

Grant Oliphant Leaves Heinz Endowments

After an impressive three decades of local philanthropic accomplishments, Grant Oliphant is leaving Pittsburgh for San Diego.

Oliphant served as press secretary for the late Senator John Heinz (1938-1991) from 1988 until the senator's death in a plane crash. After a stint in advertising, he returned to the Heinz fold by holding various executive positions at **The Heinz Endowments**. Oliphant left to helm **The Pittsburgh Foundation** from 2008 to 2014 where he helped pull the **August Wilson Center** out of bankruptcy and assisted in WDUQ-FM transition from a college radio station to the all-new public broadcaster WESA-FM. He returned to the Endowments as president in 2014.

The Heinz Endowments is the umbrella organization comprising of

two foundations. Its origin dates to 1941 with a bequest in the will of industrialist Howard Heinz (1877-1941). During Oliphant's tenure, the organization has grown to more than \$3 billion in assets and awards over \$90 million in grants annually. The Endowments listed some of his specific accomplishments [here](#).

"Grant Oliphant has been a true leader of the rebirth of Pittsburgh," outgoing Pittsburgh Mayor Bill Peduto said in a December press release. "Grant helped to create the needed cohesion between corporate, foundation, and institutions along with labor and public officials that has allowed us to create real change in Pittsburgh these past 10 years. I'm grateful for his leadership and friendship and wish him all the best as he pursues this new opportunity."

Among the last of Oliphant's contributions was announced at about the same time as his departure. Called the Pittsburgh's Cultural Treasures program, this new initiative has provided 16 Black-led groups with over \$5 million in grants.

Oliphant is moving to the West Coast in March to lead **The Conrad Prebys Foundation**, which was established by San Diego property developer Conrad Prebys (1933-2016). This organization has about half the assets of The Endowments and that appears to be the attraction. "This is truly a rare opportunity to apply my skills and experience to building a new organization almost from the ground up," Oliphant explained in a statement.

His wife, Aradhna Malhotra Oliphant, will continue as president of **Leadership Pittsburgh** until June when she will relocate and join Greg. Meanwhile, Heinz officials are beginning a national search for Oliphant's successor.



Post-COVID Show Attendance Lags

Arts organizations may have returned live programming, but it's taking audiences more time to return as well. That's according to WESA-FM's Bill O'Driscoll.

"Everyone is reporting similar results, that we're in general about 25 percent below pre-pandemic ticket levels," O'Driscoll quotes Kevin McMahon of the **Pittsburgh Cultural Trust**. He also reports that the **Pittsburgh Symphony Orchestra** concerts have only been filling about half of Heinz Hall's 2,700 seats "down from a typical figure of 72 percent."

The non-profit arts/entertainment sector has been relying on government support and donations. This has helped, but problems remain. (The commercial arts/entertainment sector hasn't been as fortunate with several businesses shutting down permanently). We are finally operational, but financially we are definitely not back," McMahon told O'Driscoll. The Trust is running its first deficit in 35 years.

For more information, read [Bill O'Driscoll's full story](#).

Unions & COVID

Two key entertainment unions, **Actors' Equity Association** (AEA) and **Screen Actors Guild-American Federation of Television & Radio Artists** (SAG-AFTRA) have extended their pandemic-era agreement.

In November of 2020, the unions reached agreement that made it possible for stage productions to be staged virtually --- that is, made available live or taped to a remote audience --- while theaters remained shuttered to the public. The agreement was set to expire at the end of 2021 but has now been extended to June 20, 2022.

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Haldeman Leaving Mattress Factory

Haley Haldeman is stepping down as leader of the **Mattress Factory**, reports Bill O'Driscoll for WESA-FM.

She was named interim executive director in 2019 after the turmoil in the wake founder Barbara Luderowski's death [see [Pittsburgh Applause, June 2018](#), pg 1 -ed.] and subsequent sexual harassment allegations [see [Pittsburgh Applause, October 2018](#), page 1 - ed.] Eventually a settlement was reached over the claims. [see [Pittsburgh Applause](#),

[January 2019](#), page 4 - ed.] Haldeman was named permanently to the post in 2021 [see [Pittsburgh Applause, May 2021](#), page 3 - ed.]

[O'Driscoll's article](#) also reports that Haldeman "completed a new strategic plan for the museum" and is being credited by the board for "eliminating a projected budget deficit of \$375,000 in her first 10 months on the job."

A national search firm has been hired to find a successor.

Equity's New ED

Alvin Vincent Jr. has been named as the next executive director of **Actors' Equity Association** (AEA), the union has announced.

Vincent is a surprising choice, in that he doesn't have a background in the entertainment field. Most of his career has been with the **United Food and Commercial Workers International Union** (UFCW), which represents about 1.3 million people in the food processing industries.

Even union president Kate Shindle commented on this in the press release formally announcing the appointment. "Al Vincent won me over as soon as we met him,"

she wrote. "He believes in his marrow in the dignity of workers, and the inherent respect that artist workers deserve. I truly believe that we are about to enter a momentous era, and that we are incredibly fortunate to welcome Al Vincent to Equity."

Vincent most recently served as a regional vice president for UFCW and begins his new position on February 1.

The union has also announced the appointment of Regina Mincey-Garlin the new assistant executive director for finance and administration. She will be managing the AEA budget and overseeing the organization's investments and other assets.



Band Booked @ SXSW

Pittsburgh band **Ferdinand the Bull** has been given a slot at this year's **South by Southwest Festival** (SXSW).

Ferdinand the Bull is an indie-folk collective was formed in 2013 and is named after a popular 1936 children's book written by American author Munro Leaf (1905-1976). SXSW began in 1987 and has grown into a massive and prestigious multimedia event.

COVID-19 forced SXSW to go virtual over the past two years, but plans are moving forward for the Austin festival to return in-person this March.

The news was first reported by Jem Aswad for *Variety*. The full article is available [here](#).



Library & New Union Reach Tentative Deal

A tentative agreement has been reached between the **Carnegie Library of Pittsburgh** (CLP) and roughly 300 workers over the CLP's first-ever union contract. The news was reported by WESA-FM's Bill O'Driscoll.



This has been a long process, made so primarily because of the pandemic. It began in mid 2020 when a group of interested staff members received help from the **United Steel Workers of America** to begin the organizing process. [See [Pittsburgh Applause, July 2020](#), page 8 - ed.]

"Museum and cultural workers deserve a sustainable way to make a living," explained one CLP employee at the time. COVID-19 meant that the first meeting had to be done online. The four-year contract affects 19 library branches.

[O'Driscoll's article](#) explains that the deal gives workers "a seat at the table in library decision-making, as well as in workplace health and safety, pay equity for the lowest-paid workers, and affordable health care."

The agreement must still be ratified.



Channel Pittsburgh

GPAC Grants

The first 24 local grants made under the Creative Entrepreneur Accelerator program have been distributed.

Launched in October 2021 by the **Pennsylvania Council on the Arts** (PCA), the program is designed to help working artists. The grants are being administered locally by the **Greater Pittsburgh Arts Council** (GPAC). A full list of recipients is available [here](#).



GPAC has also announced that it is receiving a \$500,000 grant from the **National Endowment for the Arts** (NEA). The funds are part of the American Rescue Plan to help arts organizations recover from the COVID-19 pandemic. More than \$20 million are being distributed nationally.

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Universal's New Movie Distribution Model

The COVID-19 pandemic keeps changing the entertainment industry, and the Universal Filmed Entertainment Group (UFEG) is adapting its business model accordingly.



Another division of parent firm **Comcast-NBC** operates Pittsburgh's cable television franchise.

Starting this year, most Universal films will be available as pay-per-view material on the streaming platform Peacock as early as 45 days after hitting theaters. These include several high-profile 2022 releases: "The 355" starring Jessica Chastain and Penelope Cruz; "Ticket to Paradise" starring George Clooney and Julia Roberts" and the "Downton Abbey" sequel.

The company insists that this model will embrace the streaming world without sacrificing the theater attendance.

"Prioritizing the theatrical experience and eventizing our world class content remains the cornerstone of our business," said UFEG's Peter Levinsohn in a press release. "By ensuring our upcoming slate has both a theatri-

Symphony Renames Fellowship Program

A fellowship program for African-American musicians at the **Pittsburgh Symphony Orchestra** (PSO) is being expanded and re-named, the PSO has announced.

The 14-year-old Orchestra Training Program for African American Musicians is being re-named in honor of the late PSO violinist Paul J. Ross. In 1965, Ross became the first African American musician to receive a full-time contract from the symphony.



cal window and timely Peacock debut, we satisfy the needs and expectations for key stakeholders across the spectrum, from our filmmakers and producing partners, to cinemagoers and Peacock subscribers."

In other news, NBC Sports will televise 21 games of the reformulated United States Football League (USFL). The original USFL operated from 1983 to 1985 with the aim of competing with the **National Football League** (NFL) but folded after a costly lawsuit. The revived USFL is owned by a division of **Fox Corporation**. Some of the games will be streamed live on Peacock. Fox properties will air the remaining 22 games.

This fellowship is a two-year pre-professional program designed to enable young musicians identifying as Black or African American to dedicate themselves to the pursuit of an orchestral career. Participants work closely alongside members of the PSO to train and prepare for professional auditions and opportunities. They also receive substantial financial and professional development support along with robust mentorship in a welcoming and inclusive environment.

Details and application information are available [here](#).



Local Museum Pro Gets Special Honor

You know that you've hit the Big Time when something is named after you. That honor has recently been bestowed on a Pittsburgh museum professional. Carnegie Museum of Natural His-



tory (part of the **Carnegie Museums of Pittsburgh**) announced in early December the naming of the new mineral Oldsite after Dr. Travis Olds, the museum's Assistant Curator of Minerals. The

honor recognizes Olds' impressive contributions to science: has discovered or been involved in the description of 24 new minerals, of which 21 contain uranium.

The mineral Oldsite forms from the interaction of air and water with uranium and iron-sulfide

ores in a humid underground environment. This results in crystalline deposits on the surfaces of mine walls. Oldsite was discovered in Utah by a team of international scientists and verified by the **International Mineralogical Association**.

Images



With new, custom-made elements — title cards, music and sound effects — Channel Pittsburgh streams a special edition of the classic silent film “Four Horsemen of the Apocalypse” on January 23.





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CBS Jumps On Korea Band Wagon

From K-Pop bands to "Squid Game," South Korean entertainment become an international sensation. Not wanting to miss out, **ViacomCBS** has announced a strategic partnership with the entertainment division of Korean conglomerate **CJ Group**.



ViacomCBS owns two television stations in Pittsburgh. CJ Group was founded in 1955 as division of **Samsung Group** called Cheil Jedang to manufacture sugar and flour. Over the next 20 years CJ

expanded into other foods and entered the pharmaceuticals industry. CJ was spun off by Samsung in 1993 and branched into media and entertainment.

Relevant divisions of the two companies will co-develop and co-produce English-language films and scripted television series for American audiences. Material will also be generated for the South Korean market.

"Korean entertainment has become a cultural juggernaut with unprecedented demand, and CJ is behind some of the biggest international hits that transcend bor-

ders, including Academy Award-winning film 'Parasite'," said Dan Cohen of ViacomCBS in a press release. "We are excited to partner with CJ to deliver world-class content that will captivate our collective audiences, expand our intercontinental footprint and accelerate the growth of our streaming services with this powerful collaboration."

The Paramount+ streaming network will be among the beneficiaries of this deal. It's one more piece of good news for the streamer: MediaPost.com's Karlene Lukovitz reports that a research firm that Paramount+ is the fastest brand among all adults.

Will "Jeopardy!" Switch Channels?

Is the legendary game show "Jeopardy!" coming to KDKA-TV? That's a very real possibility according to a recent *Los Angeles Times* article.



Considered one of the most challenging television games, "Jeopardy" was created by TV talk show host and media mogul Merv Griffin (1925-2007). The original version debuted in 1964 and was hosted by entertainer Art Fleming (1924-1995) in various iterations until 1979. When the show was revived for syndication in 1984, hosting duties were assumed by Canadian TV personal-

ity Alex Trebek (1940-2020). Ownership of the series was acquired in 1994 by a division of **Sony Group Corporation**. From its debut, the syndicated version's flagship stations have been those owned by ABC-TV (now part of **The Walt Disney Company**).

The initial fallout of Trebek's death led to some very public scandals over who would take over the podium. Hosting duties are currently shared by former "Jeopardy!" player Ken Jennings and actress Mayim Bialik. But now that things have settled, the ratings for "Jeopardy!" has risen by about 6% --- sparking interest in other station owners, including **ViacomCBS**.

According to *The Times*, ABC's eight owned & operated (O&O) have the local market rights to "Jeopardy!" and "Wheel of Fortune" through the 2022-2023 season. "Negotiations and a decision on where the two shows go are months away," the article explains, "but potential contenders have informally expressed interest and held internal discussions on what it will take to claim the prize."

Both game shows currently run on WPXI-TV, part of **Cox Media Group** (which is jointly owned by **Apollo Global Management** and **Cox Enterprises**). If CBS does win a bidding war for its O&O's, the duo would jump to KDKA-TV when Sony's agreement with Cox ends.



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SEASON FINALE



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Opportunities

Full-time positions are available at four **Carnegie Library of Pittsburgh** branches with details available [here](#).

Dates have been set aside by the **Pittsburgh Symphony Orchestra** (PSO) in February and March for auditions. These include flautist, bassist and violinist. [Click here for details](#). The PSO is also seeking an executive office associate and someone to manage individual giving. [Click here for the full list](#).

Current openings at the **Carnegie Museums of Pittsburgh** range from visitor services to art preparation. [See the full list](#).

KDKA-TV, part of **ViacomCBS**, has a number of positions open for local productions at their downtown studios. [Details here](#).

Applications are being accepted by the **Pittsburgh Symphony Orchestra** for the Paul J. Ross Fellowship. The program is for African-American musicians. [Click here for information and to apply](#).

Education, event and visitor services positions at the **Children's Museum of Pittsburgh** are currently available. [See the full list](#).

Local country music station WDSY, part of **Audacy**, is looking for a full-time morning host. [Details and application here](#).

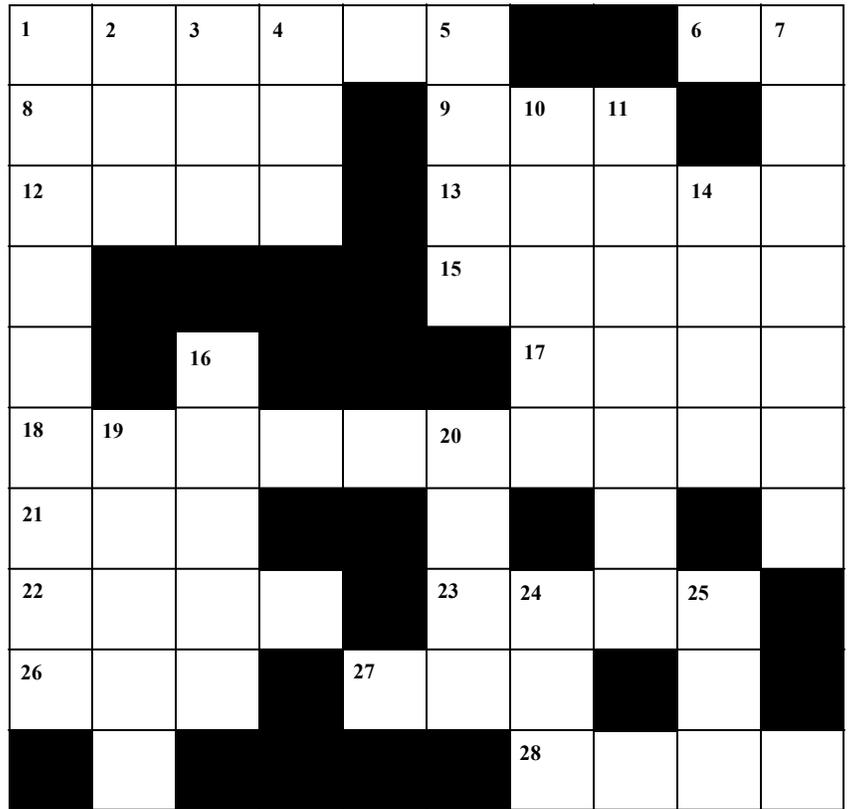
Two positions regarding **City Theatre** remain available per the company's web site. One is a full-time coordinator with City and another is a talent coordinator to be shared with four other organizations. [Read more](#).

WPXI-TV, part of **Cox Media Group**, is seeking someone with strong social media skills to be a content creator. The station is also seeking a videographer, among other positions. [See all the openings here](#).



Across

1. 18-Across' "Mary Tyler Moore" role
6. Spinner, initially
8. "Star _____"
9. Mysterious letters?
12. 18-Across' "Hot in Cleveland" role
13. Reduces speed
15. Divination deck
17. Fast's opposite
18. She would have turned 100 on
 January 17 and is the subject of
 this puzzle
21. Jeff Lynne's band, initially
22. Oaf
23. Popular 1970's hairstyle
26. Kenan's funny friend
27. Pampering place
28. 18-Across' "Golden Girls" role



Down

1. Famous author and close friend
 of 18-Across
2. Web site's leading letters?
3. Cartoon scream
4. Most Wanted letters
5. Bird'shome
7. 18-Across' 1983 game show
10. Another name for musician
 Saul Hudson
11. Antarctic bay named for 19th century
 Spanish sailor
14. Theoretical physicist and author Peter
16. Bar seat
19. 18-Across' "Mama's Family" role
20. Saran, for example
24. Not near
25. Cutting places, initially

Last Month's Solution

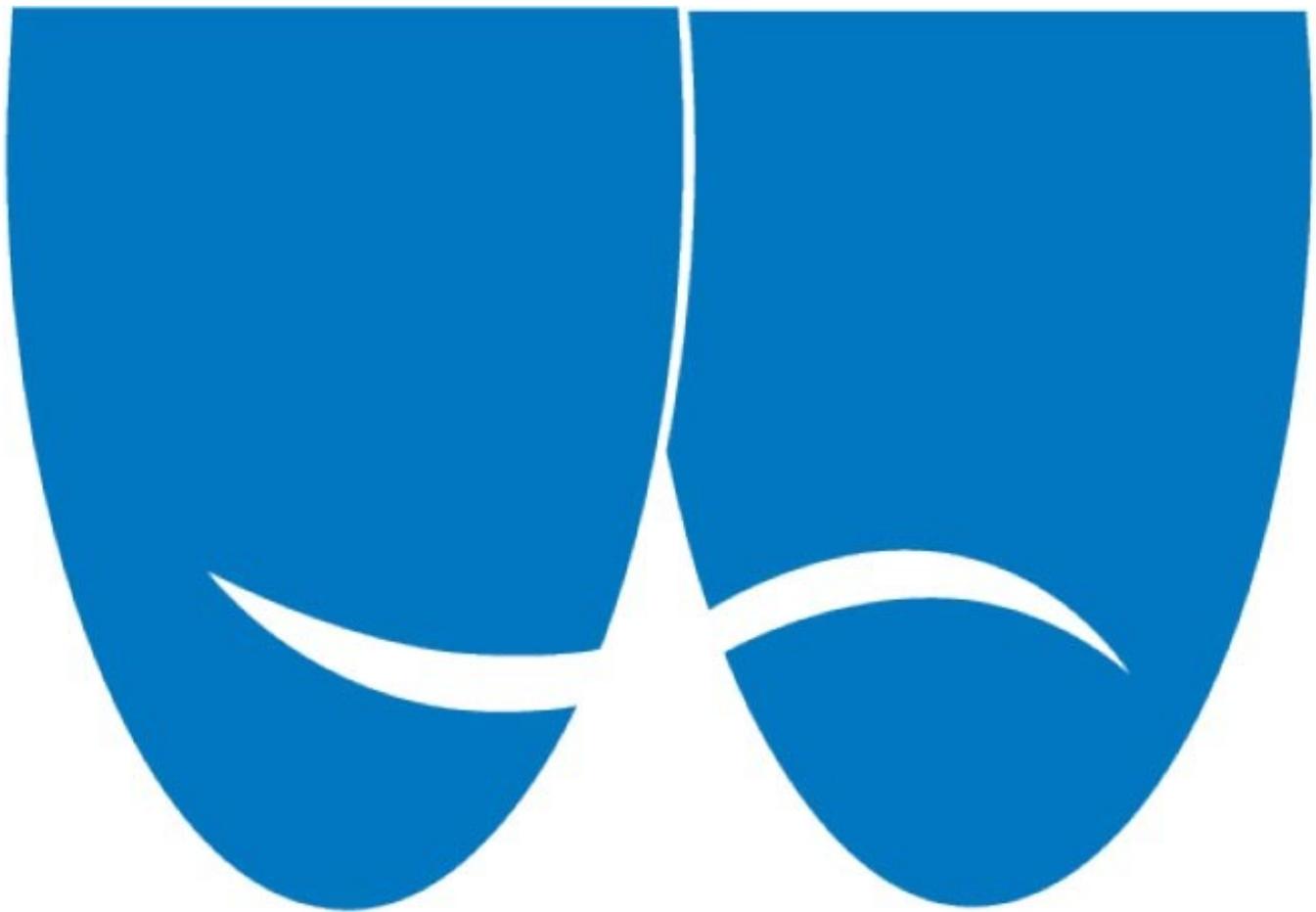
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How state & local arts agencies can be a
Force for Change

2021 Report

Some longstanding requirements should be rethought. Scorecards and stronger compensation criteria are among the critical additions.





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PHOTO CREDITS: On cover - The cast of *Mamma Mia!* by East West Players in 2019. Photo by Steven Lam. On page 2 - The cast of *Spring Awakening* by Deaf West Theatre on Broadway in 2015. Photo by Joan Marcus. On page 8 - Equity members James A. Williams (left) and Ron Himes (right) in the Black Rep's production of *Two Trains Running*. Photo by Phil Hamer. On page 12 - Jean Cocteau's *Orphee* by Deaf West Theatre in 2020 with Krissy Lemon (front left) and Equity members Lorinda Hawkins Smith (back left) and Jacquelyn Landgraf (back right). Photo by Brandon Simmoneau.



SUMMARY

As the live arts industry begins to restart after a hiatus of more than 17 months, the lack of racial and ethnic diversity among the leadership, performers and audiences of professional performing arts companies cannot be forgotten as one of the sector's most pressing long-term challenges. This study looks at common practices and standards at local arts agencies prior to the pandemic and reforms to arts funding practices that accelerate change and create a more inclusive live arts sector.

While the nation has become more diverse, major performing arts institutions, including orchestras, theatres, dance companies and operas have struggled to reflect the communities where they operate. The unions that represent creative professionals have identified this lack of diversity as a persistent barrier to progress. In 2020, Actors' Equity Association (Equity) released a report revealing that only 23 percent of union acting and stage management jobs are held by people of color, despite the fact that people of color comprise nearly 40 percent of the US population.¹ Similarly, a report from the Stage Directors and Choreographers Society (SDC) detailed how white members, on average, make significantly more than the union's members of color, despite working on fewer projects per year.²

In fiscal year 2019, federal, state and local funding for the arts totaled \$1.39 billion, including \$155 million in appropriations for the National Endowment for the Arts, \$370.5 million in appropriations for state arts agencies and \$860

million in funding for local arts agencies and other direct arts spending by local governments.³ While public funding only accounts for approximately 10 percent of all revenues for nonprofit arts organizations, public arts funding can set standards to encourage change in the industry.

This study surveys the practices at key local arts agencies prior to the pandemic (more on the methodology below) and looks at what prescriptive guidelines were already on the books, what new requirements would boost inclusion and what funding requirements have the potential to stifle diversity, equity and inclusion in the performing arts.⁴

Based on the data collected, this report offers concrete recommendations for change, both in the category of common requirements that should be avoided or changed, and criteria that should be added that will create a more inclusive live arts performance industry.

The recommendations in this study complement work done by arts unions, which released a formal federal policy agenda for advancing diversity, equity and inclusion (DEI) in the arts, entertainment and media industries. Similar to this report, that agenda recommends that the National Endowment for the Arts increase federal arts funding, establish formal DEI objectives for grant recipients and add a chief diversity officer to the federal agencies who is charged with driving inclusion in the grantmaking process. [The full agenda can be viewed online.](#)

¹ "Diversity Report: 2016-19 In Review." Actors' Equity Association. Available at <https://actorsequity.org/news/PR/DandIReport2020/>

² "On the Edge: The Lives and Livelihoods of Stage Directors and Choreographers." Stage Directors and Choreographers Society. Available at <https://sdcweb.org/next-stage-report/>

³ Stubbs, Ryan and Mullaney-Loss, Patricia. "Public Funding for Arts and Culture in 2019." Grantmakers in the Arts. Winter 2020. Available at <https://www.giarts.org/public-funding-arts-and-culture-2019>

⁴ "Arts Facts: Arts Organization Revenue." Americans for the Arts. 2017. Available at <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/arts-facts-arts-organization-revenue-2017>

METHODOLOGY

There are approximately 4,500 state and local arts agencies in the United States.⁵ This survey looks at pre-pandemic practices and covers the 20 largest state arts agencies and the 20 largest local arts agencies, as well as select state and local agencies that cover regions of particular significance to performing arts professionals (e.g., New Mexico and Georgia). In all, grant applications, guidelines and evaluation rubrics for 45 state and local agencies were reviewed to gain a sense of what diversity and equity requirements and guidelines, if any, the agencies have for grantees. For agencies with multiple grant programs, the survey focused on the grant program(s) designed to provide operational support to large, well-established arts organizations.

The survey focused on answering the following questions:

1. Does the application require any degree of diversity or representation among the leadership, staff or artists of the applying organization?
2. Does the funding agency's rubric take diversity and representation into account when scoring grant applications?
3. Does the funding agency ask arts organizations to track demographic data as part of the application or reporting process?
4. Does the funding agency have a separate grant program designed to direct funding to underserved organizations, including those led by people of color?

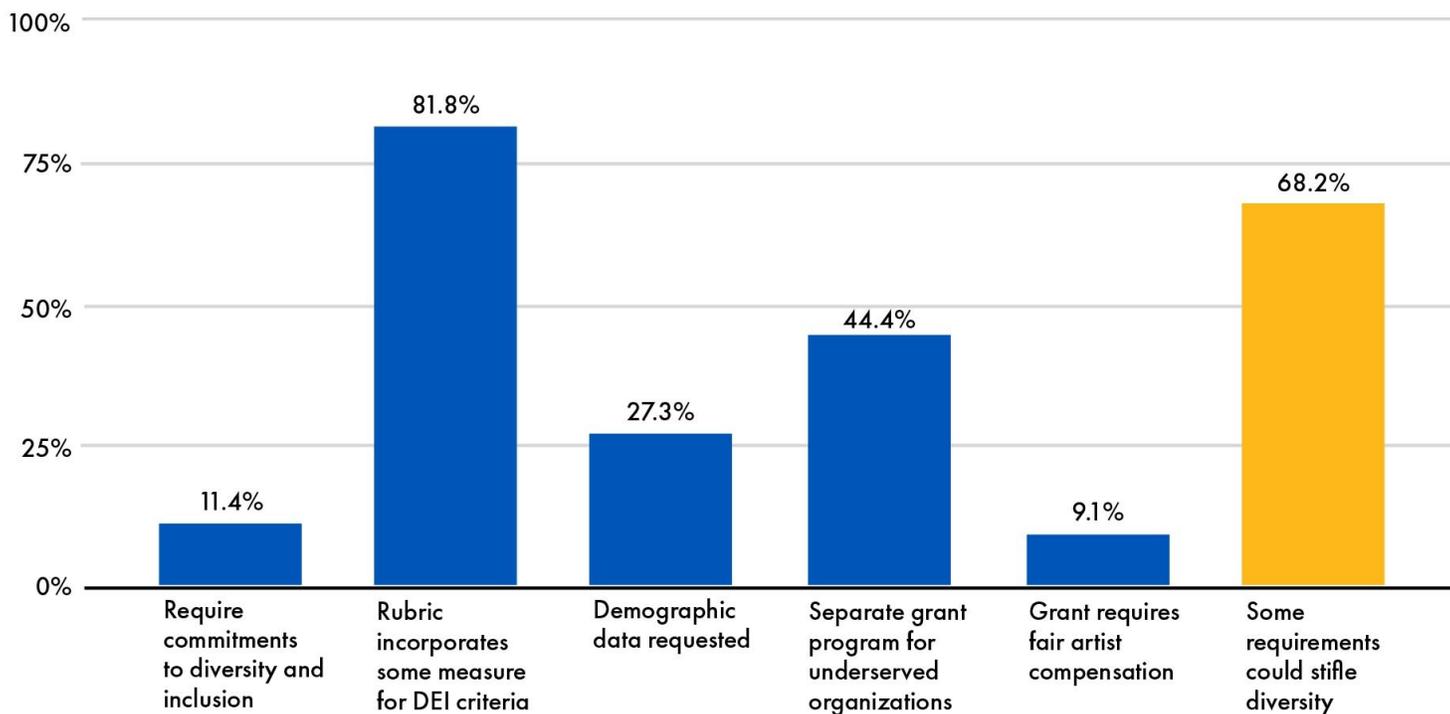
5. Does the grant application or rubric include any criteria about the fair compensation of artists?
6. Does the arts organization include grant requirements or other criteria that could stifle efforts to increase diversity and representation?

How do arts agencies influence diversity, equity and inclusion at major arts organizations?

State and local arts agencies clearly have a lot of work in front of them to become catalysts for change in the arts sector. As the graph below illustrates, while some agencies have begun adopting innovative approaches to arts funding and requiring grant applicants to make real commitments to diversity, equity and inclusion, most of the surveyed agencies only include questions and criteria that can be satisfied with a superficial answer from the applicant organization, have little impact on grant-making decisions and do not require a commitment to future work to increase representation in arts organizations. Furthermore, the vast majority of arts funding organizations include grant criteria that could be working against their stated goals of increasing diversity, equity and inclusion in the arts.

⁵ "Profile of Local Arts Agencies." Americans for the Arts. 2019. Available at <https://www.americansforthearts.org/by-program/networks-and-councils/local-arts-network/facts-and-figures/profile-of-local-arts-agencies>

STATE & LOCAL ARTS FUNDING AGENCIES' APPROACH TO DIVERSITY, EQUITY & INCLUSION



BEST PRACTICES FOR AGENCIES TO DRIVE DEI IN ARTS ORGANIZATIONS

Arts funding agencies can take a number of steps to level-up their efforts to increase diversity, equity and inclusion in the arts. The first is to remove the most

common grantmaking practices that hinder diversity, and the second is to put into place policies that will increase access and diversity within the field.

CRITERIA FUNDING AGENCIES SHOULD RECONSIDER OR AVOID

While many state and local arts agencies are actively seeking to leverage their grant funding to promote diversity, equity and inclusion in the non-profit arts sector, the overwhelming majority of state and local arts funding agencies still have at least one grant requirement that stifles diversity and limits access to essential public funding for arts organizations that seek to reflect the racial and economic diversity of the communities in which they operate among their leadership, staff, artists and audience. These criteria perpetuate economic and racial inequities that are already present within our society, and striking these requirements will open access and allow arts funding agencies to actively foster racial equity.

The United States is plagued by a racial wealth gap that compounds on top of increasing wealth consolidation and income inequality. As the wealthiest 0.1 percent saw their wealth increase by 133 percent from 1983 to 2016, the wealth of the median American family dropped 3 percent and the wealth of the median African-American family dropped by more than 50 percent.⁶ Race offers a stark example, but these disparities are true of every dimension of diversity. The grant application requirements that most hinder DEI

are those that directly associate funding worthiness with access to private funding, which easily stands as a proxy for catering to whiteness.

Consider New Approaches and Flexibility For Board Contribution Requirements

Many grant applications for public funding require that all seated board members make financial contributions to their organizations as a condition of receiving public funding. Under this condition, arts organizations are unable to set their own standards for board contributions and may feel pressure to consider the ability of prospective board members to make financial contributions above their ability to assemble organizational leadership from a diverse and representative pool of artists and community members. Even without this requirement, many arts organizations would undoubtedly elect to keep their board contribution requirement as it serves as a crucial fundraising tool. However, a blanket requirement as a prerequisite for public funding prevents some arts organizations from building more representational board structures.

⁶ Collins, Chuck, Asante-Muhammed, Dedrick, Hoxie, Josh and Terry, Sabrina. "Dreams Deferred: How Enriching the 1% Widens the Racial Wealth Divide." Institute for Policy Studies. 2019. Available at https://ips-dc.org/wp-content/uploads/2019/01/IPS_RWD-Report_FINAL-1.15.19.pdf

Reduce Requirements for Matching Funds and Minimum Budgets

Several grant applications reviewed in this survey cap the amount an arts organization can receive in public funding at one-third or half of the amount the organization has been able to raise for itself. Others limit grant funding to organizations with budgets that have historically exceeded a certain level. While it is understandable that funding agencies have limited budgets and cannot be the sole funder of an arts organization, these standards use access to private funding sources as a hurdle that must be overcome before being considered for public funding. As a result, arts organizations that could be considered for funding under holistic review are not able to access public funding solely on the basis of the access to private capital, which is strongly correlated to privileged identities.

Eliminate Bans on Fiscal Agents

Some of the surveyed grant applications state that the use of a fiscal agent or fiscal sponsor renders an arts organization ineligible for funding, and that grantee organizations must have their own 501(c)3 designation from the IRS. For a small or newly-formed arts organization, employing a fiscal agent may be the most prudent choice because it can reduce the cost of managing financial responsibilities, ensure that financial resources are managed by a skilled steward and free the organization's staff to focus on their core artistic mission. Excluding organizations using fiscal agents from funding has a high likelihood of excluding young and growing organizations that are not established enough to bring their financial operations in house.

Arts funding agencies should consider replacing the complete bar on fiscal agents with limitations on their use to give young organizations the space to grow in their primary function while providing a pathway toward organizational growth and capacity building. Agencies could also consider only allowing fiscal agents for organizations that have been in existence for less than a certain number of years or that have received public arts funding for under a certain number of grant cycles. This flexibility would remove the financial barrier to access while simultaneously setting the expectation that arts organizations must gain financial capacity and sophistication over time to continue to receive public funding.

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CLOSED



CRITERIA FUNDING AGENCIES SHOULD EMBRACE

The most common shortcoming among the funding applications reviewed for this study were varying degrees of vagueness with regard to what is expected from agencies in terms of DEI. Generally, inclusion is discussed in amorphous guidelines, rather than with the exacting clarity required in other aspects of the application. Organizations treat imperatives with value by setting quantifiable and time-bound goals, building concrete strategies to achieve said goals, tracking their progress over time, and rewarding employees who contribute to successful outcomes. Implementing the criteria recommended below will establish clear standards and norms to help both funding agencies and arts organizations treat improved inclusion outcomes as concrete, attainable objectives that have substantive consequences for the well-being of the organizations and the communities they are intended to serve.

Strengthen Compensation Criteria and Standards

For arts funding agencies that want to boost diversity, equity and inclusion within grantee organizations, it is critical that agencies require applicants to demonstrate that they compensate artists and support staff equitably. While “representation matters” is a constant refrain reminding organizations to create diversity, fair compensation is a key component when considering whether an organization fosters equity in society by way of its relationship with employees. Unfortunately, the arts industry has a reputation for exploitative employment relationships with the artists themselves,

which are exacerbated when those artists are of marginalized identities. Actors’ Equity has consistently found in its diversity studies, for example, that white male actors earn more because they are more likely to receive overscale payments.⁷

Agencies can make the highest impact by implementing compensation standards. A foundational step would be setting minimum compensation standards based on the local living wage or industry union standards. Funding agencies can take an additional step by requiring organizations that have earned funding in the past to include compensation records in their grant reports. Records should be organized both by job category and protected characteristics (e.g., race, gender, age or disability status), and organizations should be required to justify any large discrepancies that correlate with their employees’ protected characteristics.

Ask Substantive Questions

Arts funding agencies should embrace grant application questions that help determine what concrete actions, if any, applicants have taken to foster diversity, equity and inclusion. A key element of driving DEI in any organization or industry is to ask the right questions and measure progress over time. For this reason, factoring substantive answers and evidence of growth regarding an organization’s DEI policies, strategies and outcomes into funding applications is perhaps the single most proactive step an agency can take to drive inclusion in arts organizations. Many of the grant applications reviewed for this survey

⁷ “Diversity Report: 2016-19 In Review.” Actors’ Equity Association. Available at <https://actorsequity.org/news/PR/DandIReport2020/>

state that applicants “must work” to be diverse and inclusive. But this requirement is difficult to judge without also requiring proof of these efforts.

Minimally, arts funding agencies should require that applicants document their DEI policies and any recent changes to them. Agencies should also consider asking applicant organizations questions that focus on diversity within their leadership, with particular attention to which demographics are absent from positions of power and influence. Funding agencies that wish to pursue the strongest possible DEI policies could also require applicants to identify all barriers to access for people of marginalized identities and to convey detailed strategies and time-bound, measurable goals for removing or overcoming those barriers. Finally, agencies should consider requiring grantee organizations that are applying for continued funding to share their data about whether and how their DEI outcomes have improved over time.

The grant application for the New Jersey State Council on the Arts is a good example for arts agencies of how to structure high quality questions regarding DEI strategies and outcomes.⁸

Use Scorecards to Evaluate Grant Requests

Scorecards are important tools for interrupting the implicit biases of decision makers.⁹ The best scorecards identify essential elements, quantify degrees of success, enumerate the minimum numbers necessary to go forward (by both individual elements and overall score) and offer clear examples for what the best, average and worst responses will include. The scorecard should be published with application materials to create total transparency about the agency’s process. Returning completed scorecards to arts organizations (regardless of whether they procure funding) also drives transparency and helps organizations to know where they need development.

New York State Council for the Arts offers a great model for art agencies in terms of scorecard creation, evaluation criteria and transparency regarding evaluation.¹⁰

⁸ “General Operating Support (GOS) Fiscal Year 2020 Grant Program Guidelines.” New Jersey State Council on the Arts. Available at <https://www.state.nj.us/state/njsca/assets/pdf/fy20-22-gos-guidelines.pdf>

⁹ Iris Bohnet, Alexandra van Geen, Max Bazerman “When Performance Trumps Gender Bias: Joint vs. Separate Evaluation” *Informa*. Available at <https://pubsonline.informs.org/doi/10.1287/mnsc.2015.2186>

¹⁰ http://www.nysca.org/downloads/guidelines/FY2022/FY2022_Guidelines_Org_Support.pdf

Earmark Grants to Develop Diverse Administrators

Truly inclusive arts organizations do not only include diverse artists or audiences, but diverse leaders as well. Administrator roles at major arts organizations are disproportionately held by white people, and this persistent diversity gap poses a serious roadblock for long-term equity.¹¹ By focusing primarily on an organization's public programs and events, agencies have missed the opportunity to influence the greatest driver of inclusion: diverse leadership. In addition to including criteria about diverse leadership, arts funding agencies can and should initiate their own programs for recruiting and developing administrators of diverse backgrounds. A good example of such a program is the California Arts Council's new administrators of color fellowship.¹²

Tiered Funding

If diversity, equity and inclusion is truly a priority for funding agencies, then grant funds should be awarded commensurate to an organization's effort and success in reaching DEI goals. This goal can be achieved by creating funding tiers that connect maximum awards to the four distinct phases of DEI strategy: statement, policy, plan and outcomes. Each successive phase necessitates more investment than the last, so these stratifications directly tie the total amount of accessible funding to the degree and quality of the organization's investment in diversity initiatives.

The Los Angeles County Department of Arts and Culture offers an example of this practice, but does not go so far as to require proof at the highest funding tier that the plan has produced effective outcomes.¹³

Provide Clear Models for Implementing Changes

Ultimately, in leadership - and particularly in DEI - what you do speaks volumes more than what you say. If a funding agency has truly created a culture of equity and inclusion, every facet of the agency will reflect that culture. If organizations can see that inclusion is not merely an aspect of a grant application, but a priority throughout the agency's operations, they will understand that their continued growth in the area is key to a successful relationship with the grant funder. Some agencies in this study not only demonstrate that they have internalized justice as a core value by way of their output, they also provide grant applicants a framework by which to understand their own work. Providing example frameworks and tools for evaluating organizational culture is essential if arts funding agencies are going to successfully require grant applicants to discuss their internal culture in specific terms and communicate their strategy for reaching their goals and incorporating DEI into the entirety of the organization.

The City of Seattle Office of Arts and Culture offers a good example of how a culture of diversity reveals itself in output as well as tools to help arts organizations foster a deep meaningful and measurable including analysis.¹⁴

¹¹ Cuyler, Antonio C. "An Exploratory Study of Demographic Diversity in the Arts Management Workforce." <https://www.giarts.org/article/exploratory-study-demographic-diversity-arts-management-workforce>

¹² <https://arts.ca.gov/programs/>

¹³ <https://www.lacountyarts.org/funding/organizational-grant-program/ogp-grantseekers/ogp-grantseekers-apply>

¹⁴ "Continuum on Becoming a Fully Inclusive Arts and Cultural Organization." Crossroads Ministry Chicago and the Racial Equity Arts Lab Forum. Accessed at <https://www.seattle.gov/arts/programs/grants/civic-partner-grant>.



CASE STUDIES

The following three case studies of one state and two local arts funding agencies demonstrate some of the innovations that agencies are making in incorporating DEI criteria into their grant-making. While these case studies highlight how these agencies have already

incorporated some of the best practices discussed in this report, there is still progress to be made and funding practices to adjust to further incorporate DEI goals into their grant programs.

THE CITY OF SEATTLE OFFICE OF ARTS AND CULTURE

One of the agencies making innovations in diversity, equity and inclusion is the City of Seattle Office of Arts and Culture. The office’s “Civic Partner” program awards three-year grants to arts organizations across Seattle, including smaller, grassroots arts organizations, mid-sized organizations serving specific cultural groups and major arts organizations. In the recently-completed awards cycle for grants covering 2020-2022, over 200 arts organizations were awarded a total of \$1.977 million. The grant rubric awards the highest funding priority to organizations that incorporate inclusivity and anti-racism into their work and the application requires organizations to answer questions related to their work to increase accessibility and community involvement as well as complete a racial equity self-assessment and provide demographic data about the organizations’ staff, board, artists and audience.¹⁵

While the agency does not have an unlimited budget for grants, the Civic Partner program is able to fund a higher percentage of an organization’s budget for smaller organizations, and arts organizations that

can be defined as “people of color centered” can also receive a higher percentage of their annual budget from the program, ensuring that a sizeable share of grant funding goes to smaller arts organizations that do not have access to a pool of wealthy donors. The City of Seattle Office of Arts and Culture also runs a secondary grant program to support recurring artistic and cultural events or festivals organized by neighborhood or community-based organizations, with a specific focus on underserved communities.



OFFICE OF ARTS & CULTURE
SEATTLE

¹⁵ “Civic Partner program 2020-2022 Guidelines.” City of Seattle Office of Arts and Culture. Available at https://www.seattle.gov/Documents/Departments/Arts/Downloads/Grants/Civic%20Partners/FINAL_2020-2022%20Civic%20Partner%20Guidelines%20.pdf

NEW YORK STATE COUNCIL ON THE ARTS

The New York State Council on the Arts (NYSCA) distributed \$43.8 million in fiscal year 2020 to 2,500 organizations across the state.¹⁶ As the largest state arts funding agency in the nation, NYSCA can help set standards that have the potential to be replicated elsewhere. In its pre-pandemic application for direct grants, the agency applies many of the best practices outlined later in this report, including a transparent and readily accessible scoring rubric, and substantive narrative questions that require applicant organizations to specifically address their approach to diversity and inclusion in multiple arenas. Unfortunately, clear guidance instructing arts organizations to provide fair compensation to artists, disclose artist compensation ranges and utilize union contracts for artists' work was removed during the pandemic. While the NYSCA does not go as far as Seattle in centering racial justice goals in the grant guidelines, it provides an example for how arts funding agencies can start adopting best practices that increase transparency and accessibility for applicant organizations.



¹⁶ "Our Mission." New York State Council on the Arts. Available at <https://arts.ny.gov/our-mission>

LOS ANGELES COUNTY ARTS COMMISSION

Another agency that is breaking new ground in incorporating diversity, equity and inclusion requirements into their grant program is the Los Angeles County Arts Commission, which distributed \$4.11 million to 214 arts organizations in the 2020-2021 funding cycle.¹⁷ In 2018, the Los Angeles County Arts Commission started requiring all applicants to include documents that outline their organization's commitment to cultural equity and inclusion with their application. The required documents increase with the size of the applicant's budget, culminating in a requirement for organizations with budgets over \$1 million to submit a board-approved cultural equity policy and a board-approved plan for how the organization will work to implement their plan and evaluate their progress on an annual basis.¹⁸

These requirements are part of a larger cultural equity and inclusion initiative, which aims to ensure that

all residents of Los Angeles county have "equitable access to arts and culture, and to improve inclusion in the wider arts ecology for all residents in every community."¹⁹ In addition to grantee requirements, this initiative has also included an expansion in the number of paid internships funded through the commission's arts internship program specifically for community college students. The commission's initial report on cultural equity and inclusion included the first-ever demographic survey of Los Angeles County's nonprofit arts organizations, which showed how underrepresented communities of color are in the arts workforce. This is especially true of Latinx communities.²⁰ However, an additional survey has not yet been completed to show how these initiatives are impacting diversity and representation in Los Angeles County's arts community.

The logo for Los Angeles County Arts & Culture is a blue square with white text. The text is arranged in four lines: "Los Angeles", "County", "Arts &", and "Culture".

¹⁷ "The Cultural Equity and Inclusion Initiative." Los Angeles County Arts Commission. Available at <https://www.lacountyarts.org/about/cultural-equity-inclusion-initiative/cultural-equity-inclusion-initiative>

¹⁸ "Organizational Grant Program 2021-2022 Guidelines." Los Angeles County Arts Commission. Available at <https://www.lacountyarts.org/sites/default/files/pdfs/2021-22-ogp-guidelines-final.pdf>

¹⁹ "The Cultural Equity and Inclusion Initiative." Los Angeles County Arts Commission.

²⁰ "LA County Arts Report: Cultural Equity and Inclusion Initiative." Los Angeles County Arts Commission. April 2017. Available at https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf

CONCLUSIONS & QUESTIONS FOR FUTURE STUDY

While this survey has focused on arts agencies' application questions and requirements, we did not gather statistical data on the impacts of different grant program guidelines. Where possible, future research could focus on identifying where arts employers accurately represent the diversity of surrounding communities, and if there is a quantifiable link between that diversity and the requirements of state and local arts agencies.

Finally, there is also a financial case to be made for increased diversity and equity in the performing arts. Studies of film productions, for example, have shown that movies that include diverse casts and tell stories

that are inclusive of a wide range of experiences are more likely to drive positive box-office earnings.²¹ While a recent comparable study of the performing arts does not exist, this data cannot be ignored.

As arts organizations look forward to the end of the COVID-19 pandemic, arts funding agencies are going to continue to play a large role in supporting the recovery of live performing arts. Considering their role in the economic recovery, it is imperative that funding agencies continue to incorporate robust diversity, equity and inclusion practices into their work and use their funding programs and grant applications to push for a more equitable arts sector.

²¹ Anderson, Tre'vell. "New CAA study says diverse casting increases box office potential across all budgets." *Los Angeles Times*. June 21, 2017. Available at <https://www.latimes.com/entertainment/movies/la-et-mn-caa-diversity-study-exclusive-20170622-story.html>

APPENDIX OF SURVEYED ARTS AGENCIES & KEY CRITERIA

State Agency	Annual Revenue (FY 19 or FY 18) ²²	Does the application have a diversity requirement?	Does the rubric take into account diversity and representation?	Does the grant ask the organization to track representation?	Does the agency have a separate grant program?	Is there any criteria about fair compensation?	Are there grant criteria that could stifle efforts to increase diversity and representation?	Link to grant documentation
New York	\$46,077,000	Yes	Yes	No	No	Yes*	No	https://arts.ny.gov/how-applications-are-evaluated
Minnesota	\$40,269,158	No	Yes	Yes	Yes	No	Yes	http://www.arts.state.mn.us/pubs/pubs/fy2021-opsup-overview-and-instructions.pdf
California**	\$37,840,840	N/A	N/A	N/A	Yes	N/A	N/A	http://www.cac.ca.gov/programs/
District of Columbia	\$32,080,500	No	Yes	No	Yes	No	Yes	https://dcarts.dc.gov/sites/default/files/dc/sites/dcarts/page_content/attachments/FY2020%20Guide%20to%20Grants_0.pdf
Maryland	\$22,792,433	No	Yes	No	No	No	Yes	https://www.msac.org/programs/grants-organizations
Massachusetts	\$17,515,682	No	Yes	No	No	No	Yes	https://massculturalcouncil.org/organizations/cultural-investment-portfolio/portfolio/application-process/
New Jersey	\$17,297,500	No	Yes	Yes	No	Yes	Yes	https://www.state.nj.us/state/njsca/assets/pdf/fy20-22-gos-guidelines.pdf
Ohio	\$16,119,679	No	No	No	Yes	No	Yes	https://oac.ohio.gov/grants#4433-operating-support
Illinois	\$12,181,900	No	No	No	No	Asks about pay scales but has no explicit requirements	Yes	https://arts.illinois.gov/grants-programs/funding-programs/partners-excellence
Pennsylvania	\$11,360,400	No	Yes	Yes	Yes	No	Yes	https://www.arts.pa.gov/Documents/2020-2021_PCA_Entry_Track_Guidelines.pdf

²² Annual revenue numbers were gathered from a variety of sources, including the [National Assembly of State Arts Agencies 2020 State Arts Agencies Revenues Report](#), [Americans for the Arts 2018 USUAF Report](#), [Americans for the Arts Local Arts Agency Dashboard](#), and the IRS form 990 filing for the [Arts Council of New Orleans](#).

* Compensation guidance is no longer posted on the website, as of time of publication, November 3, 2021. The former guidance was posted at <https://web.archive.org/web/20191226180441/https://arts.ny.gov/how-applications-are-evaluated>.

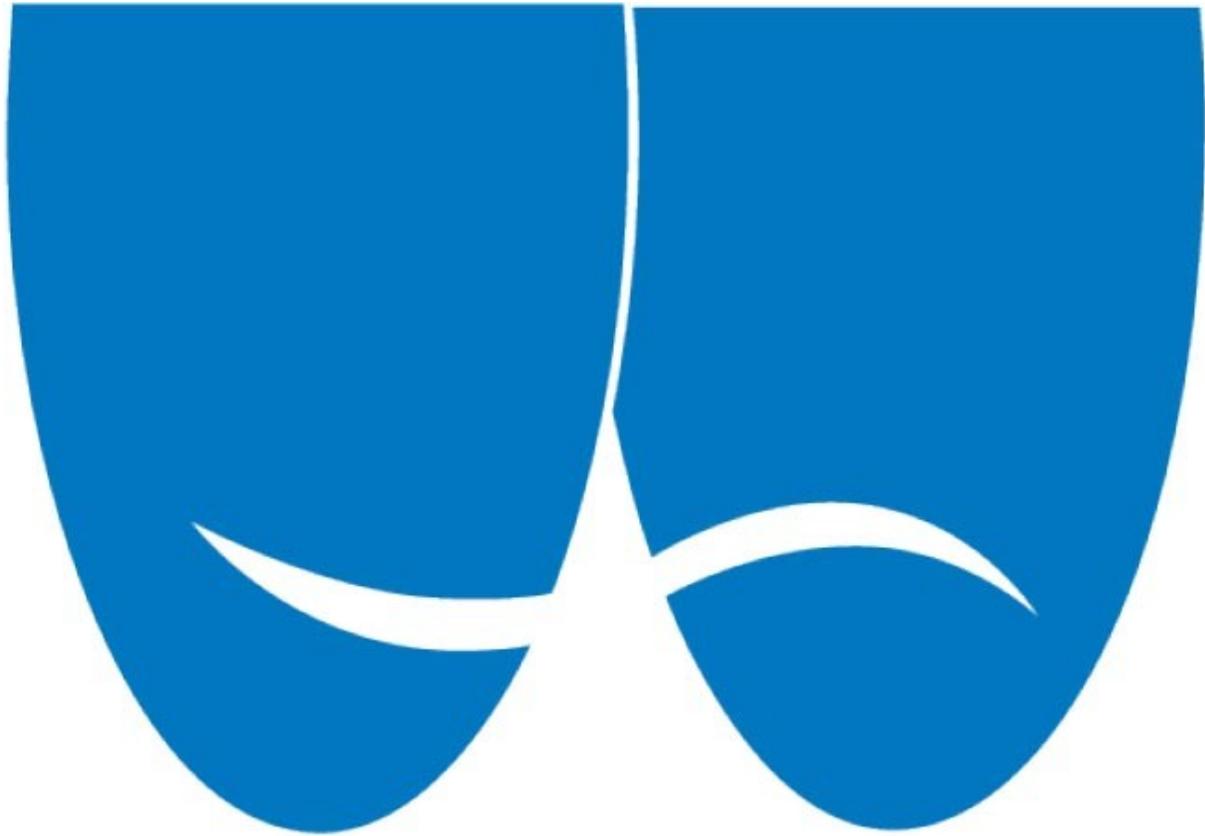
** California did not have a pre-pandemic state grant program in these areas.

State Agency	Annual Revenue (FY 19 or FY 18) ²²	Does the application have a diversity requirement?	Does the rubric take into account diversity and representation?	Does the grant ask the organization to track representation?	Does the agency have a separate grant program?	Is there any criteria about fair compensation?	Are there grant criteria that could stifle efforts to increase diversity and representation?	Link to grant documentation
Michigan	\$10,776,700	No	No	No	No	No	Yes	https://medc.app.box.com/v/FY21.MCACA-OS
Rhode Island	\$10,677,464	No	Yes	No	No	No	Yes	https://risca.online/grants/investments-in-art-and-culture-grant/
North Carolina	\$10,634,987	No	Yes	No	No	Asks about pay scales but has no explicit requirements	Yes	https://www.ncarts.org/resources/grants/grants-organizations/state-arts-resources
Florida	\$8,210,480	No	Yes	Yes	No	Yes	No	https://dos.myflorida.com/cultural/grants/grant-programs/general-program-support/
Tennessee	\$8,071,100	No	No	No	Yes	No	Yes	https://tartscommission.org/grants/major-cultural-institutions/
Hawaii	\$7,315,847	No	No	No	No	No	Yes	https://sfca.hawaii.gov/grants-programs/biennium-grants/
Missouri	\$7,182,329	No	Yes	No	Yes	No	Yes	https://www.missouriartscouncil.org/wp-content/uploads/2019/12/FY21-Guide-to-Grants.pdf
Connecticut	\$6,735,208	No	Yes	Yes	No	No	Yes	https://portal.ct.gov/DECD/Content/Arts-Culture/Funding_Opportunities/Supporting-Arts-Grant
Texas	\$6,471,564	No	Yes	No	No	No	Yes	https://www2.arts.state.tx.us/tcagrants/TXArtsPlan/TAPTOC.asp
New Mexico	\$2,021,400	No	Yes	No	No	No	Yes	http://nmarts.org/guidelines-and-app/
Georgia	\$1,958,160	No	Yes	No	Yes	No	Yes	https://gaarts.org/what-we-do/grants/partner-grant/
Colorado	\$3,527,126	No	Yes	No	No	No	Yes	https://coloradocreativeindustries.org/opportunities/colorado-creates-grant/
Wisconsin	\$1,561,900	No	Yes	No	Yes	No	Yes	https://artsboard.wisconsin.gov/Documents/CPP/CPPguidelinesFull.pdf
Nevada	\$2,594,018	No	Yes	No	No	No	Yes	https://www.nvartscouncil.org/grants/grant-offerings/

LOCAL AGENCIES

State Agency	Annual Revenue (FY 19 or FY 18) ²²	Does the application have a diversity requirement?	Does the rubric take into account diversity and representation?	Does the grant ask the organization to track representation?	Does the agency have a separate grant program?	Is there any criteria about fair compensation?	Are there grant criteria that could stifle efforts to increase diversity and representation?	Link to grant documentation
Denver Arts & Venues	\$44,195,000	No	No	No	Yes	No	No	http://www.artsandvenuesdenver.com/assets/doc/2018-ORG-DEVELOPMENT-GRANT-APPLICATION-6979c62b51.doc
City of Albuquerque Cultural Services Department	\$49,000,000	No	Yes	No	No	No	No	http://www.cabq.gov/urban-enhancement-trust-fund/apply-for-a-grant
Miami-Dade County Department of Cultural Affairs	\$38,949,000	No	Yes	No	Yes	No	No	https://miamidadearts.org/sites/default/files/files/inline/mcigui_2020-2021_0.pdf
DC Commission on the Arts and Humanities	\$29,854,038	No	Yes	No	Yes	No	Yes	https://dcarts.dc.gov/sites/default/files/dc/sites/dcarts/page_content/attachments/FY21-GOS_RFA_Questions.pdf
City of Los Angeles Department of Cultural Affairs	\$27,654,412	No	Yes	No	No	No	Yes	https://web.archive.org/web/20170829020543/http://dcaredesign.org/grants/wp-content/uploads/2017/08/organizational-grant-application-fy18-19.pdf
San Francisco Arts Commission	\$23,513,676	Yes	Yes	No	Yes	No	No	https://www.sfartscommission.org/content/organization-project-grants#overlay-context=content/organization-project-grants
City of Dallas Office of Cultural Affairs	\$22,252,561	Yes	Yes	Yes	Yes	No	Yes	https://dallasculture.org/cultural-programs/cultural-organizations-program/
City of Seattle Office of Arts & Culture	\$13,431,000	Yes	Yes	Yes	Yes	No	No	https://www.seattle.gov/arts/programs/grants/civic-partner-grant
Arts & Science Council of Charlotte/Mecklenburg, Inc.	\$16,038,880	No	Yes	Yes	Yes	No	Yes	https://www.artsandscience.org/grants/grants-for-organizations/operating-support/
City of San Jose Office of Cultural Affairs	\$14,752,335	No	Yes	No	No	Yes	No	https://www.sanoseca.gov/home/showdocument?id=44568

State Agency	Annual Revenue (FY19 or FY18)22	Does the application have a diversity requirement?	Does the rubric take into account diversity and representation?	Does the grant ask the organization to track representation?	Does the agency have a separate grant program?	Is there any criteria about fair compensation?	Are there grant criteria that could stifle efforts to increase diversity and representation?	Link to grant documentation
Cuyahoga Arts & Culture	\$14,130,000	No	Yes	No	No	No	Yes	https://www.cacgrants.org/assets/ce/Documents/2019/GOS2021.pdf
City of San Diego Commission for Arts and Culture	\$14,609,867	No	Yes	No	Yes	No	Yes	https://www.sandiego.gov/sites/default/files/fiscal_year_2020_osp_applicant_guidelines.pdf
City of Austin Cultural Arts Division	\$12,886,211	No	No	Yes	Yes	No	Yes	http://austintexas.gov/sites/default/files/files/EGRSO/FY20CoreInterimGuidelines.pdf
Los Angeles County Arts Commission	\$12,341,324	Yes	Yes	No	Yes	No	No	https://www.lacountyarts.org/funding/organizational-grant-program/ogp-grantseekers/ogp-grantseekers-apply
Regional Arts and Culture Council (Portland, OR)	\$9,368,688	No	Yes	No	No	No	No	https://racc.org/grants/general-operating-support-grants/
Louisville Fund for the Arts	\$8,919,000	No	Yes	No	No	No	No	https://fundforthearts.org/wp-content/uploads/2020/06/SIGFY21-Grant-Guidelines_FINAL.pdf
Greater Columbus Arts Council	\$8,291,156	No	No	No	Yes	No	Yes	https://www.gcac.org/wp-content/uploads/2013/01/2020-Grant-Guidelines-FINAL-8.27.2020.pdf
Regional Arts Commission of St. Louis	\$7,082,750	No	Yes	Yes	No	No	Yes	https://racsil.org/grants/
Chicago DCASE	\$36,372,399	No	Yes	Yes	No	No	No	https://www.chicago.gov/city/en/depts/dca/culgrants/programs.html
New York City Department of Cultural Affairs	\$143,800,000	No	Yes	Yes	No	No	No	https://www1.nyc.gov/site/dcla/cultural-funding/applying.page
New Orleans	\$1,894,905	No	Yes	No	No	No	No	http://www.artsneworleans.org/wp-content/uploads/2014/08/2020-CAG-Guidelines-Final-Copy-4.1.19.pdf



ACTORS'
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EASTERN REGION

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CENTRAL REGION

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LOS ANGELES

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