drumming with western classical percussion. Students receive group instruction and performance opportunities in both traditions, thus cultivating a synergy of cross-cultural interests and artistic abilities.



Because of our **participation**  
in the **Diversity Initiative**, we have  
become more **conscious** of just what  
diversity **means** within our organization  
and have **grown** tremendously  
in our **awareness** and programs.

— JULIE ANDERSON, PRESIDENT  
THE SAN DIEGO WATERCOLOR SOCIETY



- An organization that focuses on Christian liturgical music collaborated with a Jewish organization to present a broader program of sacred music.
- A collaborative project with the San Diego Library explored the role of religion in the life journeys of immigrants now living in San Diego.
- Some organizations are turning their attention to Gen X and Y audiences by utilizing contemporary cultural forms, such as video games, hip-hop, after-hours clubs, to create programming that will get them in the door. One such organization made the strategic decision to collaborate with Comic-Con to present a performance that attracted a large number of young patrons.
- One organization engaged youth in peer-to-peer discussions about sensitive socio-political topics, especially those concerning race and ethnicity. Presented as part of an exhibit exploring the evolution of race in America, the project provided a forum for young people to discuss how their peers both struggle and succeed in racially charged situations and circumstances.

### 3. COMMUNITY OUTREACH AND ENGAGEMENT

Once barriers to participation are removed, the panel noted that some organizations are intentionally implementing strategies designed to reach and communicate more effectively with different audiences - from publicity and promotional activities to efforts to engage families or to interact with participants in the neighborhoods where they live, work and play.

#### Publicity and Promotions

- Because Spanish language media is essential to disseminating arts and culture information in this border region, many organizations are now advertising on Spanish television, radio and in newspapers.
- Some organizations get the word out by translating their promotional materials into several languages that also include the growing immigrant and refugee communities.
- Independent and non-traditional information outlets are being increasingly used to reach broader audiences, such as internet radio and pod casting. One organization established its own online station to reach a broader audience.
- Other organizations are showing up at street fairs where interaction with the community is immediate. Community members can experience and learn about an organization in an environment that is familiar and accessible.

#### Family Engagement

To better meet the needs of diverse communities, organizations combine their outreach, programming and educational efforts with other activities important to families.

- One organization brought its programming to a health fair, which many families were known to attend. A link between the arts and the health of a community was demonstrated.
- Another organization used young people as co-collaborators and curators for an exhibition that highlighted the families and history of their neighborhood.
- Two organizations offered all students participating in after school workshops family passes to attend performances, acknowledging the importance of family involvement and extending the learning beyond the student to siblings, parents and grandparents.



We **actively** support the Commission's challenge to make **diversity**, in all its dimensions, a core **institutional** value. The **Southeastern San Diego Residency Project** is designed to establish this theatre as a **vital** cultural **resource** for this diverse, **multicultural** community.

— LOU SPISTO, EXECUTIVE PRODUCER  
THE OLD GLOBE THEATRE

#### Community Involvement

- Some organizations have chosen to utilize community members as collaborating partners in creating new works, doing research, or collecting data.
- One classical dance organization used young people to choreograph a new work.
- Another organization used volunteers to collect data for an important catalogue of the natural world.
- In yet another, community members took artifacts from an organization's collection and used them to create an exhibition.
- One organization partnered with a social service agency to launch a new library-based digital storytelling project for local residents to help an ethnically specific population maintain community identity in an area of historical significance.

#### Cross-border collaborations

Many organizations are now working on cross-border collaborations as a form of community outreach and a means for increasing diversity. Partnerships with Mexican political and cultural groups can greatly expand the audiences for San Diego arts and culture institutions, on both sides of the border.

- One organization in partnership with the Centro Cultural de Tijuana implemented a new bi-national program featuring Mexican and American students playing to both Tijuana and greater San Diego audiences.
- Another organization presented a major international exhibition focusing on the development of new works presented throughout the San Diego and Tijuana region. Through this process, Tijuana residents experience the work of San Diego arts organizations, while artisans from Tijuana influence how San Diegans think about art, architecture, planning, and the environment.
- Organizations whose programming involves work with cross border artists are structuring their hiring process to accommodate international work visas/work permits and requisite tax regulations.



### Inter-organizational Cooperation

Some organizations looked to each other for assistance in moving their diversity agenda forward. Working in cross-disciplinary capacities or with like organizations that have in-roads with audiences of a different demographic have yielded results they could never have achieved alone.

- The executive director of a large-budget, mainstream institution volunteered to facilitate the board retreat of a small-budget organization serving Gay, Lesbian, Bi-Sexual and Transgender communities. The relationship being built between the two institutions has the capacity to result in dynamic programming that could bring disparate communities together.
- Another institution offers small budget organizations free or reduced rental of performance and rehearsal space.
- One organization implemented a Community Partners Initiative that allows participants to cross-promote their programs in each other's newsletters and websites.
- Other organizations call upon one another's resources by sharing office space and part-time administrative staff.
- One organization with a mission to serve the GLBT community shares its performance space with other small companies. By thinking creatively, both organizations benefit from broader exposure to new audiences as well as cost savings.

### 4. TRACKING AND MEASURING

Some organizations aren't stopping with the implementation of activities to increase diversity; they are putting systems in place to track and measure how well their strategies are working. Some organizations have taken the audience survey to a new level. In addition to tracking demographic data, surveys are being used to gather input from audiences regarding programming preferences. Overall, however, the evaluation of diversity activities is an area where nearly every organization could improve.

### 5. DIVERSITY FOR ETHNICALLY SPECIFIC ORGANIZATIONS

On the surface, ethnically specific arts and culture organizations may seem to face the greatest challenge to become more inclusive because of the diversity that already appears to exist within their organization. In fact, the need for diversity within organizations whose programs are specific to a certain culture, ethnicity or gender is no different from mainstream organizations that have a broader focus. Every group can benefit from the ideas, approaches and outlooks of people who are different.

- Some ethnically specific organizations are realizing that diversity might mean recruiting members to the board who not only do not share the same ethnicity but are of different ages, genders, professional backgrounds, or live in other areas of the city.
  - One organization that focused on Japanese garden culture offers programs in Spanish, Tagalog as well as Japanese.
  - A Philippine dance company regularly participates in the Martin Luther King, Jr. parade celebrating African American heritage and offers workshops at the Malcolm X Library located in a multi-cultural neighborhood.
  - A Latino cultural organization has representation on the board of Native Americans, African Americans, Whites, Latinos, Gays and Lesbians.



**Achieving** diversity is an ongoing, everyday effort. You have to **think** about it all the time.

— CHRISTOPHER ASHLEY, ARTISTIC DIRECTOR  
LA JOLLA PLAYHOUSE

- A cultural center focusing on the people of African descent has strong collaborations with cultural institutions in Tijuana and regularly hosts programs on both sides of the border.
- A Jewish cultural center collaborated with an African American church in the presentation of a Jewish gospel singer.

### 6. DIVERSITY CHECKLIST

Following are a few questions organizations may wish to consider as they work to become more diverse:

- When you think of diversity, are you considering it in its broadest context, inclusive of gender, age, socio-economic background, religious or political persuasion, sexual orientation, geography, as well as ethnicity?
- If you are the director of a nonprofit arts and culture organization, have you developed and expressed your own commitment to diversity?
- Has your organization developed a long term, integrated approach to diversity?
- Have you considered the assets and markets that diverse communities could bring to your organization?
- Are you working to recruit and retain a staff that represents and can effectively communicate with the audiences you want to reach?
- Have you investigated the cultural nuances of your programs and services?
- Have you assessed existing resources for developing inclusive leadership in your organization, including volunteers and clients?
- Does the structure of your organization's board of directors lend itself to developing inclusiveness?



# Diversity Best Practices from an Organizational Perspective

On July 23, 2007, the Diversity Initiative Advisory Committee convened a workshop titled, *Best Practices from the Organizational Perspective* at the Museum of Contemporary Art San Diego. More than 80 representatives from various arts and culture organizations gathered to present and discuss case studies in the following areas:

- The Youth Voice
- Developing A Comprehensive Diversity Strategy
- Marketing To New Audiences/Diverse Communities.

The following represents a summary of those presentations and discussions.

## THE YOUTH VOICE

### La Jolla Playhouse and Student Advisory Boards

Steve McCormick, Director of Education and Outreach at the La Jolla Playhouse (LJP), shared information regarding the structure of their Student Advisory Board and how it works to promote a youth voice and influence programmatic decisions. He was joined by Clotel Horn, Student Advisory Board President. Student board members meet once a month and serve on various committees of interest including finance, newsletter, special events, community outreach and membership recruitment. *The Pelican*, LJP's bi-annual newsletter, is distributed to friends and classmates. The finance committee oversees a budget provided by LJP and augments it with fundraisers and special events. In an effort to plan programming within this demographic, administrative staff from LJP's education and outreach department meet with the student board to discuss what is of interest to San Diego teens. Youth buy-in is strengthened by allowing the young board members to commit to specified hours of volunteer service rather than provide financial support. The student board also hosts events for each Playhouse production and sells student tickets to their peers. LJP strives to structure these youth programs in such a way as to make them an effective tool in teaching young people the importance of supporting nonprofit entities and as an introduction to civic responsibility.

### Museum of Contemporary Art San Diego and Technology

Gabrielle Bridgeford, Education Curator for the Museum of Contemporary Art San Diego (MCASD), referred to the MCASD's broad spectrum of providing in-school programs, targeting families and producing special events. Through print and



online ads, distributed postcards, and outdoor billboards, their newest initiative encourages young people to visit a special interactive website. To promote this program to its target demographic, MCASD teamed up with a local public relations agency to design a creative marketing campaign. This humorous and interactive website is designed to engage the 25 year old and under crowd. The youth initiative was sponsored by Qualcomm, and was launched to coincide with the opening of the expanded downtown location. Both the La Jolla and downtown locations are now free to anyone 25 years of age and under. The MCASD cited the success of its "Thursday Night Thing" (TNT) program as a result of their partnership with local print and electronic media. TNT incorporates a diverse menu of artist talks, performances, outdoor bands and other programs of interest to the 18 to 30 year old demographic. Finally, MCASD will launch their first cell phone/ipod audio tour in conjunction with an upcoming exhibit and conduct "Streaming Dialogues" designed to engage high school students in teen-led and produced artist interviews.

## Breakout Group Strategies

- Find ways to use new technologies such as Facebook and My Space as marketing tools or creative outlets that connect youth to arts and culture organizations.
- Increase partnerships with ArtsBusXpress. This unique local initiative, which provides low cost transportation to arts and culture venues, is designed to expand the role of the arts in educating San Diego school children. Lack of field trip transportation often prevents access to arts-rich learning at venues in the greater community. ArtsBusXpress enables teachers to apply on line for transportation grants to give their students a life-changing introduction to arts and culture programming.
- Meet the challenge of continued recruitment as young people transition to higher education.
- Develop a relationship between the traditional board and the student board.
- Build a culturally diverse youth movement through combined efforts of organizations such as hosting combined events for youth representatives from more than one organization.
- Cultivate young board members.
- Engage parents in teaching and participating in youth programs.
- Involve youth participants in the development and implementation of programs. Providing social opportunities and marketing strategies that cultivate a sense of discovery.

## DEVELOPING A COMPREHENSIVE DIVERSITY STRATEGY

### The Mingei International Museum

Charlotte Cagan, Director of Marketing and Planning at the **Mingei International Museum** shared with the group that though the Museum's mission is diversity-driven they found that they were not, in some fundamental ways, a diversity-oriented institution – especially with regard to their audience. With that realization emerged the Mingei's decision to develop their own "Diversity Initiative" outlined with specific goals and objectives in their five-year strategic plan. Subsequently, they secured an internship through SDSU's Entrepreneurial Management Center to develop a comprehensive set of recommendations produced in a fifty-seven page report. It was noted that "apart from the specific recommendations, the most compelling aspect of the diversity report is that it challenged the Museum to adopt a new perspective





– create a new viewpoint and a new lens through which we can view all aspects of the Museum.” Specific strategies to meet the Mingei’s diversity efforts include:

- Ensuring the Museum’s public programs appeal to a broad and diverse audience.
- Exploring additional ways to communicate the Museum’s mission, collections and programs in multi-lingual formats.
- Developing an outreach initiative to the region’s culturally diverse college and university students.
- Reinvigorating the Museum’s Community Advisory Council and ensuring it represents diverse constituencies.
- Developing a culturally diverse staff.
- Ensuring the Museum’s outreach efforts result in tangible benefits to diverse groups and the community as a whole.

### Museum of Photographic Arts

Valerie Stallings, Board Vice President at the **Museum of Photographic Arts**, discussed bringing together members of diverse groups to “Breakfast at MoPA.” The breakfast discussions focus on what to do to get boards to better reflect the face of San Diego. An effective approach to stimulating greater community response might be education about the organization’s relevance to the community at large through repeated exposure to its mission and programs. It was suggested that taking an inventory of diverse populations in a school and developing a library of cultural differences and customs could be critical in determining best methods in how to approach different communities.

### Improving Board Diversity Breakout Group Strategies

- Recognize that the contributions of board members who are able to provide direct access to diverse communities are equally as vital as the support of board members who make financial contributions.
- Foster a better return on family passes distributed to students during field trips.
- Recognize San Diego exists in a bi-national region.
- Demystify the existence and functions of boards to communities.

## MARKETING TO NEW AUDIENCES/DIVERSE COMMUNITIES

### Mo’olelo Performing Arts

Seema Sueko, Founder and Artistic Director of **Mo’olelo Performing Arts Company**, shared with participants the variety of diverse communities they serve as a presenter of socially conscious plays and arts education programs. Their process of marketing to diverse communities includes determining what specific issues and themes may resonate with various audiences, research on where to locate these interest groups, and holding one-on-one meetings with leadership from organizations, associations and affinity groups. Follow-up and continuing to develop a partnership has sometimes yielded greater participation in future board membership and volunteerism.

### Cygnnet Theatre

Sean Murray, Artistic Director of **Cygnnet Theatre**, discussed their approach to diversifying their audiences and increasing awareness of their work to a larger segment of the community through collaboration with the San Diego Black Ensemble Theatre.



**Diversity** begins with inclusion.  
This means **thinking** beyond your  
core **audience**. Diversity is no  
longer a pleasant **notion**...  
it’s **essential** to good business.

— JUNG-HO PAK, ARTISTIC DIRECTOR AND CONDUCTOR  
ORCHESTRA NOVA SAN DIEGO

The collaboration produced a year-long reading series based on the cycle of plays written by acclaimed African American playwright August Wilson. The success of this collaboration strengthened the relationship between the two companies and produced additional funding to continue the series into a second year. It also served as a catalyst for bringing together several small theatre companies with an African American focus to explore the opportunities in sharing artistic and marketing resources. The year long commitment and collaboration assisted Cygnnet in increasing their outreach efforts by also presenting the series at community centers, schools and churches, the result of which was an increasingly diversified audience. Relevant to their success was the importance of being adaptable, developing small and attainable goals that would ultimately lead to their larger goals and building long term relationships with diverse communities.

### Marketing Breakout Group Strategies

- Develop on-going programming and collaborations as opposed to one time events.
- Collaborate with similar budget sized organizations to increase resources.
- Find and collaborate with artists from target communities.
- Build credibility – move relationships beyond “traditional market” concept.
- Explore new media methods available online.
- Intensify contact with students on field trips to increase return visits.
- Retain and ensure meaningful connections by maintaining consistent, visible presence beyond the specific project.
- Follow-up by e-mail, thank you cards and remembering special days important to specific communities.
- Participate at community street fairs and festivals.
- Share mailing lists.
- Partner by content, not just by type of organization – For example, a theatre could partner with a refugee assistance organization.



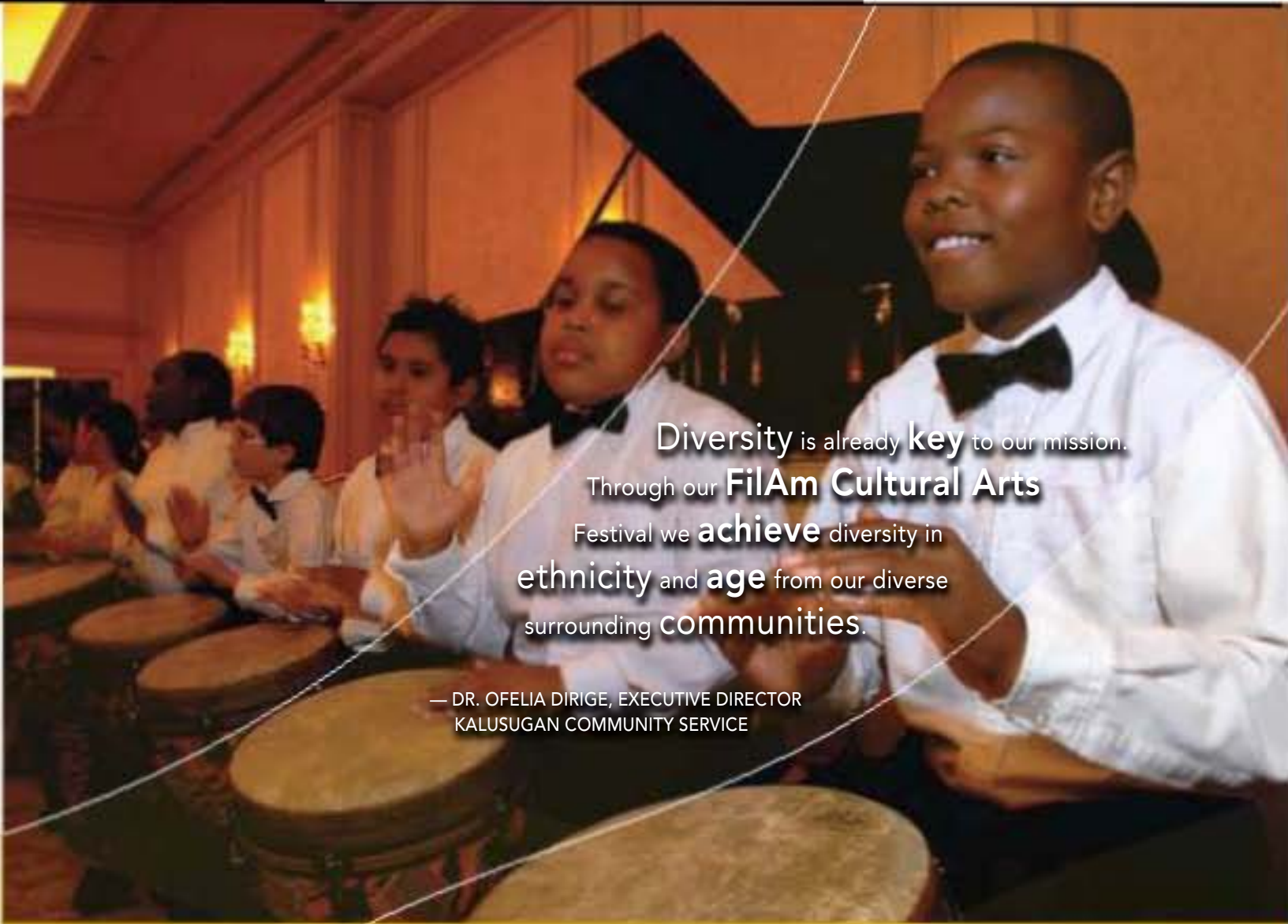
# Recommendations

On May 29, 2008, a public hearing was convened to provide an opportunity for organizations receiving funds through the Commission and other stakeholders to offer comments on the issues identified in this report. Following the public hearing, the Commission's Diversity Initiative Advisory Committee met to review the report and to consider the public comments. The Diversity Advisory Committee made recommendations to the Commission's Executive Committee. At its July 10, 2008 meeting, the Executive Committee reviewed the Diversity Advisory Committee's recommendations as well as additional public comments submitted electronically. The following recommendations were then forwarded to and approved by the full Commission on July 18, 2008.

1. The Commission should continue to maintain a leadership role in promoting diversity as a good business strategy and as a public service imperative.
2. The Commission should include a consideration of establishing a Diversity Committee as a regular ongoing sub-committee when it next evaluates its sub-committee structure.
3. Commission staff is encouraged to continue offering diversity-related technical assistance as part of a strategy to provide comprehensive technical assistance to the nonprofit arts and culture sector.
4. Commission staff is encouraged to survey folk and traditional artists living in the region in order to determine their needs.
5. Commission staff is encouraged to maintain the mentorship program for emerging leaders for at least one more year.
6. Commission staff is encouraged to regularly update its website with diversity-related resources that will be of value to the nonprofit arts and culture sector.
7. The Commission should not require a diversity component within the mission statement of applicant organizations.

The **Commission's** Diversity Initiative has been instrumental in not only **expanding** San Diego Ballet's understanding of **diversity**, but in **opening** new areas of **board** and audience **development**.

— JAVIER VELASCO, ARTISTIC DIRECTOR  
SAN DIEGO BALLET



Diversity is already **key** to our mission. Through our **FilAm Cultural Arts Festival** we **achieve** diversity in **ethnicity** and **age** from our diverse surrounding **communities**.

— DR. OFELIA DIRIGE, EXECUTIVE DIRECTOR  
KALUSUGAN COMMUNITY SERVICE

8. The Commission should continue to require all applicants for Organizational Support Program (OSP) funding to demonstrate a commitment to making arts and culture more accessible to diverse audiences and participants, including requiring applying organizations to include the goals and objectives in the section of their application at least one goal with accompanying objectives related to diversity. Staff should monitor this process and make recommendations as necessary.
9. The Commission should comply with all local, state, and federal laws in the administration of its allocations programs. Commission staff and the City Attorney's Office should regularly review all policies and procedures, identify any problem areas and recommend changes accordingly.
10. Commission staff is encouraged to monitor the progress of board, volunteer, and workforce diversification through a process connected to the contracting process as opposed to the application process.



Appendix A: Participating Organizations



- Actors Alliance of San Diego
- AjA Project
- Asian Story Theatre
- Athenaeum Music & Arts Library
- California Ballet
- Camarada
- Center for World Music
- Centro Cultural de la Raza
- Christian Community Theater/Christian Youth Theater
- City Ballet, Inc.
- City Moves!
- Civic Youth Orchestra Inc
- Classics for Kids
- Common Ground Theatre
- Community Actors Theatre
- COVA
- Cygnnet Theatre
- Diversinary Theatre
- Eveoke Dance Theatre
- Fern Street Community Arts
- Fritz Theatre
- Gaslamp Quarter Historical Foundation
- Gay Men's Chorus of San Diego
- House of Hospitality Association
- Icarus Puppet Company



- Installation Gallery
- Japanese Friendship Garden
- Jean Isaacs San Diego Dance Theater
- La Jolla Music Society
- La Jolla Playhouse
- La Jolla Stage Company
- La Jolla Symphony and Chorus
- Lower Left
- Lyric Opera San Diego
- Mainly Mozart
- Malashock Dance
- Maritime Museum of San Diego
- McCaleb Dance
- Media Arts Center San Diego
- Mingei International Museum
- Mo'olelo Performing Arts
- Museum of Contemporary Art San Diego
- Museum of Photographic Arts
- New Works/Vantage Theatre
- Old Globe Theatre
- Pasacat Philippine Performing Arts Company
- Patricia Rincon Dance Collective
- Persian Cultural Center
- Playwrights Project
- Reuben H. Fleet Science Center
- Samahan Filipino American Performing Arts
- San Diego Air & Space Museum



- San Diego Archaeological Center
- San Diego Art Institute
- San Diego Automotive Museum
- San Diego Ballet
- San Diego Book Arts
- San Diego Center for Jewish Culture
- San Diego Chamber Orchestra
- San Diego Children's Choir
- San Diego Chinese Historical Society and Museum
- San Diego Civic Light Opera
- San Diego Civic Youth Ballet
- San Diego Early Music Society
- San Diego Guild of Puppetry
- San Diego Historical Society
- San Diego Junior Theatre
- San Diego Master Chorale
- San Diego Men's Chorus
- San Diego Mini Concerts
- San Diego Model Railroad Museum
- San Diego Museum Council
- San Diego Museum of Art
- San Diego Museum of Man
- San Diego Natural History Museum
- San Diego New Music
- San Diego Opera Association



- San Diego Performing Arts League
- San Diego Renaissance Theatre Company
- San Diego Repertory Theatre
- San Diego Society of Natural History
- San Diego Symphony Orchestra Association
- San Diego Theatre Scene
- San Diego Watercolor Society
- San Diego Women's Chorus
- San Diego Young Artists Music Academy
- San Diego Young Artists Symphony
- San Diego Youth Symphony and Conservatory
- Save Our Heritage Organisation
- Sledgehammer Theatre
- Spreckels Organ Society
- Sushi Performance and Visual Art
- The New Children's Museum
- Veterans Memorial Center
- Voz Alta
- Westwind Brass
- Women's History Museum and Education Center
- World Beat Cultural Center
- Young Audiences of San Diego





# Appendix B: Diversity Initiative Commitment Statement

**Diversity**, and the inclusive **environment** that it engenders, is a **core value** of the City of San Diego Commission for Arts and Culture. This is a commitment **shared** by both board and staff as it informs policies and practices and **improves** the Commission's ability to fulfill its mission. Diversity and freedom of **expression** are intrinsically connected; artists and arts organizations must be free to express **diverse views** and people should be able to **experience** a wide range of artwork and cultural offerings. For the purposes of the Organizational Support Program (OSP) and this application, diversity refers to **differences** in gender, age, socio-economic class, geographic location, religion, sexual orientation, skills and abilities, political persuasion, and ethnicity, among other qualities.

As San Diego **grows** more diverse, the Commission realizes that in order for the arts and culture **community** to succeed in an increasingly **competitive** marketplace, becoming more inclusive – that is, **engaging** the full spectrum of the community in all aspects of an organization's culture and **structure** - is no longer just "the right thing to do" – it is also **good business practice**. These guidelines and application represent the Commission's attempt to establish diversity and inclusiveness as indicators of **organizational excellence** and, as a part of the OSP application review process, a criterion for evaluation.

**Applicants** to the FY09 OSP may address how diversity, in all its **dimensions**, is realized as an organization-wide commitment. As it is applicable, this **commitment** may be evidenced throughout the application – in the mission statement, **goals and objectives**, the responses to the Narrative section, the Budget Summaries, Demographics and Education and Access Tables, and in the required and optional attachments. An applicant's **diversity** commitment may be **demonstrated** in action that is quantitative and qualitative in **nature**, evidenced by outcomes that are both of measurable and immeasurable value to the organization. This discussion must, of course, be balanced with the discussion of all other criteria that attests to the **applicant's excellence**.

Currently in our **third year** of engaging applicants in a more thorough **discussion** of diversity, this process emerged from and advances as a long and thoughtful learning process involving **Commissioners**, arts and culture organizations and their boards and other **community** stakeholders. Application review panelists will be instructed to look for evidence that the **organization** is aware of diversity and its benefits, that a commitment to diversity has been made and that **steps** to become more inclusive, if this is necessary, are being **considered** and implemented. For each applicant, the OSP review panel **will consider** this third year reporting as mapping an organization's **continuity** and **evolution**— answering the question of "where is our diversity commitment now?" Panel determinations of how well the commitment is being fulfilled can impact **rank**, given an applicant's capabilities, relative to those of competing applicants of **similar** stature, budget size and discipline. Additionally, this will be the third and final year that organizations in Short Form will be **reviewed** by a Panel.

The **Commission** believes that **building** an inclusive organization is an exciting, rewarding process that takes time, commitment and intentional **action** toward the **fulfillment** of short and **long range** goals. Organizations that **welcome** this challenge and are ready to embrace diversity will be better **positioned** to grow and become more vital, which ultimately **benefits** us all.

A **component** of diversity is about working with other arts organization to share our **resources** and engage new audiences. Through **collaborations** and co-productions the theatre stays active and **brings** in additional non-gay patrons to experience the space and **possibilities**.

— DAN KIRSCH, EXECUTIVE DIRECTOR  
DIVERSIONARY THEATER

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