Los Angeles County Department of Arts and Culture 2019 Workforce Demographics Study Results

October 2019

Contents

Executive Summary

Arts, culture, arts education, and creativity are major contributors to Los Angeles County residents' quality of life, and the arts and culture sector is an important part of LA County's local economy. This study, in its third iteration, was undertaken by the Los Angeles County Department of Arts and Culture to better understand the demographic makeup of the workforce of the arts and culture sector.[1] This information can be a key tool to help ensure that every resident of LA County has access to all opportunities offered by the arts and culture sector. Some of the major findings of this study are listed below.[2]

- Respondents selecting "White (non-Hispanic)" accounted for 59% of the arts and culture workforce compared to about 26% in LA County as a whole. Conversely, non-White respondents only accounted for 41% while the non-White population of LA County accounts for about 74% of all residents.

- Specifically, 20% of respondents selected "Hispanic/Latino(a)" while represented in the population at 48%; 5% selected "Black" compared to 8% of the population; and 9% selected "Asian" compared to 14% of the population.

- Younger respondents tend to be more racially diverse with the 15-34 age group being 42% "White (non-Hispanic)" and about 57% non-White compared to those 65 and older who are about 80% "White (non-Hispanic)".

- 78% of respondents identified their country of origin as the United States while 12% of respondents identified their country of origin from one of 62 other countries.

- Respondents self-identified as 63% female, 33% male, and 3% as transgender/gender non-conforming compared to the gender composition of the general population of LA County which is a 51/49 split between female and male.

- Eighteen percent of respondents identify as gay, lesbian, bisexual, or other. In 2012 and 2014, the public-opinion company Gallup found that 4.6% of the population of LA County identified as lesbian, gay, bisexual, or other.

- When compared to Census data, survey respondents who reported having a disability closely matches the incidence of having a disability in the general population of LA County.

In addition to surveying the demographics of the workforce in LA County, this study probed staff and board member perception of well-being in their workplaces where well-being related to 1) the workplace, 2) support for risk-taking, 3) psychological safety, and 4) happiness and satisfaction. In general:
- Board member perception scores were more positive than staff scores
- Staff and board members from organizations with budgets under $500,000 scored more positively than the overall scores

1. The previous 2017 study can be viewed at: https://www.lacountyarts.org/sites/default/files/pdfs/artsworkforcedemog2017.pdf
2. All Census comparisons utilize data from the 2017 American Community Survey 5-year estimates.

- Staff and board members from organizations with budgets over $5,000,000 scored less positively than all other organization budget sizes, and
- There was little variation in perception scores when analyzing scores by respondent race/ethnicity

As additional studies are conducted across the country, SMU DataArts' research regarding workplace perception will generally explore whether higher scores on these dimensions have a relationship with workplace diversity and organizational performance measures, such as staff and board member turnover, attendance, and bottom line, which will incorporate data from multiple sources.

Methodology

The SMU DataArts Workforce Demographics study collected data from individuals who work or volunteer for LA County arts and culture organizations, surveying five demographic characteristics: 1) Heritage (race, ethnicity, and nation of origin); 2) Age; 3) Gender; 4) Sexual Orientation; and 5) Disability. Additionally, this study collected data regarding staff and board member workplace perceptions.

SMU DataArts developed the workforce demographics survey instrument over the course of seven years through extensive piloting and feedback from multiple communities across the country.[3] This instrument (See Appendix C) collects self-reported demographic data from individuals who were given the option to choose "I decline to state" if they preferred not to respond to a question.

In addition to the demographic characteristics mentioned above, this study also asked respondents questions regarding their perceptions of working at their LA County organization. These questions probed areas such as workplace well-being, support for risk-taking, psychological support, and happiness of staff and board members. A detailed explanation of the perception methodology can be found on page 24 of this report.

Responses were captured directly by SMU DataArts, giving respondents the option to affiliate with up to three cultural organizations.

The LA County workforce demographics pilot study began on February 7th and closed on May 5th, 2019. SMU DataArts received responses from 2,412 individuals representing 2,485 affiliations at 167 arts and cultural organizations in LA County.[4] (See Appendix A for a list of all 167 organizations.) All arts and culture nonprofits, arts agencies, and other organizations in LA County that have completed a Cultural Data Profile were eligible to participate in this study.[5] For organizations that provided population totals for their workforces, the responses constituted a 21.8% response rate. Note that there are more affiliations than individuals due to the fact that an individual could affiliate with more than one organization (e.g. being a board member of one organization and a volunteer at another).

Data Privacy

The processes used for collection, storage, and analysis of data ensure the anonymity of respondents. Potential respondents received a web link via email directly from their respective organizations. Activating the link took respondents directly to the questionnaire, which required about five minutes to complete. Data were not transmitted

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3. For more information on the development of the survey instrument see "Identity and the Cultural Workforce: Lessons Learned in Seven Years and Three Cities." https://www.giarts.org/identity-and-cultural-workforce.
4. During analysis of survey response metadata, SMU DataArts identified and disqualified 29 survey responses determined to be from a single respondent. A 30th survey response was retained to represent the respondent in the data set.
5. Learn more about the Cultural Data Profile at: https://culturaldata.org/what-we-do/for-arts-cultural-organizations/the-cultural-data-profile/

to LA County Department of Arts and Culture or participating organizations; data were instead stored in a secure, third-party survey data system accessible only to SMU DataArts. The study did not collect any personally identifying information, such as name, postal address, or email address. Data analysis was conducted by SMU DataArts' in-house research staff. SMU DataArts has successfully collected and protected data since it was established in 2004, specifically collecting and protecting workforce demographic data since 2010.

Study Participation

This study asked respondents to identify their role within the organization to allow for analysis of demographic characteristics at the role level. Respondents were asked to select one role from a list of 25 detailed roles developed by SMU DataArts. Table 1 shows responses broken out by detailed role. Due to the specific distribution of respondents across the detailed roles, this study was unable to provide insight regarding demographic characteristics at the detailed role level.[6] To provide insight at a more general role level, this study analyzed four larger role categories as shown in Figure 1: Board, Supervisory Staff, Non-Supervisory Staff, and Independent Contractors. Non-Board volunteers were instructed to select a staff role if they were acting in a staff capacity. Aggregation at this level allowed for the statistically significant analyses.[7]

TABLE 1 – Response by Role

Role Title	# Total Responses
Artist/Performer	383
Board	410
Community Engagement	45
Conservator	20
Curator	52
Designer	38
Development	144
Editorial	15
Education	155
Executive Leadership (non-board)	132
Facilities	20
Finance	64
Independent Contractor	185
IT/Web Development	19
Librarian	39
Marketing/PR	92
Membership/Constituents	24
Programming	86
Project/Exhibition	66
Retail/Merchandise	40
Security	12
Support/Administration	184
Technical/Production	78
Visitor/Patron Services	182

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6. The statistical validity of analysis at the detailed role level when compared to demographic characteristics was determined utilizing a Pearson Chi-Square Test using the Yates Correction. Resulting p-values were not below 0.05, so relationships between detailed roles and demographic characteristics could not be determined from the data.
7. Any reference to significant differences in this document indicates that a two-tailed t-test examining the hypothesis of equal proportions across two groups is rejected at the $p < .05$ level of statistical significance.

FIGURE 1

Role Breakdown

17%	26%	50%	8%

■ Board Member ■ Supervisory Staff ■ Staff ■ Independent Contractor

53% of respondents identified as artists as shown in Figure 2. Identification as an artist does not necessarily imply that a respondent served in an artistic capacity for their organization.

FIGURE 2

Do you Identify as an Artist?

53%	47%

■ Yes ■ No ■ Decline to state/No Response
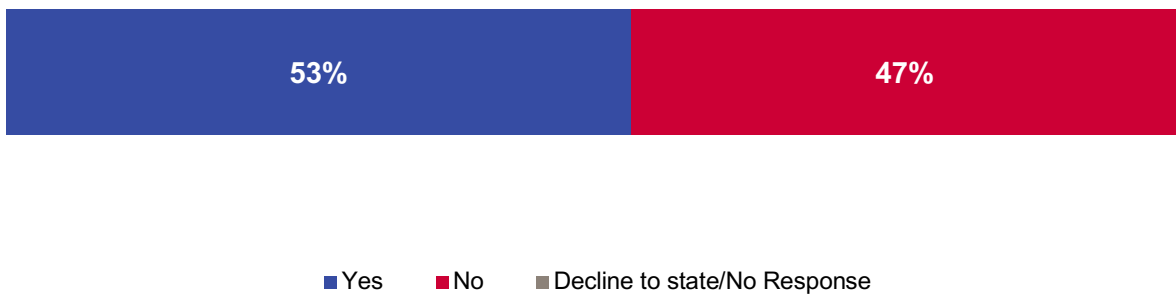
Heritage

The SMU DataArts Workforce Demographics Survey attempts to ensure that all participants can see themselves in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to write in an identifier if the response options fail to capture a particular trait. The Hispanic/Latino(a) response category is a response option alongside the race categories such that the summation of all categories totals 100%. The survey ensures that the data can be meaningfully combined and compared to benchmark demographic data.[8]

This study presents data on race and ethnicity in two ways. It first provides a comparison of the arts and culture workforce in this study to the population of LA County using Census categories, with some adjustment. It then reveals how respondents represented their race and ethnicity in the SMU DataArts Workforce Demographics Survey.

In Figure 3, we show a breakdown of the racial and ethnic heritage of study respondents compared with that of LA County residents overall. Respondents selecting "White (non-Hispanic)" accounted for 59% of the arts and culture workforce compared to about 26% in LA County as a whole. Conversely, non-White respondents only accounted for 41% while the non-White population of LA County accounts for about 74% of all residents. Specifically, 20% of respondents selected "Hispanic/Latino(a)" while represented in the population at 48%; 5% selected "Black" compared to 8% of the population; and 9% selected "Asian" compared to 14% of the population.

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8. The DataArts demographics survey and the U.S. Census Bureau take different methodological approaches to measuring race and Hispanic origin, making the two non-comparable without adjustments. The U.S. Census does not treat the Hispanic category as a discrete race category, but instead asks Hispanic/Latino(a) persons to identify themselves as such and to also select their race. Using this approach, the summation of all categories of Race and Hispanic Origin exceeds 100%. To compare survey responses to U.S. Census Bureau categories, we treated any individual selecting Hispanic/Latino(a) in the Census Bureau data and in the survey data as Hispanic/Latino(a) only, removing those who affiliate as Hispanic/Latino(a) from their other race selections. The limitation of this methodology is that it underrepresents Hispanic/Latino(a) respondents who consider themselves as "More than one race or ethnicity" in the Census Bureau data.

FIGURE 3

Ethnicity/Race - Census Comparison
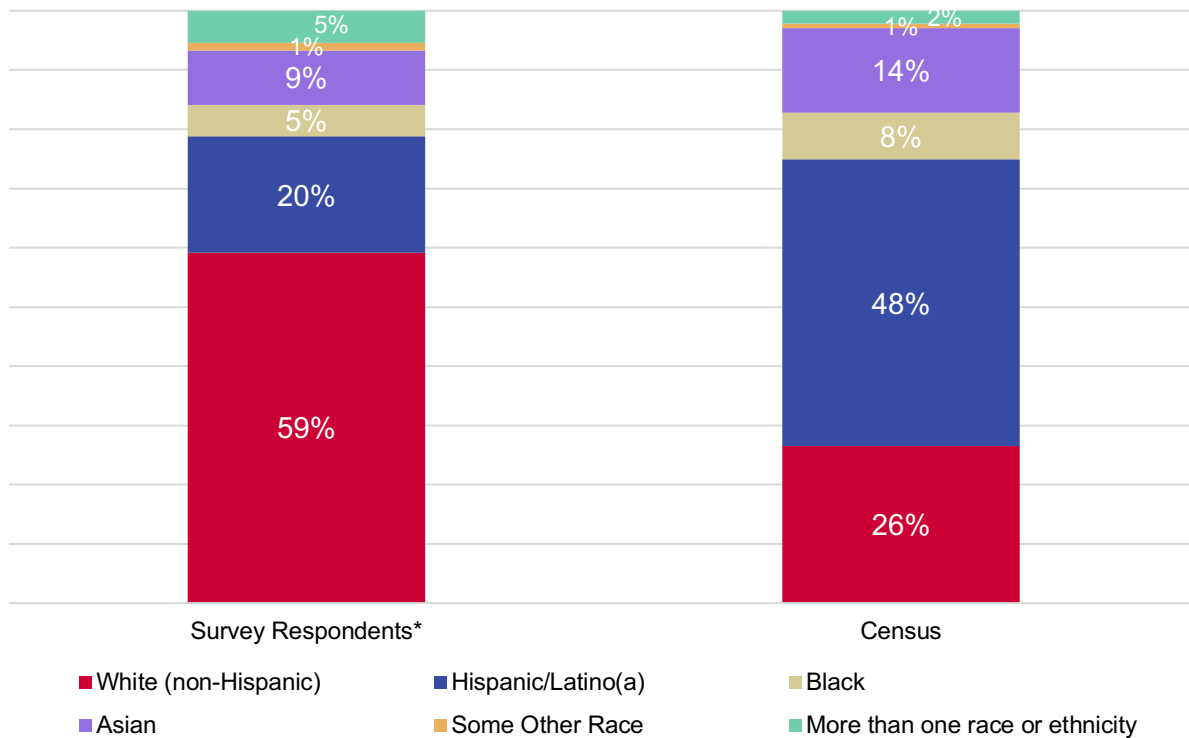
* The workforce survey numbers in this chart do not include 61 respondents who declined to self-identify their ethnicity since there is no equivalent in the Census data for LA County. All groups are mutually exclusive

Studies conducted by SMU DataArts in other cities identify similar patterns in the heritage makeup of arts and culture workforces. For example, in Harris County, TX (Houston), 73% of SMU DataArts' survey respondents identified as "White (non-Hispanic)" while the general population is 32% "White (non-Hispanic)" according to the Census. In New York City, NY, 66% of the survey respondents self-identified as "White (non-Hispanic)" whereas that figure is 32% for the population as a whole. Similar to LA County, Hispanic arts and culture workforce respondents in both New York City and Harris County were underrepresented compared to the general population (New York City: 11% compared to 29%, Harris County: 11% to 41%).[9]

Figure 4 shows the taxonomy employed and results from the LA County workforce survey, with distinct groups for "Hispanic/Latino(a)" and "Middle-Eastern" along with "White," "Black/African American," "Asian," "Indigenous," "More than one race or ethnicity," "Not listed/Other," "Decline to state," and "No Response". This breakdown

9. SMU DataArts, *Engaged by the Arts: Greater Houston Arts and Culture Demographics and Audience Opportunity*, June 2019, p.5: https://culturaldata.org/about/press-releases/study-on-greater-houston-arts-and-culture-demographics/; DataArts, *New York City Department of Cultural Affairs Workforce Demographic Pilot Study Results*, July 2019, p. 9: https://www1.nyc.gov/assets/dcla/downloads/pdf/NYC%20DCLA%20Full%202018%20WfD%20Report%207-24-19.pdf.

cannot be directly compared to Census data because we categorize anyone selecting both "Hispanic" and "Black," for example, in "More than one race or ethnicity," driving the percentage of respondents in this category higher than reflected in Figure 3, and the percentage of people in the Hispanic/Latino(a) category lower. Non-Hispanic Whites still comprise 56% of cultural workers.
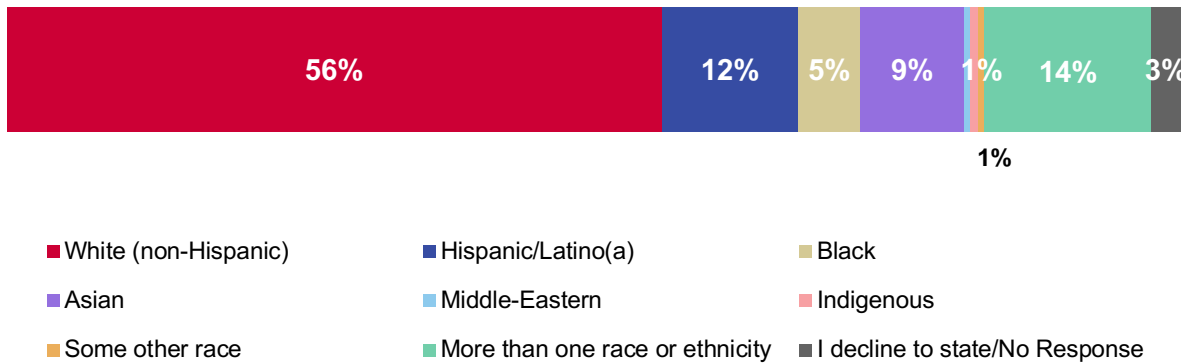
FIGURE 4

SMU DataArts Ethnicity

- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some other race
- More than one race or ethnicity
- I decline to state/No Response

Figure 5 shows that race and ethnicity vary depending on organizational role. Those in non-supervisory roles tend to be more diverse than those in supervisory or board roles. While respondents selecting "non-supervisory" were the most diverse with only 49% "White (non-Hispanic)", this is still well above the 26% of LA County residents who are "White (non-Hispanic)".

FIGURE 5

SMU DataArts Ethnicity by Role

- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some other race
- More than one race or ethnicity
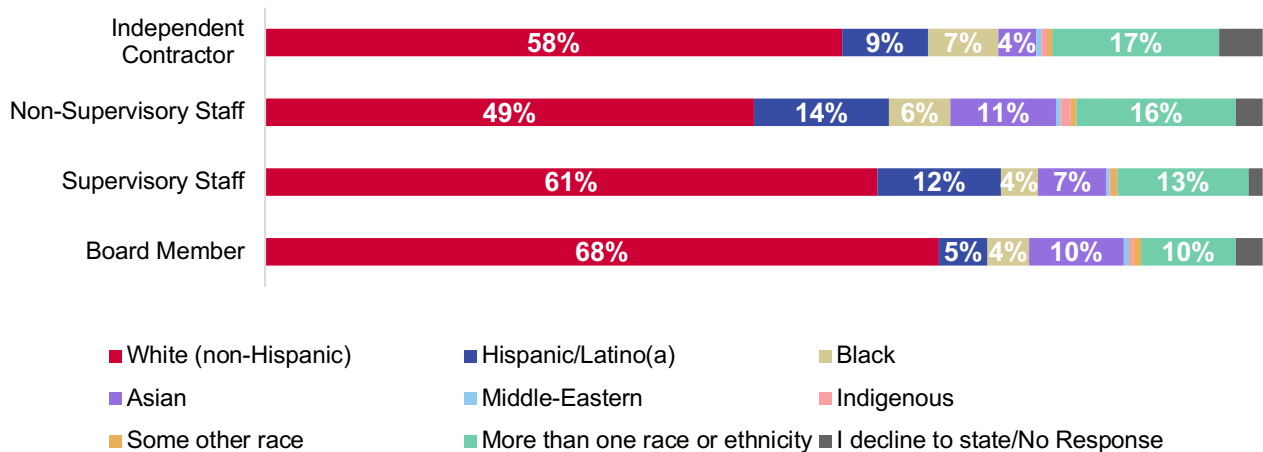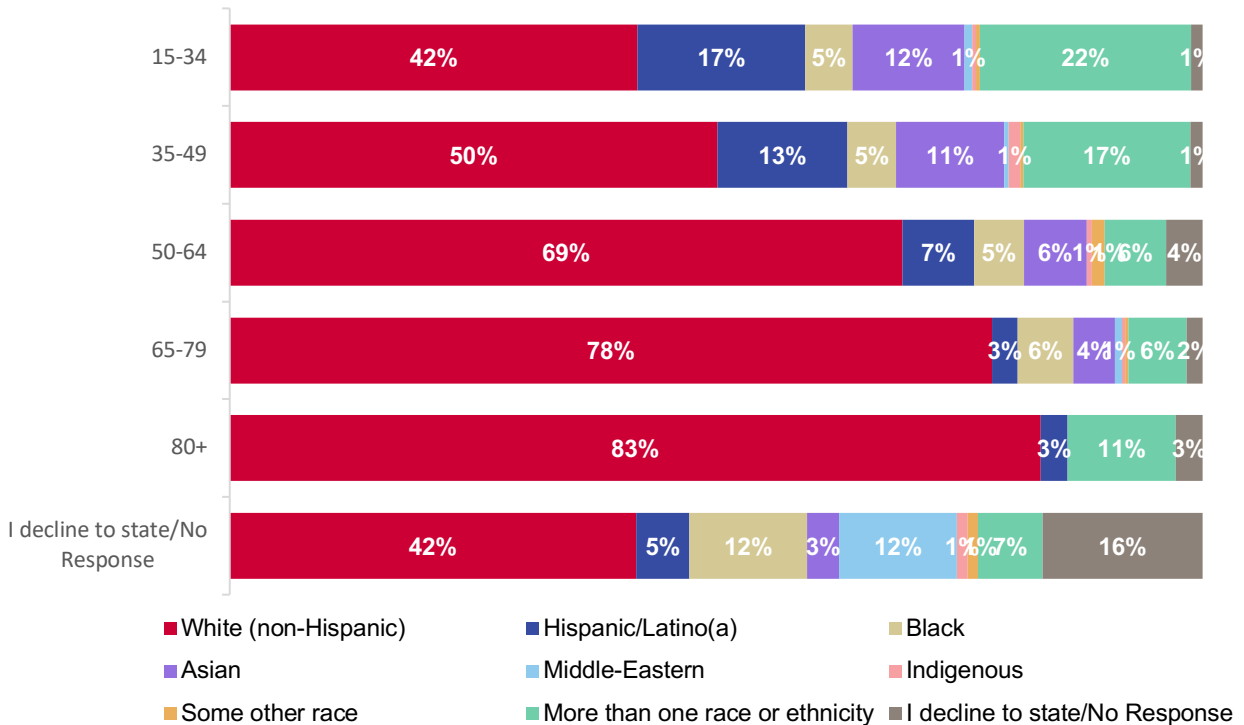- I decline to state/No Response

Figure 6 breaks down the race of the respondent workforce by age. Younger respondents tend to be more racially diverse with the 15-34 age group being 42% "White (non-Hispanic)" and about 57% non-White compared to those 65 and older who are about 80% "White (non-Hispanic)".
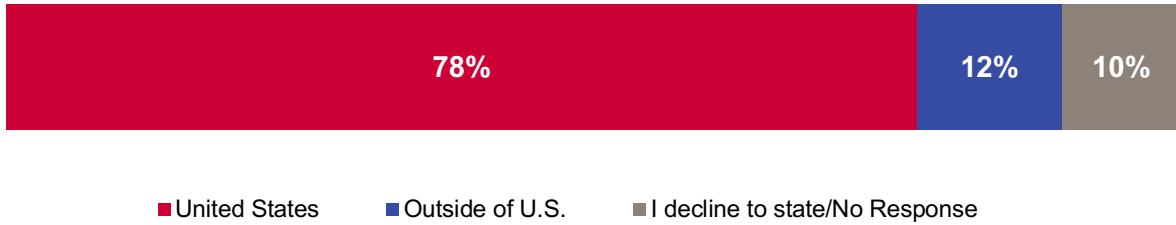
FIGURE 6

SMU DataArts Ethnicity by Age

A limiting factor of the above analyses is the aggregation of individuals who selected more than one race into a single category. While necessary for the above comparisons, it is important to break out the components represented in "More than one race or ethnicity". Appendix B has six charts that show the combinations of races and ethnicities represented by respondents selecting more than one race or ethnicity.

Beyond questions specifically measuring race and ethnicity, SMU DataArts captured data on respondent country of origin. As shown in Figure 7, 78% of respondents identified the United States as their country of origin while 12% identified a country of origin outside the USA.

FIGURE 7

Country of Origin

| 78% | 12% | 10% |

■ United States   ■ Outside of U.S.   ■ I decline to state/No Response

Respondents who identified a country other than the United States represented 62 different counties as shown in Figure 8.
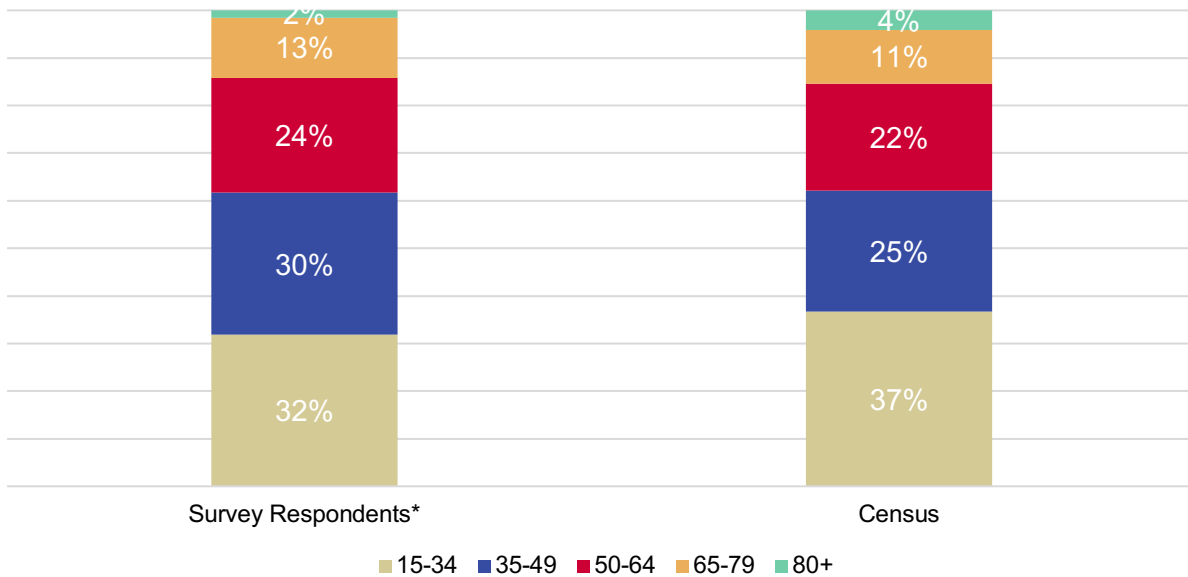
FIGURE 8
Countries of Origin (Excluding United States)

Response to the country of origin question has experienced an increase in "decline to state" responses over previous studies. In the 2016 and 2017 workforce demographic studies for LA County, the percent of respondents selecting "decline to state" for this question was 3% and 2%, respectively. For this iteration of the study, 10% of respondents declined to state their countries of origin. Having a high percentage of

"decline to state" for the country of origin question is not isolated to this study. Across all other studies conducted by SMU DataArts, "decline to state" for country of origin increased from about 5% in 2016 to 10% in 2019.

Age

The age distribution of respondents closely matches that of the population of individuals aged 15 or older in LA County as shown in Figure 9, and it is fairly well balanced as shown in Figure 10, which includes those who declined to state their age.

FIGURE 9

Age - Census Comparison

Survey Respondents*	Census
2%	4%
13%	11%
24%	22%
30%	25%
32%	37%

■ 15-34 ■ 35-49 ■ 50-64 ■ 65-79 ■ 80+

* The workforce survey numbers in this chart do not include 80 respondents who declined to self-identify their age since there is no equivalent in the Census data for LA County.

FIGURE 10

Age

| 31% | 29% | 23% | 12% | 1% | 3% |

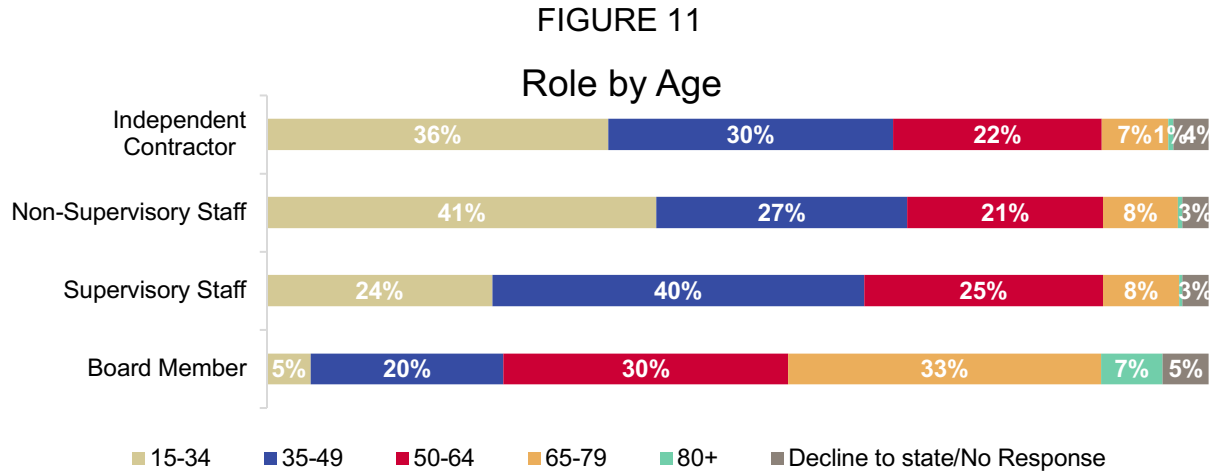■ 15-34 ■ 35-49 ■ 50-64 ■ 65-79 ■ 80+ ■ Decline to state/No Response

15
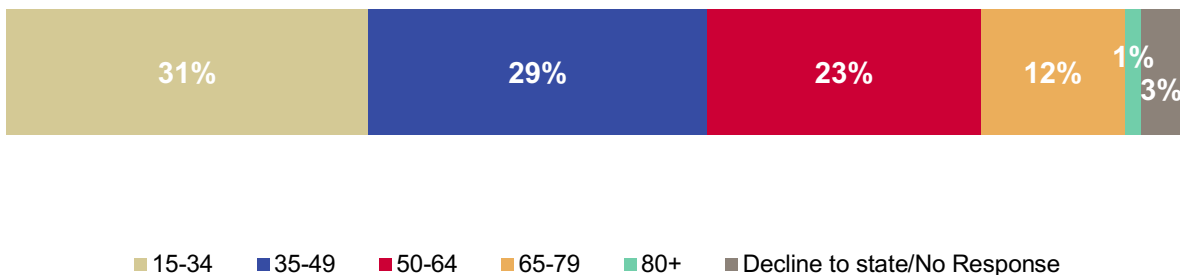
Figure 11 shows that non-supervisory staff positions trend younger with 41% under the age of 35. Conversely, Boards trend older with 70% over age 50. This could reflect the accumulation of experience necessary for some leadership roles as well as the availability of discretionary time for older respondents to volunteer at arts and culture organizations.

FIGURE 11

Role by Age

Role	15-34	35-49	50-64	65-79	80+	Decline to state/No Response
Independent Contractor	36%	30%	22%	7%	1%	4%
Non-Supervisory Staff	41%	27%	21%	8%		3%
Supervisory Staff	24%	40%	25%	8%		3%
Board Member	5%	20%	30%	33%	7%	5%

Legend: ■ 15-34 ■ 35-49 ■ 50-64 ■ 65-79 ■ 80+ ■ Decline to state/No Response

Gender

As shown in Figure 12, respondents self-identified as 63% female, 33% male, and 3% as transgender/gender non-conforming.[10] The gender composition of the general population of LA County is a 51/49 split between female and male using Census definitions. This divergence is consistent with workforce demographics studies conducted by SMU DataArts in other markets, where the arts and cultural workforce tends to skew more female and with studies indicating that women are represented by a larger proportion in the nonprofit workforce than in the general population.[11]

FIGURE 12

Gender Identity

63%	33%	3%	2%

■ Female ■ Male ■ Transgender/Gender Non-Conforming ■ I decline to state/No Response

The overall gender balance among all role types was consistent with an increase in male representation at the board level as shown in Figure 13.

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10. Transgender/Gender nonconforming describes Non-Binary genders that do not fall into either a male or female category. For more information see: https://transequality.org/sites/default/files/docs/resources/Understanding-Non-Binary-July-2016_1.pdf

11. See, for example: DataArts, *New York City Department of Cultural Affairs Workforce Demographic Pilot Study Results*, July 2019, p. 16: https://www1.nyc.gov/assets/dcla/downloads/pdf/NYC%20DCLA%20Full%202018%20WfD%20Report%207-24-19.pdf; Chronicle of Philanthropy, *Lack of Women in Top Roles Hinders Nonprofits, Female Nonprofit Workers Say, April 28, 2014: https://www.philanthropy.com/article/Lack-of-Women-in-Top-Roles/153197*

FIGURE 13

Gender Identity by Role

Role	Female	Male	Transgender/Gender Non-Conforming	I decline to state/No Response
Independent Contractor	63%	31%	3%	3%
Non-Supervisory Staff	63%	31%	4%	2%
Supervisory Staff	66%	31%	2%	1%
Board Member	59%	39%	1%	2%

■ Female ■ Male
■ Transgender/Gender Non-Conforming ■ I decline to state/No Response
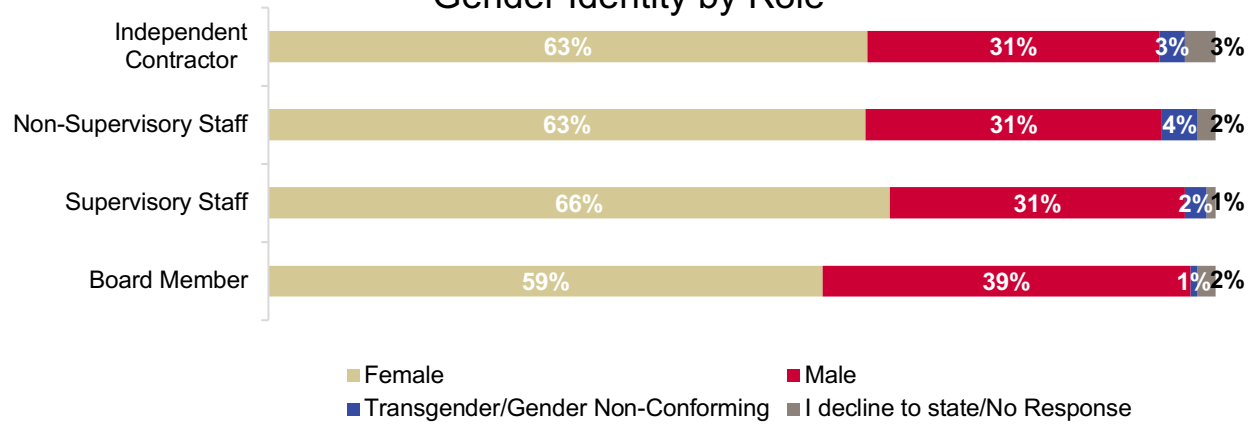
Sexual Orientation

Eighteen percent of respondents identify as gay, lesbian, bisexual, or other as shown in Figure 14. This figure is similar to other communities studied by SMU DataArts.[12] In 2012 and 2014, the public-opinion company Gallup conducted the largest study of the distribution of the LGBTQ population to date.[13] In interviews with 21,300 respondents in the Los Angeles-Long Beach-Anaheim Metro Area, Gallup found that 4.6% of the population responded "yes" to the question: "Do you, personally, identify as lesbian, gay, bisexual, or transgender?" As such, the rate of LGBTQ respondents in this study is nearly four times the baseline rate from the Gallup report.

FIGURE 14

Sexual Orientation

72%	18%	10%

■ Heterosexual or straight ■ Gay, Lesbian, Bisexual, or Other ■ I decline to state/No Response
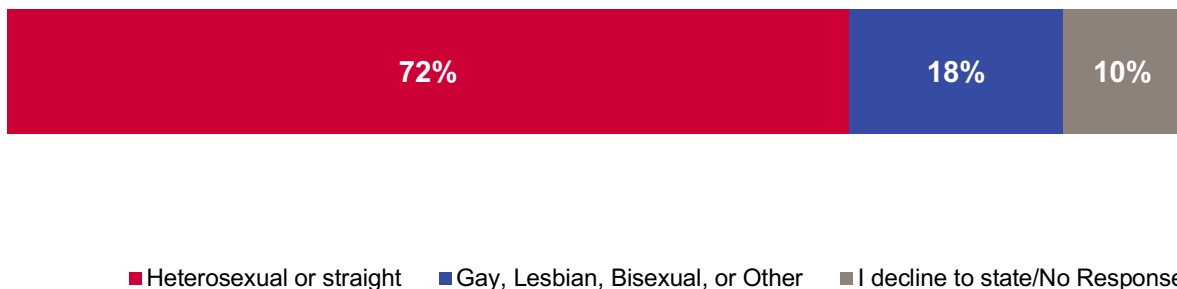
While all role categories had between eight and eleven percent of respondents select "I decline to state/No Response", the balance of gay, lesbian, bisexual, or other to heterosexual was about 20% to 70%, respectively for independent contractors and both staff categories as shown in Figure 15. At the board level, only 9% of respondents identified as gay, lesbian, bisexual, or other while 80% selected "heterosexual or straight".

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12. Ibid. The United States is in the early days of documenting the incidence of LGBTQ identity in the workplace. The Census does not collect this information and there is wide disparity of practice and policy complicating the ability to track this information across states or municipalities.
13. Frank Newport and Gary J. Gates, "San Francisco Metro Area Ranks Highest in LGBT Percentage," Social & Policy Issues, March 20, 2015 on Gallup.com, retrieved on August 16, 2018. https://news.gallup.com/poll/182051/san-francisco-metro-area-ranks-highest-lgbt-percentage.aspx; Gallup reports the nationwide average of LGBTQ as 3.6% of the US population.
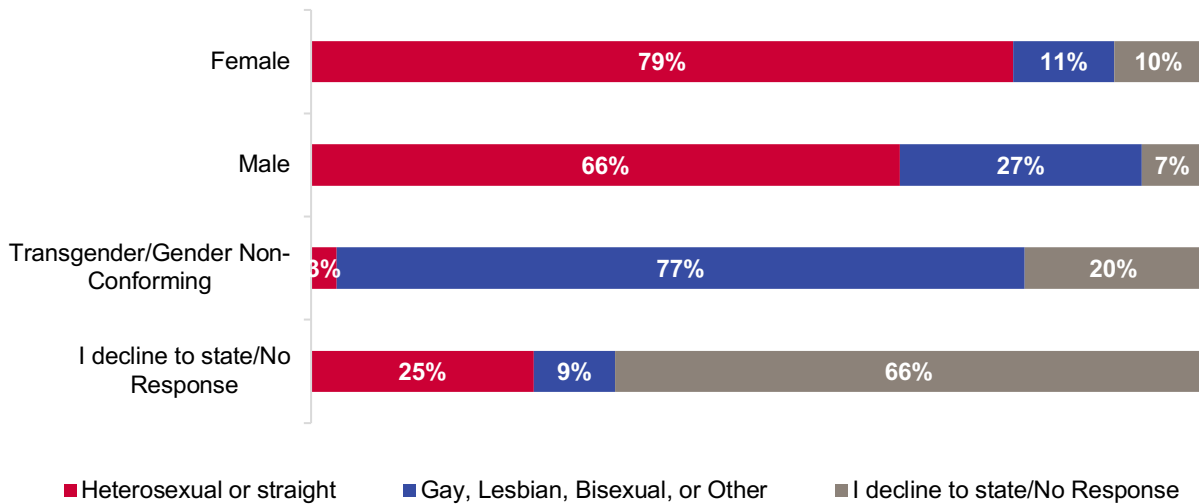
FIGURE 15

Sexual Orientation by Role

Role	Heterosexual or straight	Gay, Lesbian, Bisexual, or Other	I decline to state/No Response
Independent Contractor	72%	21%	8%
Non-Supervisory Staff	69%	20%	11%
Supervisory Staff	72%	20%	8%
Board Member	80%	9%	11%

■ Heterosexual or straight ■ Gay, Lesbian, Bisexual, or Other ■ I decline to state/No Response
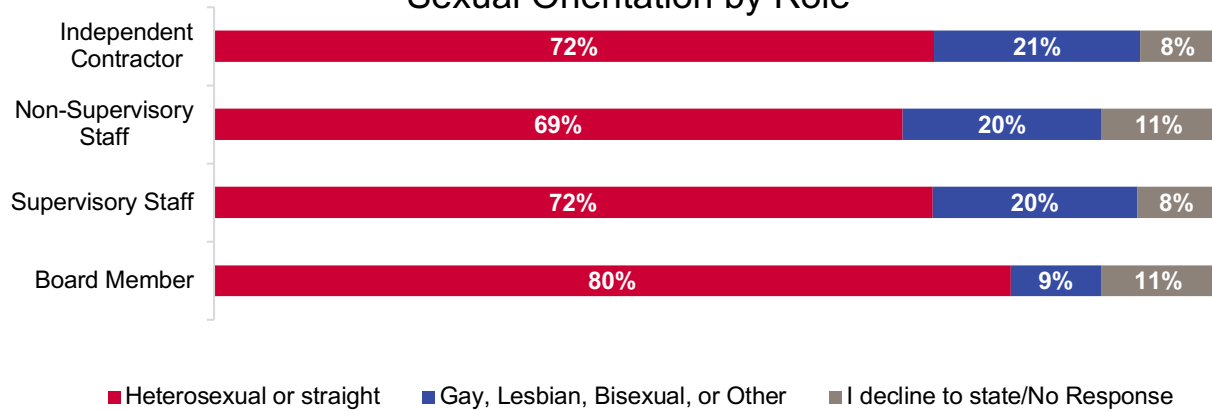
Individuals identifying as "Transgender/Gender non-Conforming" identified as predominantly as "Gay, Lesbian, Bisexual, or Other" as shown in Figure 16. Levels of decline to respond to both sexual orientation and gender was higher than any other category.

FIGURE 16

Sexual Orientation by Gender Identity

Gender Identity	Heterosexual or straight	Gay, Lesbian, Bisexual, or Other	I decline to state/No Response
Female	79%	11%	10%
Male	66%	27%	7%
Transgender/Gender Non-Conforming	3%	77%	20%
I decline to state/No Response	25%	9%	66%

■ Heterosexual or straight ■ Gay, Lesbian, Bisexual, or Other ■ I decline to state/No Response

![SMU DataArts — National Center for Arts Research]

Disability

The SMU DataArts Workforce Demographics Study questionnaire asked respondents to describe their disability using options shown in Table 2. Respondents were also able to select "Person without a disability" or "I decline to state". Table 2 also shows of those who reported a disability, the percentage that selected each specific disability type.

TABLE 2

Disability Type	% of Respondents (of those who reported a disability)
Person who is blind or visually impaired	8%
Person who is deaf or hard of hearing	10%
Person with a communication disorder, who is unable to speak, or who uses a device to speak	0%
Person with a learning disability	13%
Person with a physical disability or mobility impairment	20%
Person with an emotional or behavioral disability	31%
Person with an intellectual, cognitive, or developmental disability	6%
My disability is not listed here	12%

If respondents indicated that their disability was not listed, they had the option to describe their disability in an open text field. Respondents were given the option of selecting more than one category.

"Person with a disability" (Figure 17) is the aggregation of the categories as shown in the list above. 8% of respondents identify as person with a disability. Previous studies by SMU DataArts found 8% of the arts and culture workforce in both New York City Houston, TX reported having a disability.[14]

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14. DataArts, *New York City Department of Cultural Affairs Workforce Demographic Pilot Study Results*, July 2019, p. 22: https://www1.nyc.gov/assets/dcla/downloads/pdf/NYC%20DCLA%20Full%202018%20WfD%20Report%207-24-19.pdf; SMU DataArts, *Engaged by the Arts: Greater Houston Arts and Culture Demographics and Audience Opportunity,* June 2019, p.10: https://culturaldata.org/about/press-releases/study-on-greater-houston-arts-and-culture-demographics/

FIGURE 17

Disability

When viewed by organizational role (Figure 18), independent contractors reported the largest incidence of having a disability at 11% as compared to board members who reported the smallest incidence a disability at 5%.
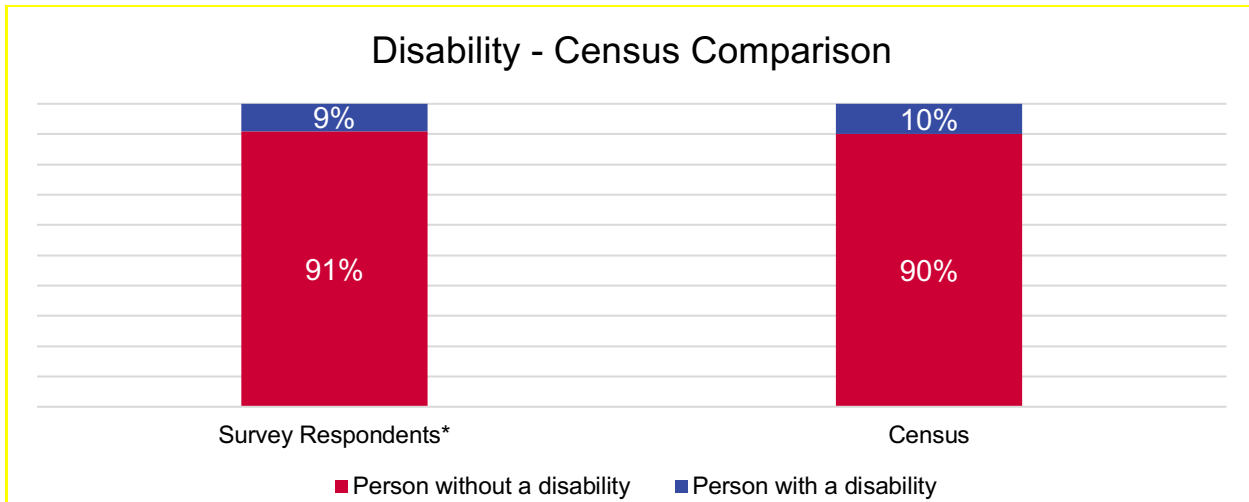
FIGURE 18

Disability by Role
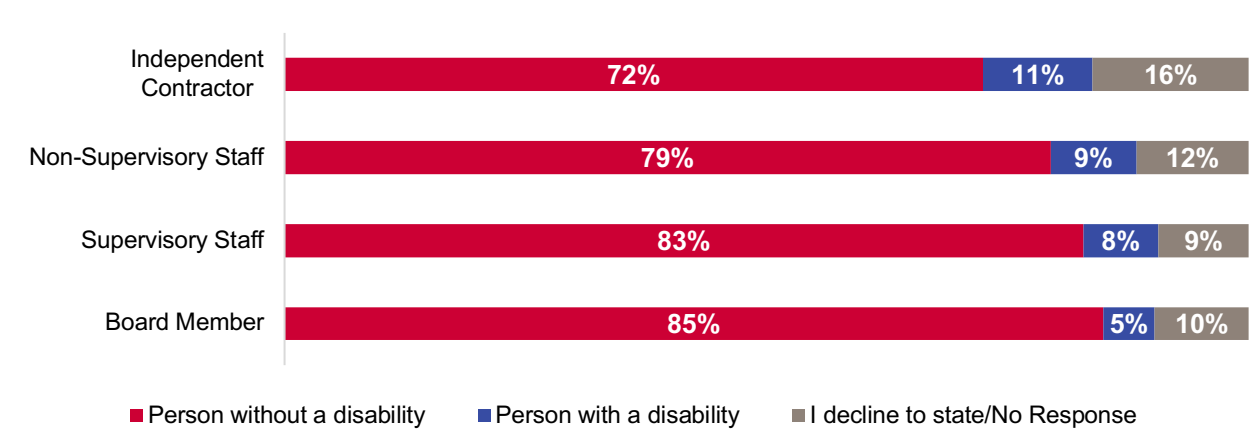
Figure 19 shows that when compared to Census data, respondents who reported having a disability closely matches the incidence of having a disability in the general population of LA County.

FIGURE 19

Disability - Census Comparison

	9%		10%	
	91%		90%	
Survey Respondents*			Census	

■ Person without a disability ■ Person with a disability

* The workforce survey numbers in this chart do not include 268 respondents who declined to disclose their disability status since there is no equivalent in the Census data for LA County.

Workplace Perceptions

People who believe their job has meaning and a broader purpose are more likely to work harder, take on challenging or unpopular tasks, and collaborate effectively. Research repeatedly shows that people deliver their best effort and ideas when they feel they are part of something larger than the pursuit of a paycheck.[15] And when it comes to health, scoring high on both types of well-being - hedonic and 'eudemonic' happiness, which refers to the meaning you feel in life - is great. But many people do not score high on both. Four independent studies have revealed that it is far better for our immune systems when we score high on purposeful happiness than hedonic happiness.[16]

As an additional component of well-being, psychological safety is the degree to which staff and board members feel comfortable taking interpersonal risks. Research shows that achieving high performance requires having the confidence to take risks, especially in a knowledge-intensive world.[17] When an organization minimizes the fear people feel on the job, performance - at both the organizational and the team level - is maximized.

This study asked respondents the extent to which they agree or disagree with a series of ten statements, focusing on their experience working in arts and culture sector during the four-month period prior to survey completion. These questions examined staff and board member perceptions of well-being related to 1) the workplace, 2) support for risk-taking, 3) psychological safety, and 4) happiness and satisfaction. A final question asked how likely an individual would be to recommend that a friend accept a similar position at their current place of employment. Respondents had the option to skip any question.

Methodological Notes

To probe the concept of well-being in this study, staff and board respondents were asked to score ten statements using a Likert scale with five choices[18]:
- Strongly Disagree
- Disagree
- Neither Agree nor Disagree
- Agree
- Strongly Agree

In computing scores, these five choices were coded from 0 to 4 with 0 corresponding to "Strongly Disagree" and 4 corresponding to "Strongly Agree". The ten statements were then grouped into four well-being categories as shown in Table 3.

15. 'Making Work Meaningful: A Leader's Guide'. https://www.mckinsey.com/business-functions/organization/our-insights/making-work-meaningful-a-leaders-guide.
16. One can learn more about this in Daniel M. Cable's book *Alive at Work: The Neuroscience of Helping People Love What They Do.*
17. 'How Fearless Organizations Succeed'. https://www.strategy-business.com/article/How-Fearless-Organizations-Succeed.
18. Due to the diverse nature of their work, independent contractors were not surveyed regarding workplace perceptions.

TABLE 3
Perception Statements and Groupings

Grouping	Statement (The extent to which you feel…)
Workplace well-being	Your life has a sense of direction and meaning to it
Workplace well-being	You have something to contribute to society
Workplace well-being	Challenged to become a better person
Support for risk-taking	Individuals in this organization are able to bring up problems and tough issues
Support for risk-taking	It is safe to take risks in this organization
Psychological safety	People in this organization sometimes reject others for being different*
Psychological safety	It is difficult to ask others for help in this organization*
Psychological safety	It is held against you if you make a mistake in this organization*
Happy staff and board	Satisfied
Happy staff and board	Happy

* These items were reverse coded by multiplying values (0-4) by -1 and then adding 4 to allow for accurate comparisons between groupings where 4 is the most positive response.

Scores were calculated by averaging the component scores at the respondent level followed by averaging the respondent grouping scores at the community level.[19]

For the final question within the perception section of the survey, respondents were asked "Would you recommend that a friend accept a similar position at [respondent's organization]?" Respondents selected a number from 0 to 10, with 0 being "very unlikely" and 10 being "very likely". Respondents who did not provide a score were not included in the calculation of the average community score.

In the following sections, charts are displayed to probe perception within the groupings based on variables such as respondent role, respondent race/ethnicity, budget size of the respondent's organization, and overall scores. Budget size groupings and the count of organizations represented in each grouping in this study are shown in Table 4.

TABLE 4
Budget Groupings

Budget Group	Count of Organization in this Study
Under $100,000	41
$100,000 to $249,999	28
$250,000 to $499,999	27
$500,000 to $999,999	23
$1,000,000 to $4,999,999	23
$5,000,000 or Greater	24

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19. In keeping with standard statistical practice, if a respondent chose not to score more than 50% of the statements within a grouping, pairwise deletion was employed to remove that respondent's score from the averaged community grouping score. If a respondent chose not to score all statements within any one grouping, listwise deletion was employed to remove that respondent's scores from the averaged community score for all groupings in the perception portion of the survey.

To judge statistical difference between scores, confidence intervals are displayed on the tops of all bars.[20] The confidence interval around the average scores (sample means) for this study allows one to be 95% confident the interval contains the population mean. When comparing two confidence intervals for statistically significant differences, if intervals do not overlap, one can be more than 99% confident that the population means are not the same value.[21]

Note that non-perception charts in this report do not have confidence intervals as they are based on categorical variables, which use a Chi-Square test to determine statistically validity. Chi-Square tests do not determine confidence intervals but rather determine if the categorical data is statistically unique to the specific categories available. Since perception charts are based on mean values of respondent scores, confidence intervals are appropriate to show on each chart.

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20. All confidence interval values can be numerically determined using the data in Appendix C. The values in Appendix C can be added and subtracted to the mean values to determine the confidence intervals.
21. Cumming, Geoff, and Finch, Sue. "Inference by Eye: Confidence Intervals and How to Read Pictures of data." The American Psychologist 60, no. 2 (February 1, 2005): 176.

Overall

Figures 20 and 21 display the overall scores for each grouping category and respondent "likelihood to recommend" for LA County. In general, all perception categories received positive scores as well as a positive score for a respondent's likelihood to recommend their organization to others.

FIGURE 20

Overall Workplace Perceptions
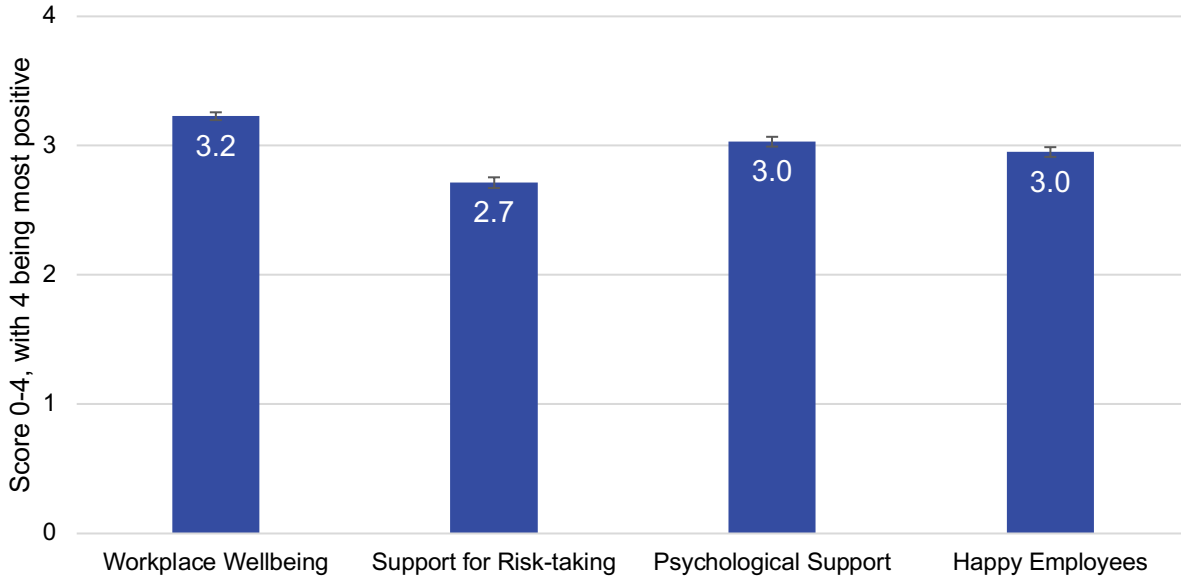
FIGURE 21

Overall Likelihood to Recommend
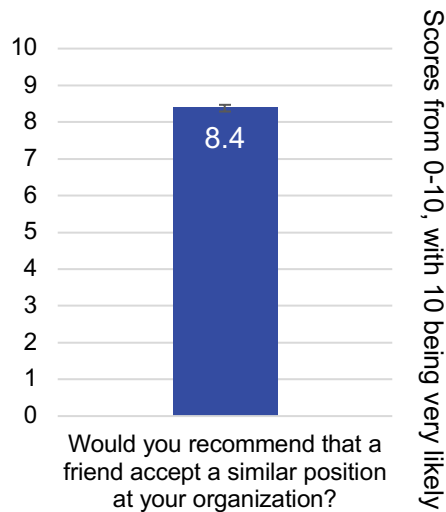
As SMU DataArts conducts additional studies across the United States, one will be able to compare the overall LA County scores to those in other locations. SMU DataArts' research will generally explore whether higher scores on these dimensions have a relationship with workplace diversity and organizational performance measures, such as staff and board member turnover, attendance, and bottom line, which will incorporate data from multiple sources.

Each of the following sections focuses on a specific grouping category.

Workplace Well-being

Workplace well-being scores are composed of responses to three statements:
1. Your life has a sense of direction and meaning to it.
2. You have something to contribute to society.
3. Challenged to become a better person.

At the role level, as shown in Figure 22, board members scored workplace-wellbeing higher than both staff categories.

FIGURE 22

Workplace well-being by Role
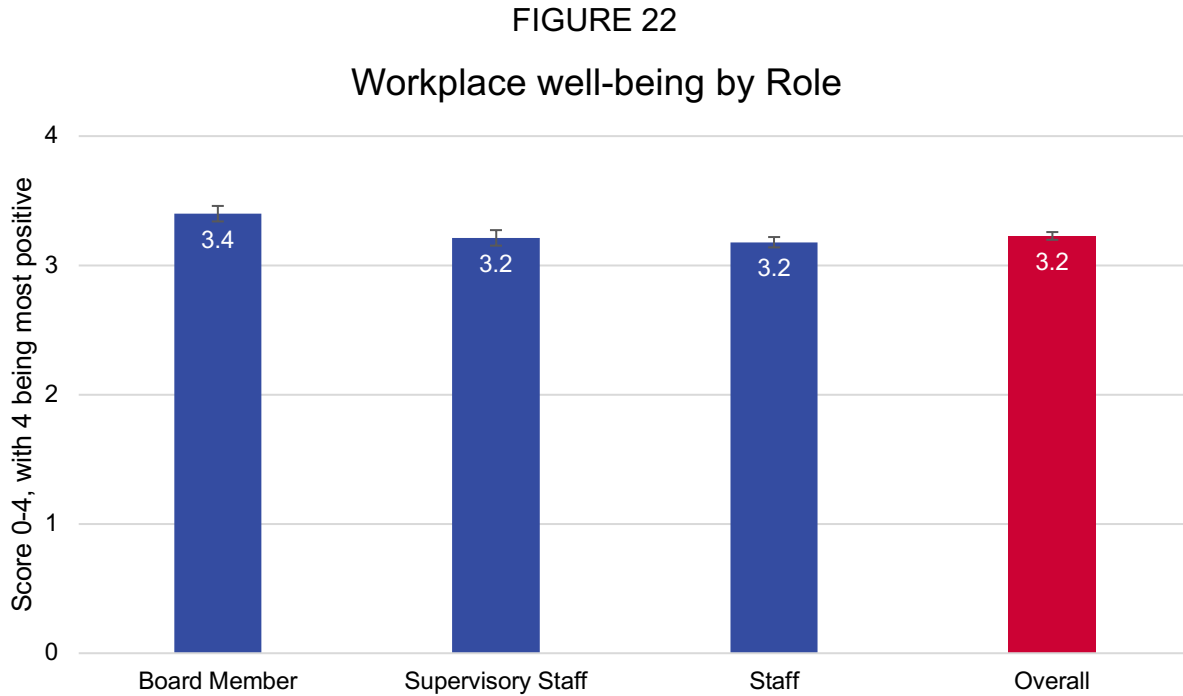
When analyzing scores by organization budget size, as shown in Figure 23, organizations with budgets under $500,000 scored significantly higher than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

FIGURE 23

Workplace well-being by Budget
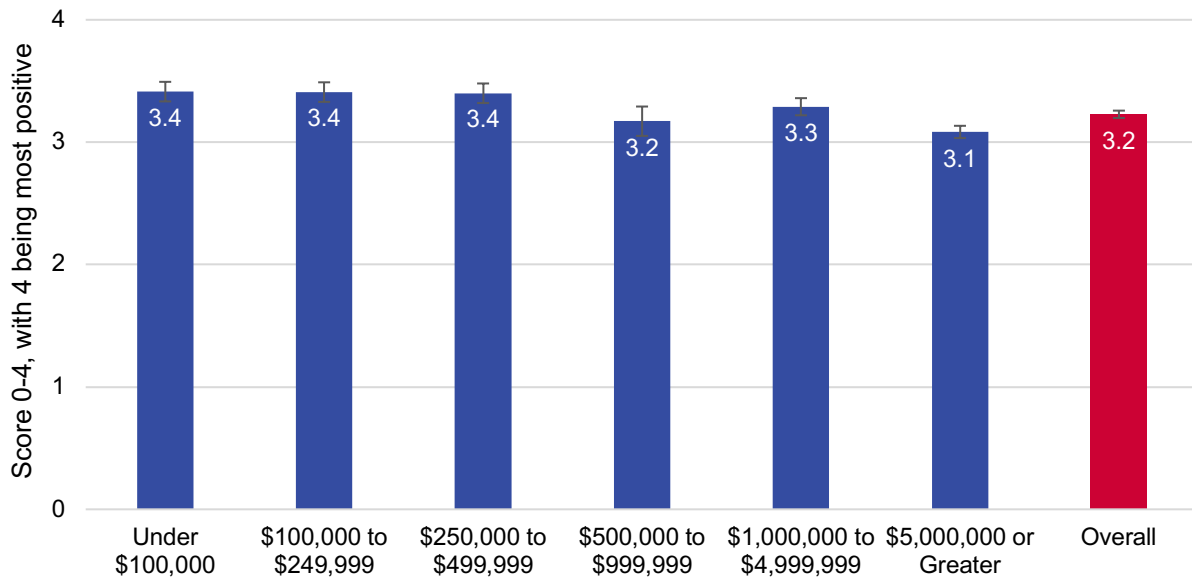
Figure 24 shows scores by respondent race/ethnicity and identifies consistent scores across all but one category. Respondents selecting "some other race" scored significantly higher than some other race categories.

FIGURE 24*

Workplace well-being by Race/Ethnicity
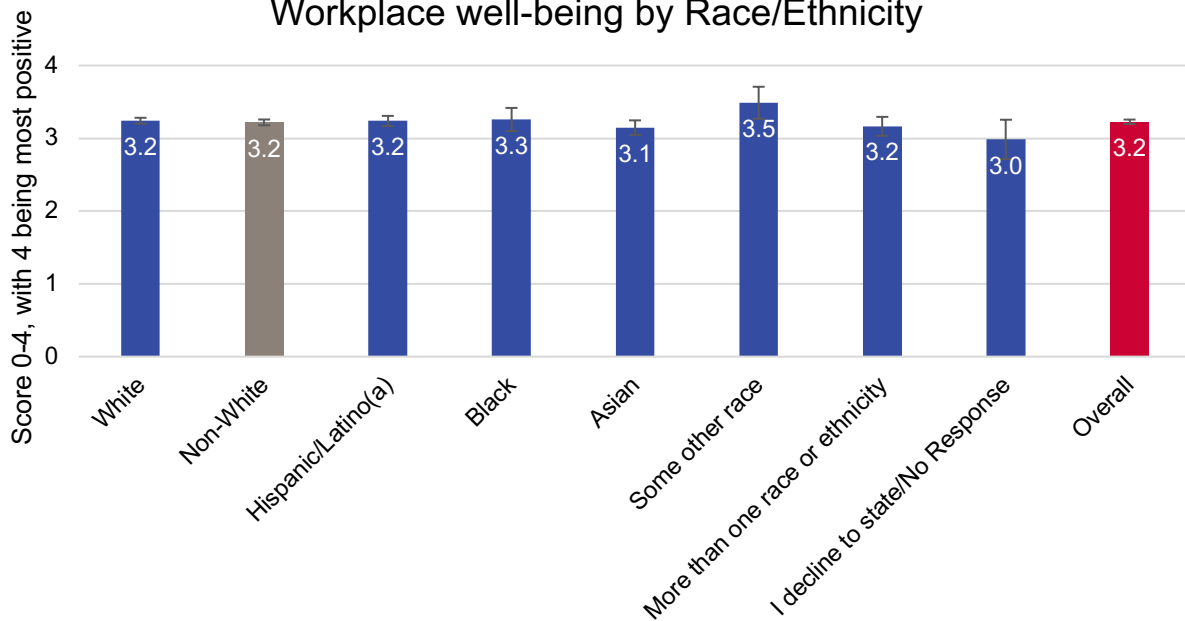
* Note that for all Race/Ethnicity Perception charts, the "Non-White" bar is colored differently as it is not a separate, discrete category but rather an aggregation of all responses excluding "White" and "I decline to state/No Response".

Support for Risk-taking

Support for risk-taking scores are composed of responses to two statements:
1. Individuals in this organization are able to bring up problems and tough issues.
2. It is safe to take risks in this organization.

At the role level, as shown in Figure 25, board members scored support for risk-taking significantly higher than both staff categories.

FIGURE 25

Support for risk-taking by Role
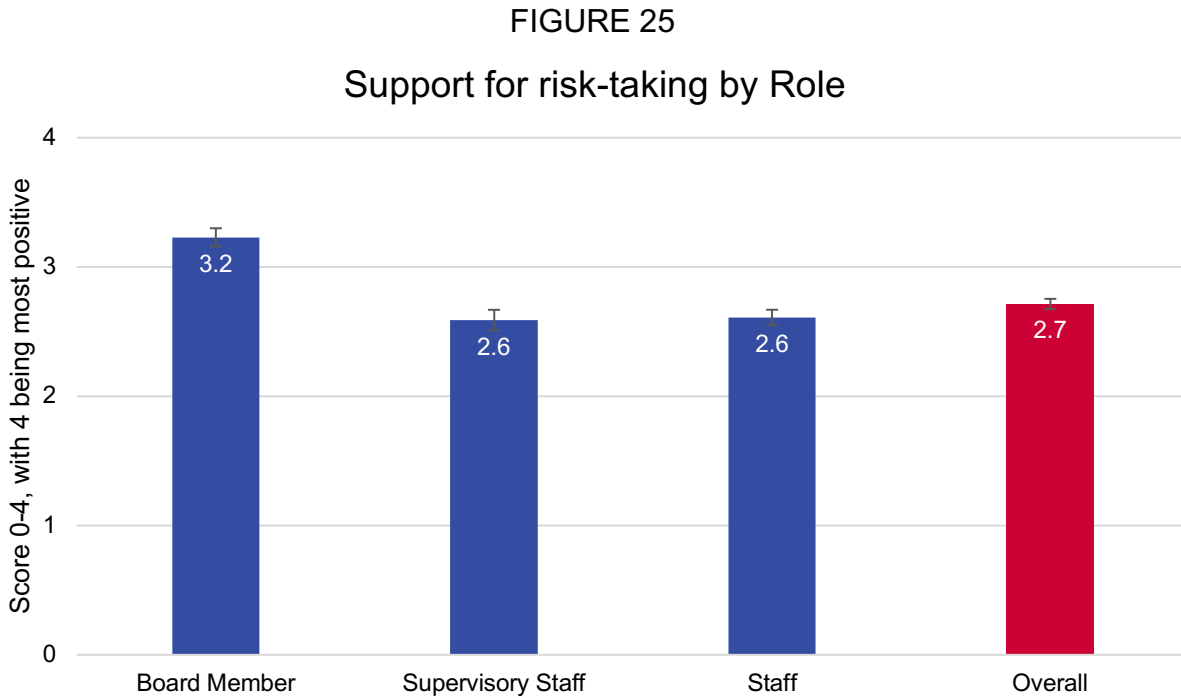
When analyzing scores by organization budget size, as shown in Figure 26, organizations with budgets under $500,000 and $1,000,000 to $4,999,999 scored significantly higher than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

FIGURE 26

Support for risk-taking by Budget
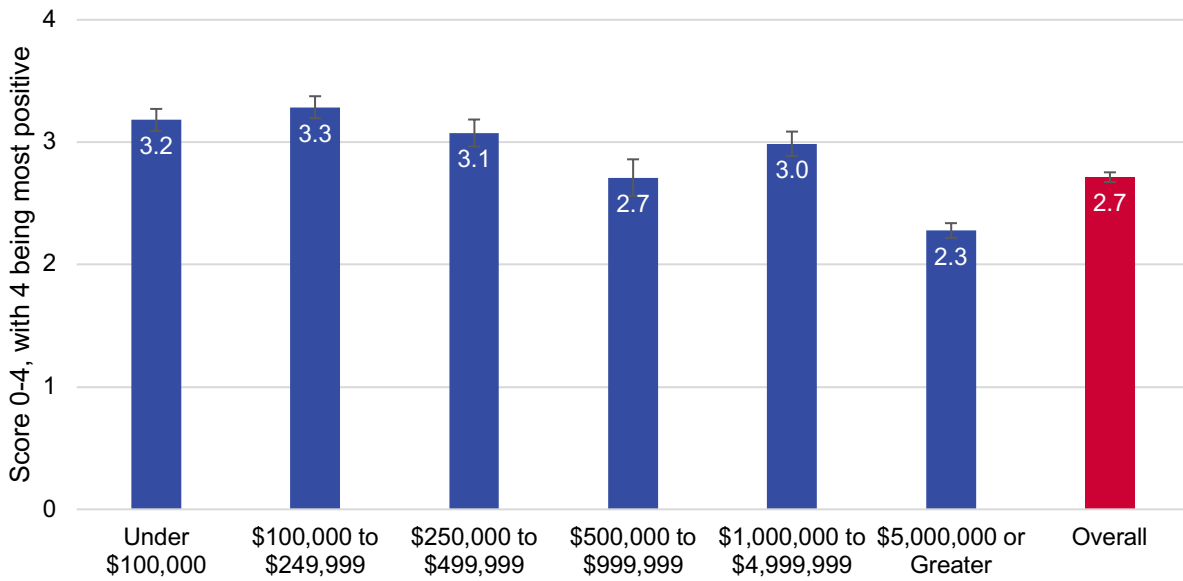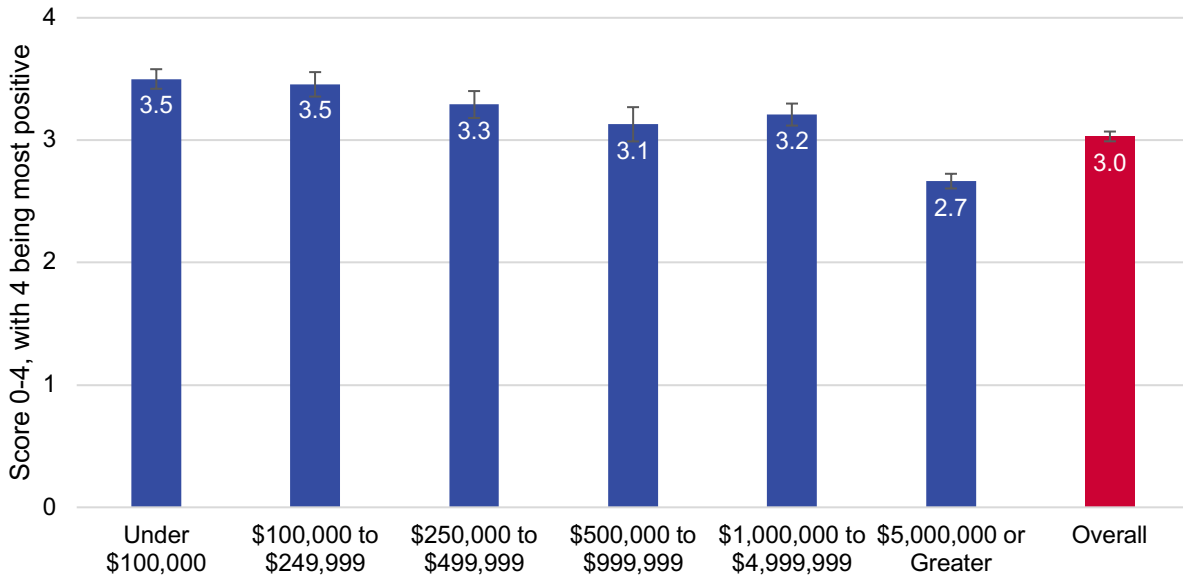

Figure 27 shows scores by respondent race/ethnicity and identifies consistent scores across most categories but does identify a slight difference between those identifying as white versus non-white. Respondents selecting "some other race" scored significantly higher than all other race categories.

FIGURE 27

Support for risk-taking by Race/Ethnicity
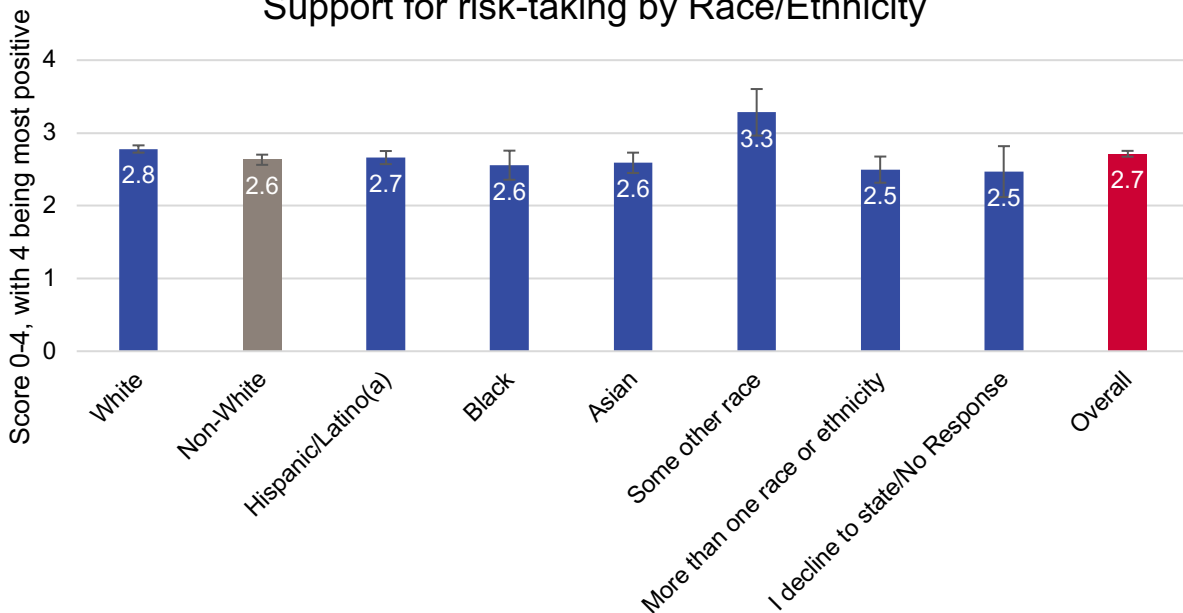
Psychological Safety

Psychological safety scores are composed of responses to three statements:
1. People in this organization sometimes reject others for being different.
2. It is difficult to ask others for help in this organization.
3. It is held against you if you make a mistake in this organization.

As opposed to the other perception groupings, the Psychological Safety statements are framed in a manner that selecting "Strongly Disagree" would result in the most positive outcome. To reframe the responses so that a higher score is seen as more positive, respondent scores were reverse coded by multiplying the values (0-4) by -1 and then adding 4. Due to this method of reverse coding, the Psychological Safety charts can be read in the same manner as all other perception charts; a higher number equals a more positive score.

At the role level, as shown in Figure 28, board members scored psychological safety significantly higher than both staff categories.

FIGURE 28

Psychological Safety by Role
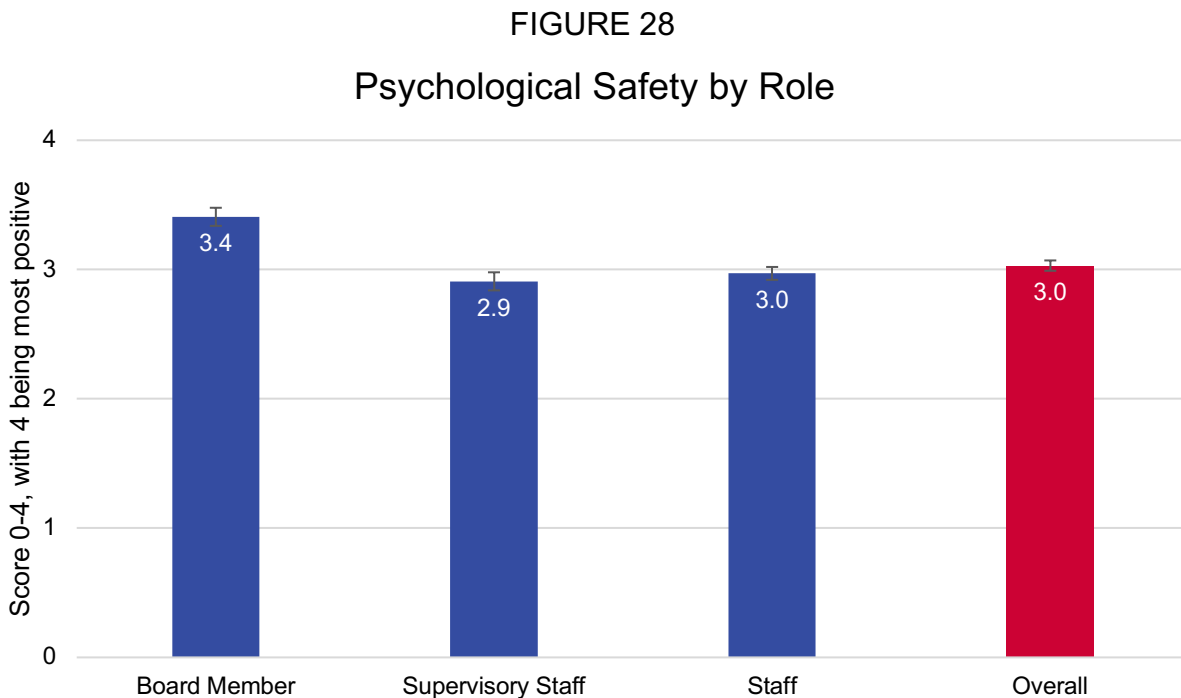
When analyzing scores by organization budget size, as shown in Figure 29, organizations with budgets under $500,000 and $1,000,000 to $4,999,999 scored significantly higher than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

FIGURE 29

Psychological Safety by Budget

Figure 30 shows scores by respondent race/ethnicity and identifies consistent scores across most categories. Respondents selecting "some other race" scored significantly higher than some other race categories.
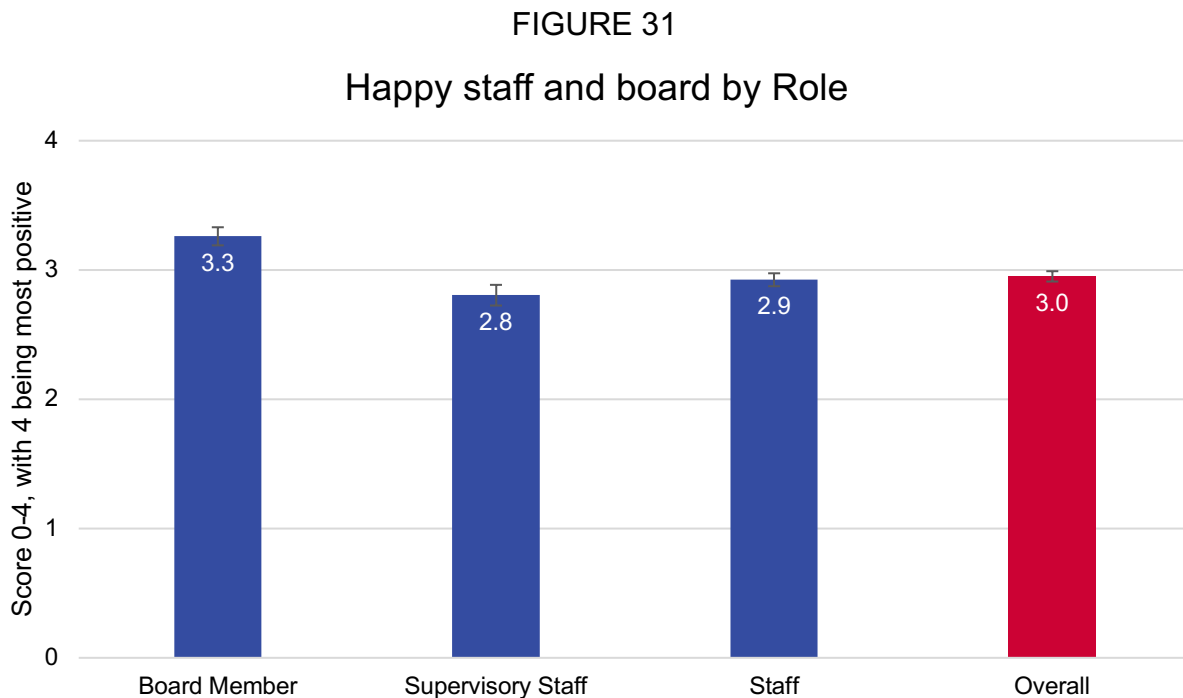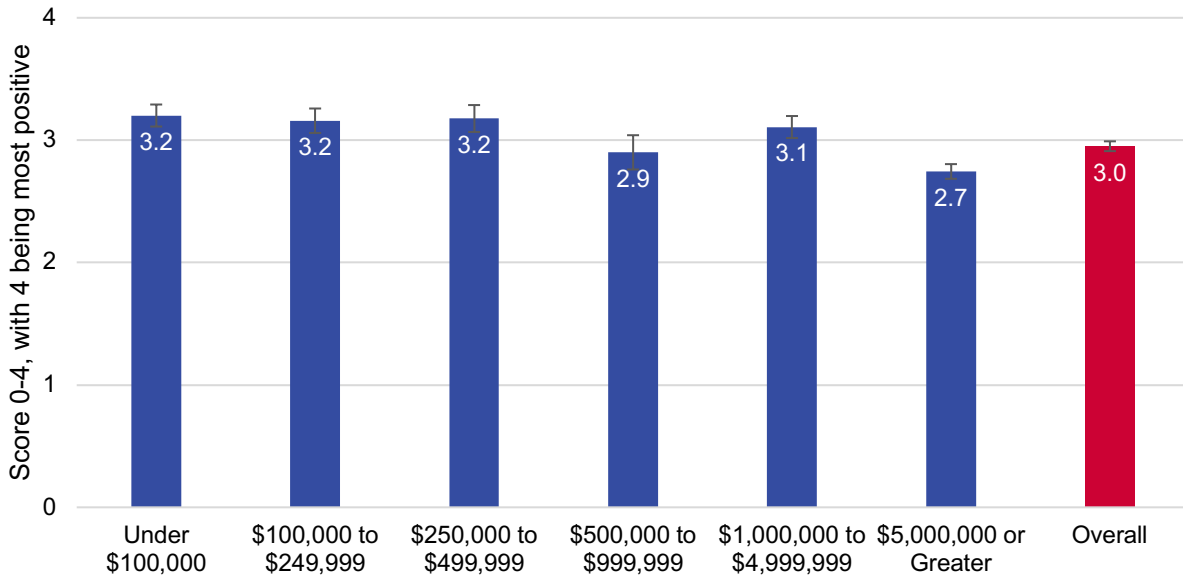
FIGURE 30

Psychological Safety by Race/Ethnicity
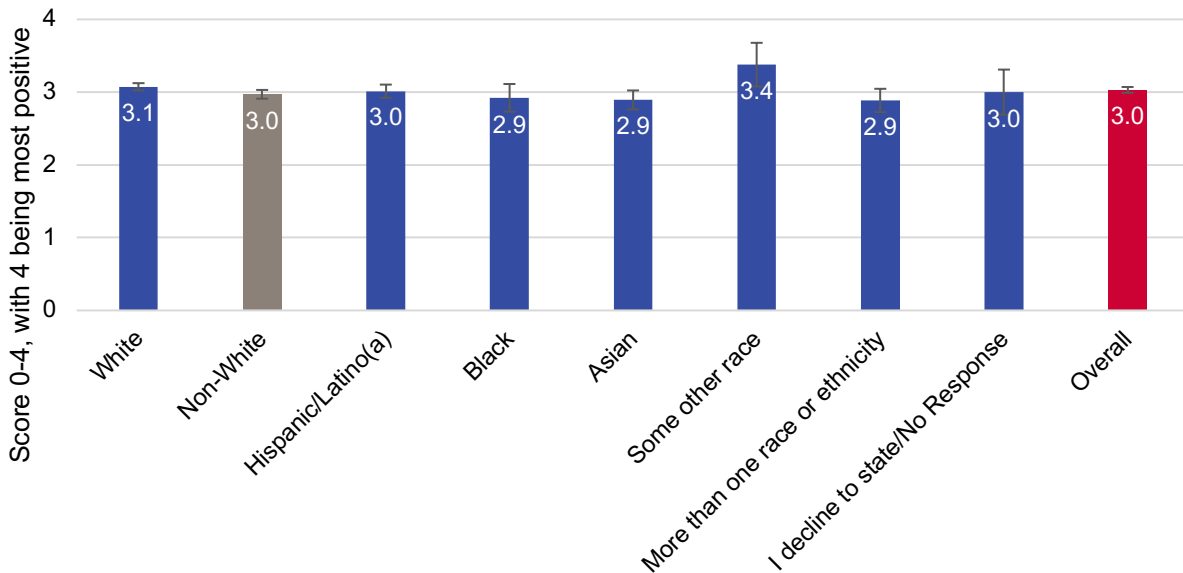
Happy Staff and Board Members

Happy Staff and Board Member scores are composed of responses to two statements:
1. Satisfied.
2. Happy.

At the role level, as shown in Figure 31, board members scored support for risk-taking significantly higher than both staff categories.

FIGURE 31

Happy staff and board by Role

When analyzing scores by organization budget size, as shown in Figure 32, organizations with budgets under $500,000 scored significantly higher than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

FIGURE 32

Happy staff and board by Budget
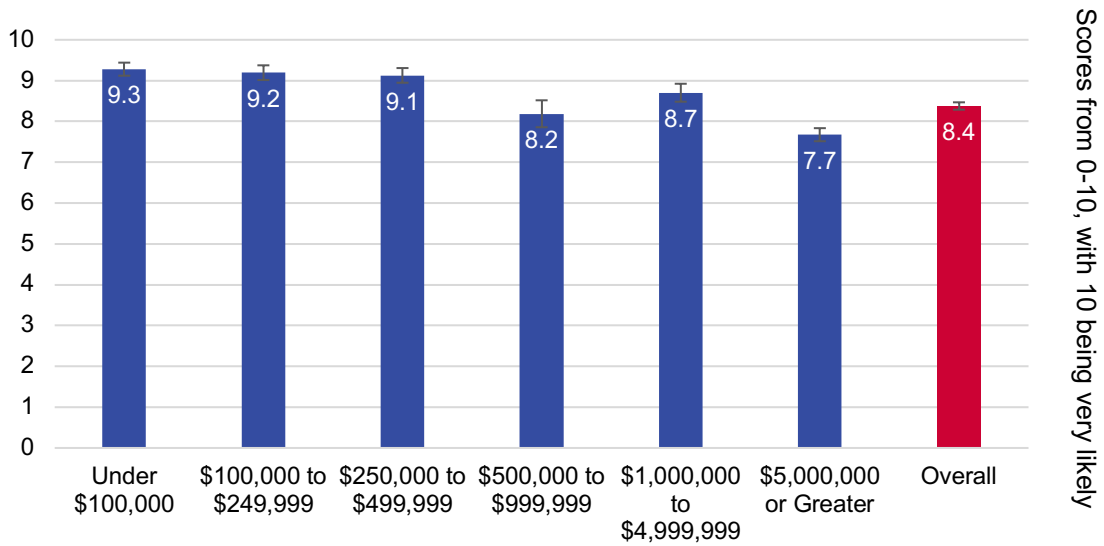

Figure 33 shows scores by respondent race/ethnicity and identifies consistent scores across most categories. Respondents selecting "some other race" scored significantly higher than all other race categories.

FIGURE 33

Happy staff and board by Race/Ethnicity
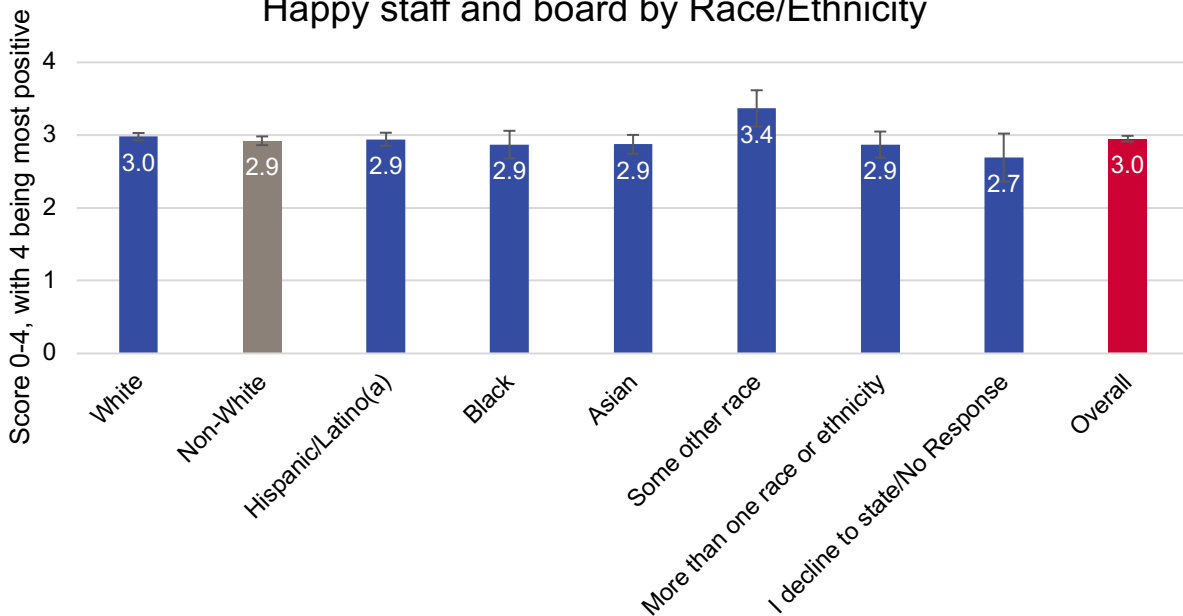
Likelihood to Recommend

A respondent's "likelihood to recommend" score is based on a method similar to that of the net promoter score, which is a measure of a customer's overall perception of a brand.[22] For this study, staff and board member likelihood to recommend was based on the question "Would you recommend that a friend accept a similar position at [respondent's organization]?"

At the role level, as shown in Figure 34, board members scored likelihood to recommend significantly higher than both staff categories, and supervisory staff scored significantly lower.

FIGURE 34

Likelihood to Recommend by Role
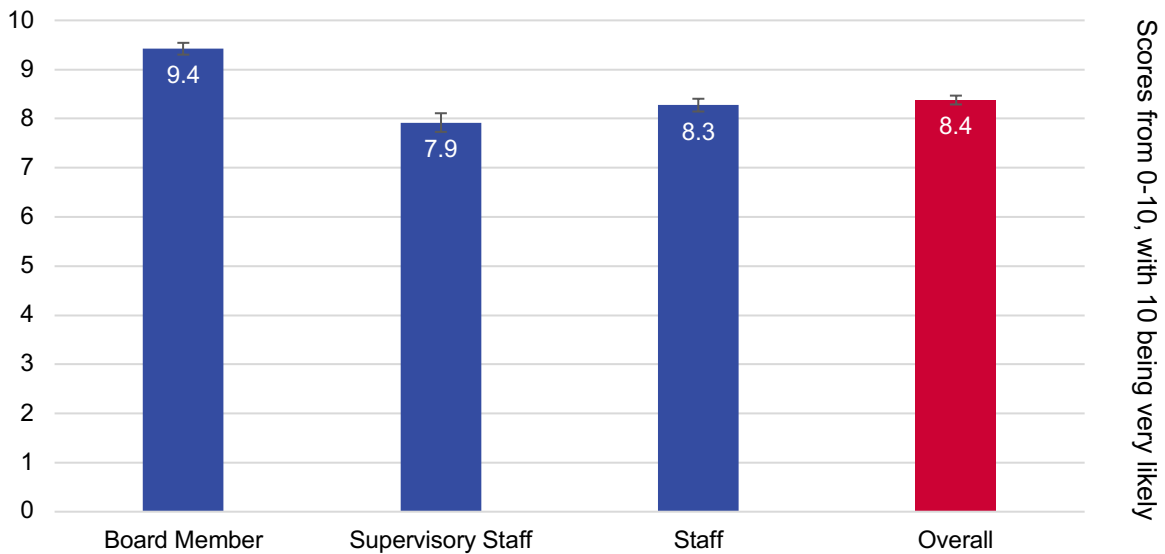
When analyzing scores by organization budget size, as shown in Figure 35, organizations with budgets under $500,000 scored significantly higher than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

22. To learn more about the Net Promoter Score, visit: https://www.netpromoter.com/know.

FIGURE 35

Likelihood to Recommend by Budget
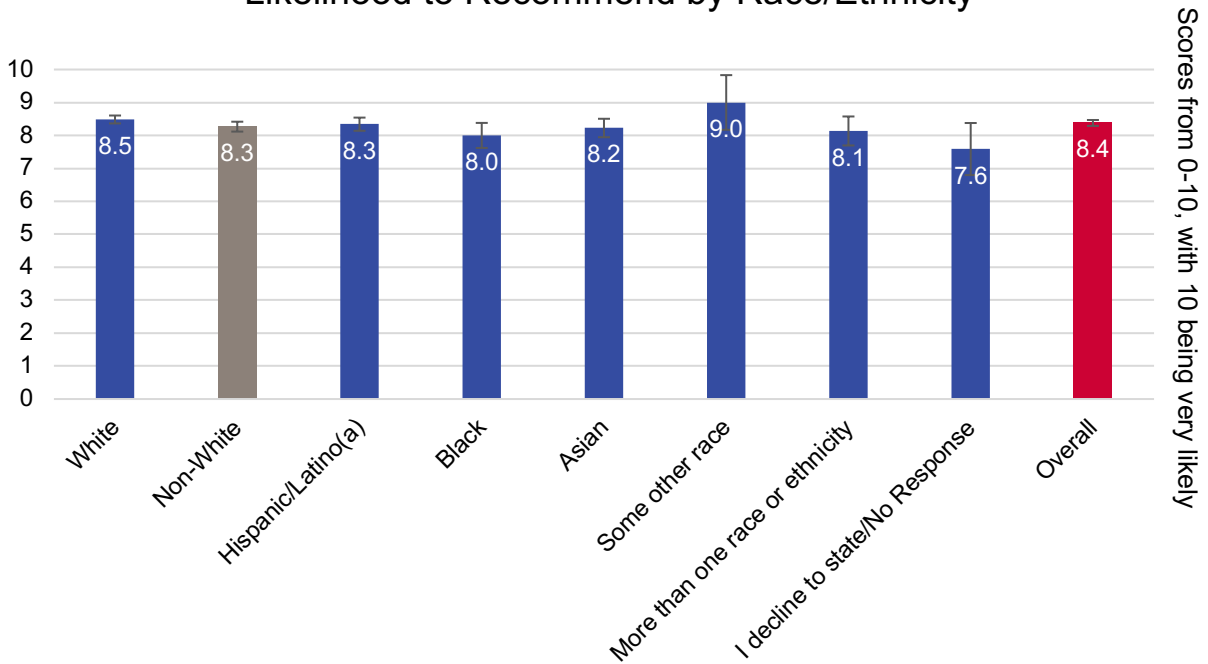

Scores from 0-10, with 10 being very likely

Figure 36 shows scores by respondent race/ethnicity and identifies consistent scores across most categories.

FIGURE 36

Likelihood to Recommend by Race/Ethnicity

Scores from 0-10, with 10 being very likely

Perception Conclusion

Across all grouping categories generally,

1. Board member perception scores were higher than the staff categories
2. Staff and board members from organizations with budgets under $500,000 scored higher than the overall scores
3. Staff and board members from organizations with budgets over $5,000,000 scored lower than all other organization budget sizes, and
4. There was little variation in perception scores when analyzing scores by respondent race/ethnicity

Study Conclusion

This study is important not only for understanding the current demographic makeup of the arts and culture workforce in LA County but also for beginning to understand perceptions around what it is like to work in this sector. As organizations take stock of the diversity of their workforce to ensure all residents have equal access to opportunities, they should also be aware of staff and board well-being and psychological safety. Decision-makers and general readers alike can use the data found in this report to better understand the LA County arts and culture workforce, develop and advocate for policy change, and start conversations to make the sector more equitable and representative of the broader LA County community.

Appendix A: Participating Organizations

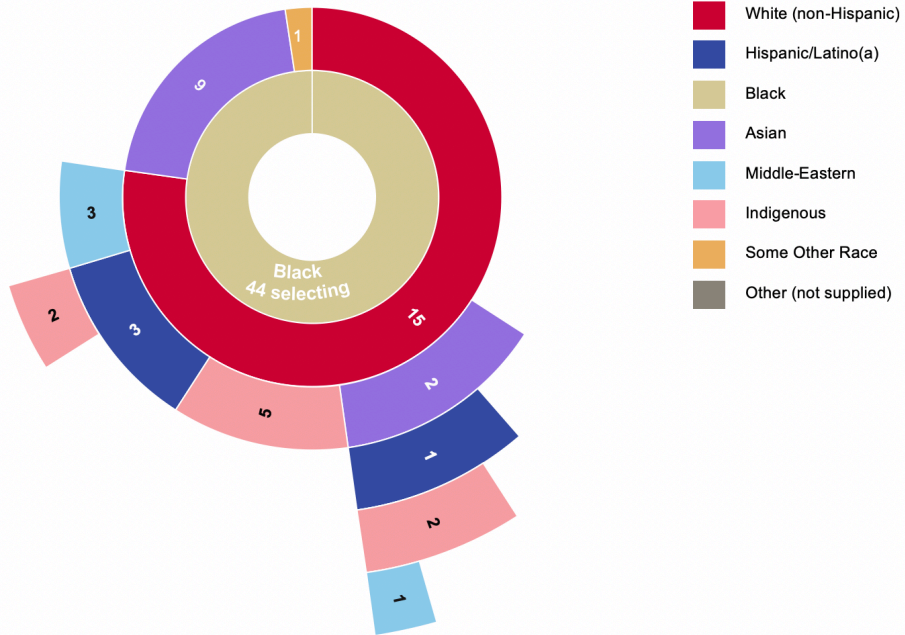|		
826LA	Collage Dance Theatre	L.A. GOAL
A Noise Within	Colony Theatre	L.A. Theatre Works
A Window Between Worlds	Community School of the Arts Foundation	LA County Arts Commission
About Productions, Inc.	Concert Singers	LA County Arts Commission
ALLEGRO MUSIC FOUNDATION	Craft Contemporary	LA County Museum of Natural History Foundation
American Film Institute	Culture Shock Los Angeles	LA Stage Alliance
Angel City Chorale	Dance Resource Center of Greater Los Angeles	Lancaster Museum
Angelica Center for Arts and Music	Deaf West Theatre Co., Inc.	Las Fotos Project
Angels Gate Cultural Center Inc.	DSTL Arts	LAUNCH Productions
Antaeus Company	East West Players	Long Beach Opera
Arroyo Arts Collective	Echo Park Film Center	Long Beach Symphony Association
Art Center College of Design	Elemental Music	Los Angeles Doctors Symphony Orchestra
Art of Elysium	Emerging Arts Leaders/Los Angeles	Los Angeles Drama Club
Arts Council for Long Beach	Ensemble Shakespeare Theater	Los Angeles Filmforum
Arts for LA	Esperanza Community Housing Corp.	Los Angeles Jewish Symphony
Association of California Symphony Orchestras	Esperanza Community Housing Corporation	Los Angeles LGBT Center
Beyond Baroque Literary Arts Center	Film Independent	Los Angeles Master Chorale
Boston Court Pasadena	FLAX	Los Angeles Music and Art School
BOYLE HEIGHTS ARTS CONSERVATORY	Flights of Fantasy Story Theatre	Los Angeles Opera Company
Broad	Ford Theatre Foundation	Los Angeles Philharmonic Association
Broad Stage	Free Arts	Los Angeles Theatre Academy
Brockus Project Dance Company	Fulcrum Arts	Los Cancioneros Master Chorale
C3LA	Future Roots Inc.	Luminario Ballet of Los Angeles
CA LGBT Arts Alliance	Gabriella Foundation	MAK Center for Art and Architecture L.A.
California African American Museum	Gabriella Foundation, The	MOCA|The Museum of Contemporary Art
California Institute of the Arts	Ghetto Film School Los Angeles	mountainside master chorale
Center for Cultural Innovation	Harmony Project	Museum Associates dba LA County Museum of Art
Center for the Study of Political Graphics	Huntington Library, Art Collections, and Botanical Gardens	Museum of Jurassic Technology
Center Theatre Group	Independent Shakespeare Co.	Music Circle
Chalk Repertory Theatre	Indian Film Festival of Los Angeles (IFFLA)	National Association of Latino Independent Producers, Inc.
Chamber Music Palisades	Institute of Art Music	NAVEL
Chimaera Project	Interact Theatre Company	Neighborhood Music School Association
City Garage	International Documentary	New Musicals Inc., dba Academy for New Musical Theatre
City of Los Angeles Department of Cultural Affairs	Invertigo Dance Theatre	NewTown
City of Santa Monica Cultural Affairs Division	Italian American Museum of Los Angeles/Historic Italian Hall Foundation	Nisei Week Foundation
City of West Hollywood, Arts Division	Jazzantiqua Inc	No Easy Props, Inc.
Classics Alive Foundation	Kadima Conservatory of Music Inc	Odyssey Theatre Ensemble
Clockshop	KCETLink	Orchestra Santa Monica
Colburn School	Kids In The Spotlight, Inc.	Other Side Of The Hill Productions, Inc.

Organizations with Survey Responses (Cont.)

Overtone Industries	Remainders Creative Reuse, Inc.	the wulf.
P.S. ARTS	Rogue Artists Ensemble	Theatre Americana of Altadena Inc
Pacific Crest Youth Arts Organization	San Fernando Valley Arts	Theatre Of Hearts, Inc. Youth First
Pacific Resident Theatre	San Fernando Valley Youth Chorus Inc	Theatre of NOTE
Palmdale Repertory Theatre	San Gabriel Valley Music Theatre, Inc.	Tia Chucha's Centro Cultural, Inc.
Pasadena Conservatory of Music	Santa Clarita Valley Youth Orchestra (SCVYO)	Towne Street Theatre
Pasadena Playhouse State Theatre of California, Inc.	SEEfest	Unbound Productions
Pasadena Symphony Association	Shakespeare Center of Los Angeles, Inc.	Underground Museum
PEN America Los Angeles	Show Box LA	Unusual Suspects Theatre Company
Performing Arts Center of LA County	Side Street Projects	USC Pacific Asia Museum
Piece by Piece	Skirball Cultural Center	VOX Femina Los Angeles
Pittance Chamber Music	Skylight Theatre Company	Wallis Annenberg Center for the Performing Arts
Pony Box Dance Theatre	SOL-LA Music Academy	Whittier Community Theatre
Project X Foundation for Art and Criticism	Spirit Awakening Foundation	Whittier Regional Symphony
Public Matters, LLC	St Matthew's Music Guild	Will Geer's Theatricum Botanicum
Red Hen Press	Symphonic Jazz Orchestra	Young Storytellers
Regina Klenjoski Dance Company	TAIKOPROJECT	

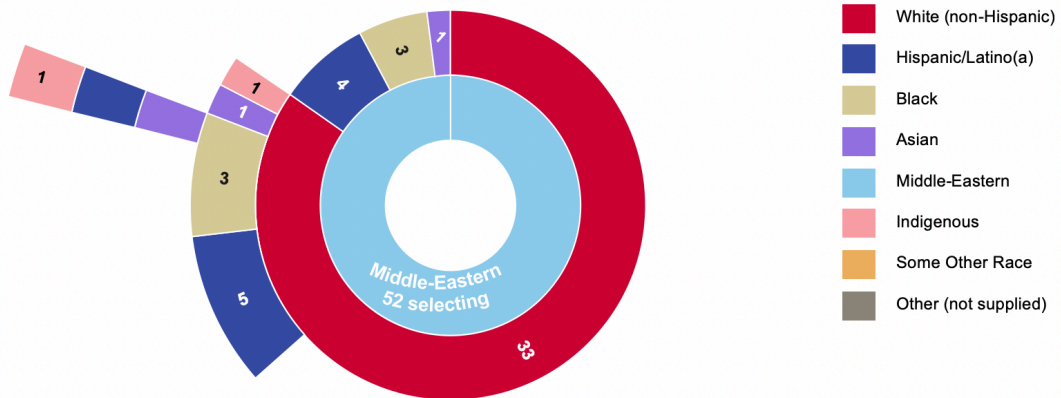**Appendix B: More than one Race or Ethnicity Charts**

The following charts show respondent race makeup for those selecting more than one race or ethnicity. To read the charts, work from the outer rings, looking inward. For example, in the first chart below, the outer most section (light blue with a "1") shows that 1 respondent identified their race as including Middle-Eastern, Indigenous, Hispanic/Latino(a), Black, White (non-Hispanic), and Asian. As another example, the red ring shows that 43 respondents identified as both White (non-Hispanic) and Asian.

More than One Race:

Asian and...

Asian 72 selecting

Legend:
- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some Other Race
- Other (not supplied)
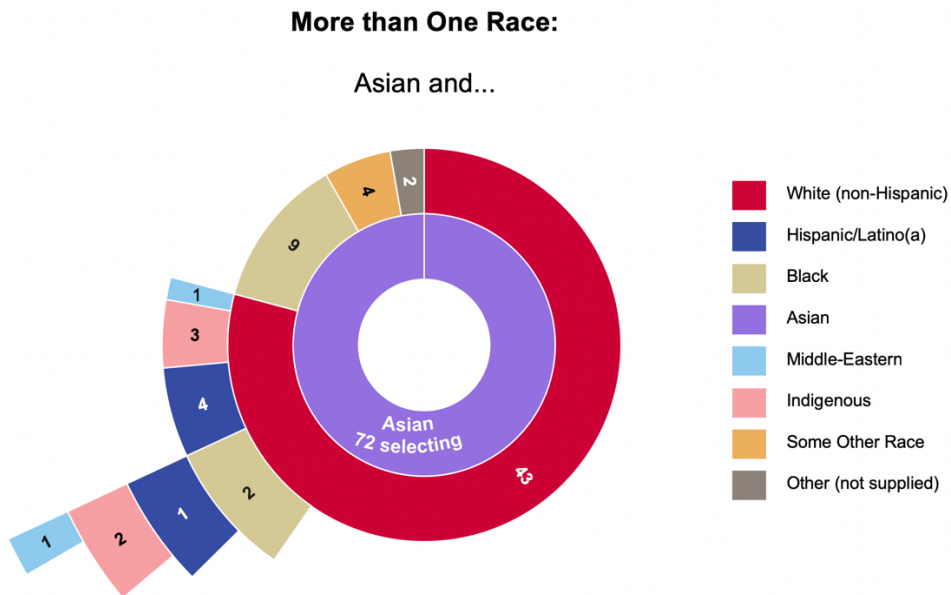
More than One Race:

Black and...

Legend:
- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some Other Race
- Other (not supplied)

Black 44 selecting

More than One Race:

Middle-Eastern and...

Legend:
- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some Other Race
- Other (not supplied)

Middle-Eastern 52 selecting

More than One Race:

Indigenous and...

White (non-Hispanic)
Hispanic/Latino(a)
Black
Asian
Middle-Eastern
Indigenous
Some Other Race
Other (not supplied)
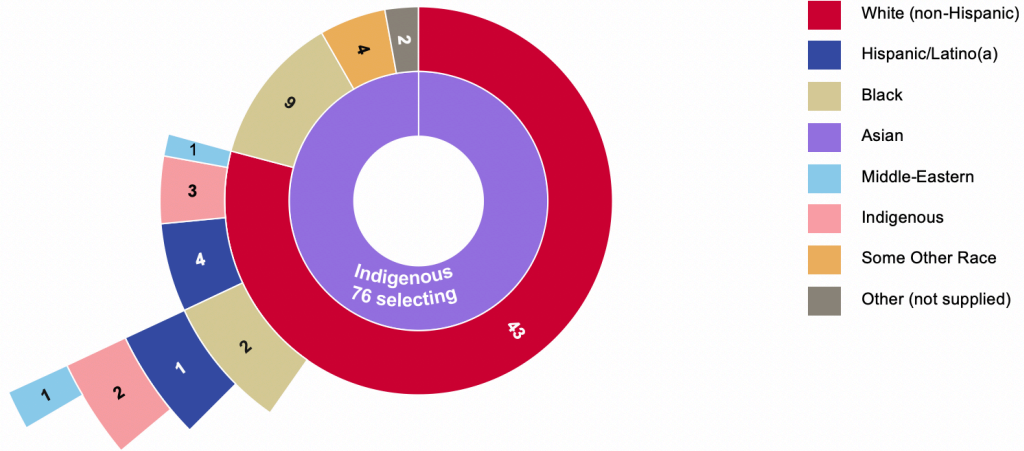
More than One Race:

Hispanic/Latino(a) and...

White (non-Hispanic)
Hispanic/Latino(a)
Black
Asian
Middle-Eastern
Indigenous
Some Other Race
Other (not supplied)
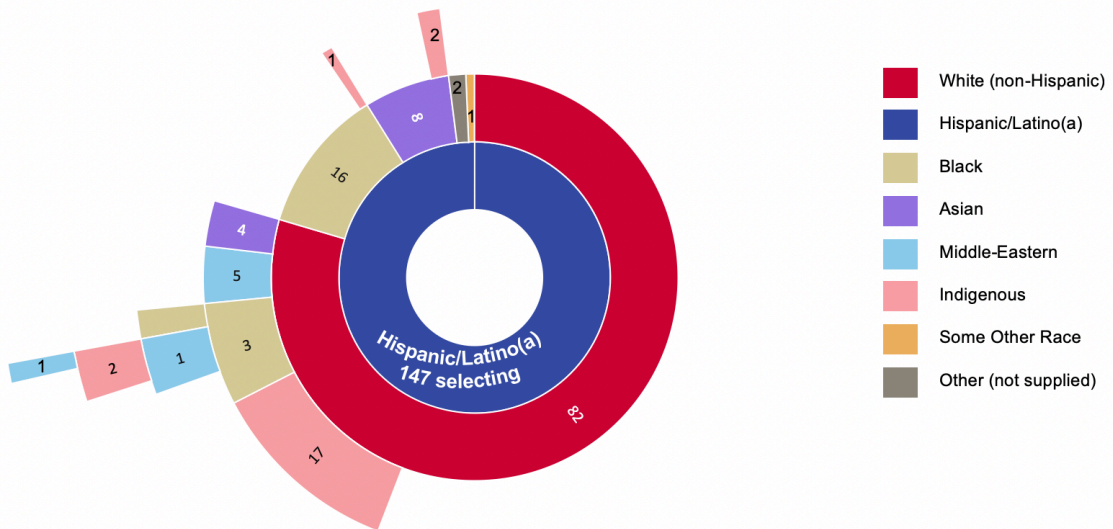
More than One Race:

White (non-Hispanic) and...

White (non-Hispanic)
247 total selecting

Legend:
- White (non-Hispanic)
- Hispanic/Latino(a)
- Black
- Asian
- Middle-Eastern
- Indigenous
- Some Other Race
- Other (not supplied)
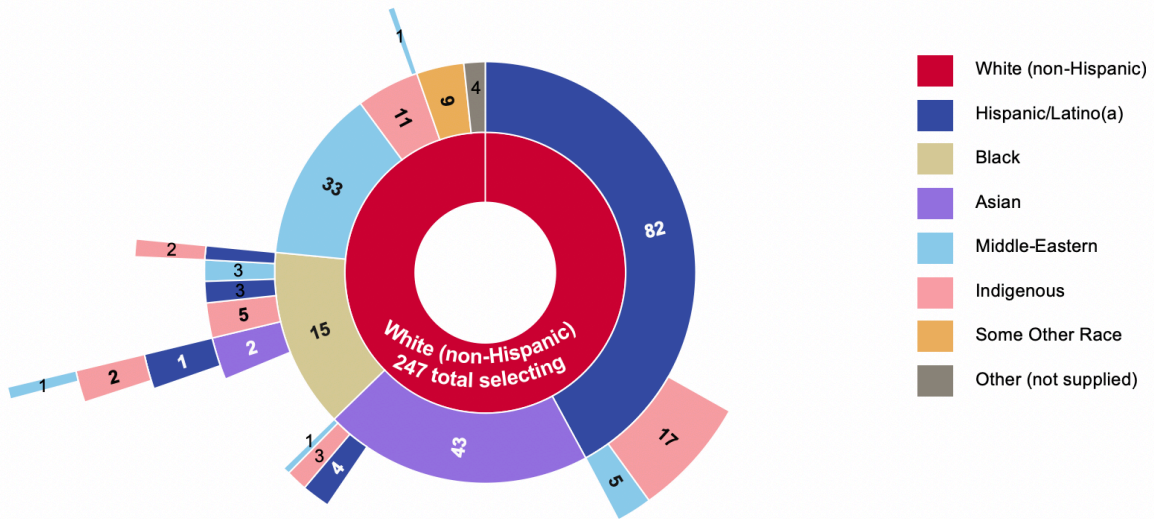
Appendix C: Margins of Error for Perception Charts

Margins of Error (±)	Workplace well-being	Support for risk-taking	Psychological Safety	Happy Employees	Likelihood to recommend
Overall	0.03	0.04	0.04	0.04	0.09
Role					
Board	0.06	0.07	0.07	0.07	0.12
Supervisory Staff	0.06	0.08	0.07	0.08	0.19
Staff	0.04	0.06	0.05	0.05	0.13
Overall	0.03	0.04	0.04	0.04	0.09
Budget					
Under $100,000	0.08	0.09	0.08	0.09	0.16
$100,000 to $249,999	0.08	0.09	0.10	0.10	0.18
$250,000 to. $499,999	0.08	0.11	0.11	0.11	0.18
$500,000 to $999,999	0.12	0.15	0.14	0.14	0.33
$1,000,000 to $4,999,999	0.07	0.10	0.09	0.09	0.22
$5,000,000 or Greater	0.05	0.06	0.06	0.06	0.16
Overall	0.03	0.04	0.04	0.04	0.09
Race/Ethnicity					
White	0.04	0.05	0.05	0.05	0.12
Non-White	0.04	0.07	0.06	0.06	0.15
Hispanic/Latino(a)	0.07	0.09	0.09	0.09	0.20
Black	0.16	0.20	0.19	0.19	0.38
Asian	0.10	0.14	0.13	0.13	0.28
Some other race	0.22	0.32	0.30	0.25	0.83
More than one race or ethnicity	0.13	0.18	0.16	0.18	0.44
I decline to state/No Response	0.27	0.35	0.31	0.33	0.79
Overall	0.03	0.04	0.04	0.04	0.09

Appendix D: Workforce Demographics Questionnaire

The below question is asked for up to 3 pre-affiliated organizations

What primary role do you fill at [ORGANIZATION NAME]? : [required question]
If you are a full time staff person who also holds a board seat - e.g. "President and CEO" - please select your staff role as primary.

[ ] Artist/Performer
[ ] Board
[ ] Community Engagement
[ ] Conservator
[ ] Curator
[ ] Designer
[ ] Development
[ ] Editorial
[ ] Education
[ ] Executive Leadership (Non-Board)
[ ] Facilities
[ ] Finance
[ ] Independent Contractor

[ ] IT/Web Development
[ ] Librarian
[ ] Marketing/PR
[ ] Membership/Constituents
[ ] Programming
[ ] Project/Exhibition
[ ] Retail/Merchandise
[ ] Security
[ ] Support/Administration
[ ] Technical/Production
[ ] Visitor/Patron Services
[ ] Volunteer (non-board)

Do you identify as an artist?
( ) Yes   ( ) No
[If "Yes", question below appears]

Do you receive any portion of your income as an artist or performer working for [ORGANIZATION NAME]?
( ) Yes   ( ) No

Age

In what year were you born?
(Years are listed in reverse chronological order from 2005 to 1915)
( ) I decline to state (last option in drop-down)

Zip Code

What is the postal/zip code of your current home residence? _____
If you prefer to decline to state, leave this blank.

Gender
Language for Gender and Sexual Identity questions is taken from recommendations in reports by the UCLA Williams Institute's Gender Identity in U.S. Surveillance group (commonly called the GenIUSS report) and the Sexual Minority Assessment Research Team (the SMART report). We welcome comments or questions regarding the questionnaire: demographics@culturaldata.org.

Assigned at Birth

What sex were you assigned at birth, on your original birth certificate?
( ) Male
( ) Female

( ) I decline to state

Current Gender Identity

What is your current gender identity? (Check all that apply)
[ ] Male
[ ] Female
[ ] Trans male/trans man
[ ] Trans female/trans woman
[ ] Genderqueer/gender non-conforming
[ ] Different identity (please state: _____)
[ ] I decline to state

LGBTQ Identification
LGBTQ stands for lesbian, gay, bisexual, transgender, and/or queer (or questioning).
Language for Gender and Sexual Identity questions is taken from recommendations in reports by the UCLA Williams Institute's Gender Identity in U.S. Surveillance group (commonly called the GenIUSS report) and the Sexual Minority Assessment Research Team (the SMART report). We welcome comments or questions regarding the questionnaire: demographics@culturaldata.org.

Do you consider yourself to be:
( ) Heterosexual or straight
( ) Gay or lesbian
( ) Bisexual
( ) I decline to state

Do you describe your sexual orientation or identity in any other way?
If yes, please describe: _____

Heritage
Where were you born?
( ) (After U.S. and Canada, countries are listed alphabetically from Afghanistan to Zimbabwe)
( ) I decline to state (last option in drop-down)

Check all that apply:
*Indigenous person: A person who is a descendant of people who inhabited a geographical region at the time when people of different cultures or ethnic origins arrived. Other terms may include tribes, first peoples/nations, aboriginals, or ethnic groups.
**Person of Latin American descent: A person whose parentage can be traced back to any of the countries in the Americas south of the United States, including Mexico, South America, Central America, and parts of the Caribbean.

[ ] Person of African descent   [ ] Indigenous person*
[ ] Person of Asian descent   [ ] Person of Latin American descent**
[ ] Black   [ ] Person of Middle Eastern descent
[ ] Person of European descent   [ ] White
[ ] Hispanic/Latino(a)

Or
( ) My ethnic identity is not listed here
( ) I decline to state

[If "My ethnic identity is not listed here," question below appears]
My ethnic identity is: _____
[If "Person of African descent" is one of the selections, question below appears]
Person of African descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.

For a list of African nations by region, see: http://unstats.un.org/unsd/methods/m49/m49regin.htm#africa

Select the region(s) of your ancestry:

[ ] Eastern   [ ] Southern
[ ] Middle   [ ] Western
[ ] Northern   ( ) Skip this question

[If "Person of Asian descent" is one of the selections, question below appears]

Person of Asian descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of Asian nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#asia

Select the region(s) of your ancestry:

[ ] Central   [ ] Southeastern
[ ] Eastern   ( ) Skip this question
[ ] Southern

[If "Person of European descent" is one of the selections, question below appears]

Person of European descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of European nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#europe

Select the region(s) of your ancestry:

[ ] Eastern   [ ] Western
[ ] Northern   ( ) Skip this question
[ ] Southern

[If "Indigenous person" is one of the selections, question below appears:]

Indigenous person

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select your affiliation(s):

[ ] Alaskan Native   [ ] Native Hawaiian
[ ] American Indian   [ ] Pacific Islander
[ ] Australian Aborigine   ( ) Other
[ ] First Nations of Canada   ( ) Skip this question

[If "Other," question below appears]

Please describe: _____

[If any selected from Alaskan Native - Pacific Islander, question below appears]

Please specify your racial or tribal affiliation(s):

_____

[If "Person of Latin American descent," question below appears]

Person of Latin American descent

If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of Latin American nations by region, see:
http://unstats.un.org/unsd/methods/m49/m49regin.htm#americas

Select the region(s) of your ancestry:

[ ] Mexico   [ ] South America
[ ] Caribbean   ( ) Skip this question
[ ] Central America

Hispanic/Latino/a/x

If you are unsure of your ancestry or if this information is unavailable, skip this question.

Select the region(s) of your ancestry:

[ ] Mexico   [ ] South America
[ ] Caribbean   [ ] Spain
[ ] Central America   ( ) Skip this question

[If any one of the following was selected in the original question:
[ ] Person of African descent   [ ] Indigenous person*
[ ] Person of Asian descent   [ ] Person of Latin American descent**
[ ] Black   [ ] Person of Middle Eastern descent
[ ] Person of European descent   [ ] White
[ ] Hispanic/Latino(a)   the question below appears]

Do you describe your ethnic, racial, or cultural identity in any other way? If yes, please describe.
_____
Disability Status
Disability is defined by the Oxford dictionary as "a physical or mental condition that limits a person's movements, senses, or activities."

I am a:
[ ] Person who is blind or visually impaired
[ ] Person with a communication disorder, who is unable to speak, or who uses a device to speak
[ ] Person with an emotional or behavioral disability
[ ] Person who is deaf or hard of hearing
[ ] Person with an intellectual, cognitive, or developmental disability
[ ] Person with a learning disability
[ ] Person with a physical disability or mobility impairment
Or
( ) Person without a disability
( ) My disability is not listed here
( ) I decline to state

[If "My disability is not listed here," question below appears]
My disability is: _____

Perception

The questions in this survey allow us to examine the connection between workforce diversity, perceptions of well-being related to work (happiness growing out of a sense of purpose and a sense of pleasure), perceptions of psychological safety at work, and organizational performance.

Focusing on your experience working with [organization name] over the last four months, please indicate the extent to which you feel…

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Your life has a sense of direction and meaning to it	○	○	○	○	○
You have something to contribute to society	○	○	○	○	○
Challenged to become a better person	○	○	○	○	○
Satisfied	○	○	○	○	○
Happy	○	○	○	○	○
Individuals in this organization are able to bring up problems and tough issues	○	○	○	○	○
It is safe to take risks in this organization	○	○	○	○	○
People in this organization sometimes reject others for being different	○	○	○	○	○
It is difficult to ask others for help in this organization	○	○	○	○	○
It is held against you if you make a mistake in this organization	○	○	○	○	○

Would you recommend that a friend accept a similar position at [organization name]?

Very Unlikely										Very Likely
0	1	2	3	4	5	6	7	8	9	10
○	○	○	○	○	○	○	○	○	○	○

[These two questions are asked for each organization a respondent affiliates with]

Thank You!
For more information about DataArts and our work, please see www.culturaldata.org/about/.
To learn more about other diversity and inclusion initiatives in the nonprofit sector, visit these pages:
D5 Coalition: www.d5coalition.org/about/why-d5/
Guidestar: http://trust.guidestar.org/2014/11/17/rolling-out-a-platform-to-provide-diversity-data/
Green 2.0: http://diversegreen.org/resources/
Grantmakers in the Arts: http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose
Theatre Communications Group: http://www.tcg.org/fifty/diversity.cfm
National Association of Latino Arts and Cultures:
http://www.nalac.org/communications/newsroom/1412-arts-culture-and-shifting-demographics
Information and Technical Assistance on the Americans with Disabilities Act: http://www.ada.gov/

About SMU DataArts

The survey and analysis described in this report were undertaken by SMU DataArts, the National Center for Arts Research at Southern Methodist University. SMU DataArts works to empower arts and cultural leaders with high-quality data and evidence-based resources and insights that help them to overcome challenges and increase impact. For more information on SMU DataArts, visit: www.smu.edu/artsresearch.