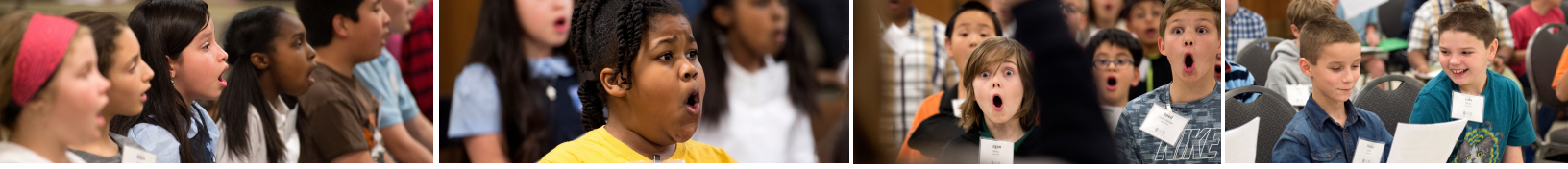


CULTURAL DIVERSITY ACTION PLAN



STARTING POINT

Prompted by the new Dallas Cultural Plan, CCGD staff and board began analyzing organizational diversity. While the participants are diverse (55 percent non-white), the board was only 15 percent. The Board Chair, Executive Director, and Strategy Committee recognized that having a board with diverse perspectives is critically important and begun the process to develop a Cultural Diversity Action Plan.

PURPOSE

Each person brings his or her own personal and professional contacts and life experiences to their service on a nonprofit board. With diverse perspectives, backgrounds, and expertise, a nonprofit is in a stronger position to plan for the future, mitigate risk, make prudent decisions, and take full advantage of opportunities. A diverse board that is sensitive to cultural differences is one that has a stronger capacity to be in touch with community needs.

A diverse board will improve CCGD's ability to identify and respond to external influences that are changing the environment in which it is working. We actively seek to become a model of diversity in board leadership as a means of tapping the value of each individual's perspective, which will in turn increase the effectiveness and impact of our programs and our influence on the community and the world.

RESULTS

In less than one year, CCGD increased board diversity from 15 percent to 38 percent.

PLAN ELEMENTS

- Define the purpose of the inclusion and diversity planning process
- Define “diversity”
- Establish a board diversity statement
- Determine accountability
- Identify a board composition model
- Develop an implementation timeline
- Establish objectives, goals, tactical approaches, primary stewards, and checkpoint targets
- Set measurable KPIs for each goal



Children's Chorus
of Greater Dallas

SAMPLE TACTICAL APPROACHES & ACTIONS

TACTIC(S)

Increase board size from 20 to 25 to enable the board to retain current members while allowing flexibility to reach set goals.

Conduct a gap analysis of the existing board. A gap analysis will identify the perspectives, experience and competencies represented around the boardroom table—and those that are currently lacking.

Onboard board members with a thoughtful orientation. This will help manage expectations and presents an opportunity to introduce veteran board members to the newcomers, as well as establish mentoring relationships.

Look for candidates with a variety of professional expertise, cultural backgrounds, spectrum of life experiences, and geographic reach, who can help the nonprofit respond to future needs. Calendar this process for board recruitment to culminate in March annually.

ACTION(S)

Amend By-laws; completed December 2018

Consider where the organization is going and what skills, experiences, contacts, and professional/personal backgrounds will be most helpful to the organization in the short and long term.

This orientation to be led by the Nominating Committee and Board Chair. Committee Chairs will have personal meeting(s) with new board member(s) to determine best fit for the individual and the organization.

Evaluate new candidate prospects as a team
Nominating committee recommendation to Executive Committee to invite to join board
Nominating committee extends invitations to board prospects formally and invites to Annual Meeting
New board member attends Annual meeting.

MEASURABLE GOALS

For the next five years, we commit to the following mandatory goal and aspire to the stretch goal.

- Mandatory goal: achieve the OCA's diversity at their highest budget size level (30 percent)
- Stretch goal: match the DFW MSA's demographic statistic of having no more than 48 percent of any one racial/ethnic group

PROCESS UPDATES

- Develop tactics into SMART goals for activities and measure progress annually
- Refresh population data and reset goals and deliverable(s) every 5 years



VISITDALLAS IS OVERPAID BY CITY HALL. LET'S SHIFT SOME OF THAT MONEY TO THE ARTS

Dallas Morning News Editorial
May 12, 2019

VisitDallas, the city's richly funded but troubled tourism agency, has bought itself some breathing room with the resignation of its longtime chief executive this week.

But just because Phillip Jones has stepped down doesn't mean City Hall needs to let up on reviewing how it allocates millions of dollars in hotel occupancy tax each year.

In fact, we think this is exactly the time to sound support for a developing plan that would see a portion of the money that currently goes to VisitDallas diverted to support the city's historic arts facilities, institutions and artists.

In the coming fiscal year, the city is projected to collect about \$68 million in hotel occupancy tax, or HOT. This is tax money paid by people who stay in our hotels — a steep charge that state law sets aside for very limited uses, including supporting tourism.

Most of the city's HOT funds go to pay off bonds on the Kay Bailey Hutchison Convention Center — a whopping \$45.8 million in the next fiscal year. But that is a concern for another day.

Our focus right now is on the 30 percent of HOT funds that goes into the pocket of VisitDallas, a projected \$20 million in the coming budget.

VisitDallas is supposed to use that money to boost tourism, something that has largely meant landing big conventions.

A very small portion of the money, less than 3%, goes to the city's Office of Cultural Affairs to support arts facilities and groups.

We think that more funds should be distributed to the arts and less to VisitDallas when the agency's contract is reviewed next year.

A robust and thriving arts community is a draw for tourism and something that is shared by locals.

Also, it would benefit the city's bottom line by offsetting the cost of maintaining treasures like the Sammons Center, the Kalita Humphreys Theater and other aging arts facilities.

A large number of arts groups, including leaders of the AT&T Performing Arts Center, have come together in support of increasing the share of HOT funding to the arts from 2.6% to 13%.

That would add millions of dollars for funding directly to arts through the city, bringing Dallas more in line with peer cities. We think that is a reasonable share to boost arts support.

The proposal on the table for spending that money also seems sound.

About \$4 million a year would go to facilities maintenance. Another \$4 million would go to arts groups to help fund operations and productions. And about \$1.3 million would be used to advertise our arts strategically outside of Dallas.

Now, we have some caveats.

Funding for artists and arts companies should be carefully vetted to ensure the productions are something the city can be proud of. And the money must go to those artists who have demonstrated they can raise funds from somewhere other than City Hall. Their work also needs to be able to draw an audience to help support the artists and the facilities hosting the works. That will require careful and responsible consideration on the part of the Office of Cultural Affairs.

It is also important that any advertising campaign be properly bid and handled by professionals with experience in this work, something supporters of this plan already understand.

This editorial was written by the editorial board and serves as the voice and opinion of *The Dallas Morning News*.

January 25, 2019

Grant Moise, Publisher
The Dallas Morning News
1954 Commerce Street
Dallas, TX 75201

Mr. Moise:

We represent a broad cross-section of the Dallas nonprofit arts and cultural community, organizations that comprise the cultural fabric of our great city: large, historic institutions; emerging and ethnic-specific organizations; our wide range of museums, groups in the Arts District, and those reaching and serving every corner of our city; and of course, artists of all kinds.

We are writing to share our deep concerns about the drastic cuts made by ***The Dallas Morning News*** - one of the nation's leading newspapers - especially in coverage of local arts and culture. But we also want to propose cooperation, because our city's cultural story is too good to go untold:

- The year-long creation of the new Dallas Cultural Plan helped highlight the growing vibrancy and diversity of our city's cultural ecosystem, and high levels of engagement with residents across our city.
- The 2015 Arts & Economic Prosperity 5 study found in Dallas alone, the nonprofit arts sector produced an economic impact of \$891.2M, supporting 33,554 jobs and attracting 4.6 million in attendance. And the creative economy is growing.
- Arts and culture have helped Dallas build its brand as a major business AND cultural center. It's proven time and again to be a major factor in corporate relocations. And the investments in the venues and parks of the Arts District continue to breathe new life into downtown.
- Arts organizations strive to engage our community on every level, in every part of Dallas. They make our neighborhoods better and improve our quality of life.
- Our expansive arts education programs are improving scholastic outcomes for hundreds of thousands of students throughout Dallas. They enrich and shape their lives through impactful experiences and exposure to the arts.

We understand the economic pressures *The News* is facing, and that the recent strategic decisions were painful. We are not strangers to tough choices. But we also hope your future isn't written in stone. Perhaps we can work on this together? We are already partners in pursuing our missions.

- We rely on you for coverage of our programs. Our major local newspaper is still the dominant voice in our community, chronicling what people care about, but also, what we should be caring about.

- Our community is a wellspring of content, sometimes entertaining, sometimes thoughtful, sometimes controversial. There is an abundant supply.
- We support you with advertising. Many, many of our patrons read *The News*, both in print and online. We collectively spent from \$700,000 to \$800,000 a year with you to reach them. (Our total overall advertising spend - print, digital, billboards, social media, etc. is more than \$6 million.) Reducing arts coverage only reduces arts readers, which impacts where we spend our advertising dollars.

Our success is tied to your success. For the arts to thrive, we need lively dialogue and astute criticism in the mainstream press, led by seasoned, thoughtful writers who are read by a broad, diverse cross section of citizens.

So, in the spirit of partnership and cooperation, we are asking you to seriously explore opportunities with us to strengthen both arts coverage and readership.

We think the upcoming re-design of *DallasNews.com* holds tremendous potential.

We'd welcome the opportunity to help make the arts and culture section a great success. Our combined databases of proven arts and culture patrons contain more than 1.2 million email addresses. Surely we can reinvigorate arts coverage *and* readership in ways which protect your journalistic integrity, and the integrity of our patron databases.

And we have creativity to spare. It's what we do.

A representative group would like to meet with you very soon for a constructive conversation, a starting point for a new relationship.

Mr. Moise, we deeply value a free press. We need you to survive and thrive. Our cultural community must do the same. Dallas cannot flourish without the both of us.

Sincerely,

<i>Anita N. Martinez Ballet Folklorico</i>	<i>AT&T Performing Arts Center</i>
<i>Beckles Dancing Company</i>	<i>Bishop Arts Theatre</i>
<i>The Black Academy of Arts and Letters</i>	<i>Bruce Wood Dance</i>
<i>Cara Mía Theatre Company</i>	<i>City of Dallas Office of Cultural Affairs</i>
<i>Color Me Empowered</i>	<i>Creative Arts Center of Dallas</i>
<i>Crow Museum of Asian Art</i>	<i>Cry Havoc Theater Company</i>
<i>Dallas Area Cultural Advocacy Coalition</i>	<i>Dallas Arts District</i>
<i>Dallas Black Dance Theatre</i>	<i>Dallas Chamber Symphony</i>
<i>Dallas Children's Theater</i>	<i>Dallas Heritage Village</i>
<i>Dallas Holocaust Museum</i>	<i>Dallas Museum of Art</i>
<i>The Dallas Opera</i>	<i>Dallas Summer Musicals</i>
<i>Dallas Symphony Orchestra</i>	<i>Dallas Theater Center</i>

Danielle Georgiou Dance Group

The Flame Foundation

Ignite/Arts Dallas

Indique Dance Company

The MAC

Ochre House Theater

Perot Museum of Nature and Science

Second Thought Theater

Sixth Floor Museum

SMU Meadows Museum

TACA

Texas Ballet Theater

Turtle Creek Chorale

Uptown Players

Dark Circles Contemporary Dance

Greater Dallas Youth Orchestra

Indian Cultural Heritage Foundatio

Kitchen Dog Theater

Nasher Sculpture Center

Orchestra of New Spain

Sammons Center for the Arts

Shakespeare Dallas

Soul Rep Theatre Company

SMU Meadows School of the Arts

Teatro Dallas

TITAS Presents

Undermain Theatre

The Writers Garret

Dallas Museum of Art Scrollathon

"You can not tell me that these kids don't walk away with a deeper sense of who they are and what they can be, just by working with artists that tell them that they can."

-Terrie Sultan, Director, Parrish Art Museum



A Scrollathon participant proudly displays his scroll.

Background

Brothers Steven and William Ladd began collaborating as artists in 2000. Their work is included in major museum and private collections internationally. Their values are Spend your life doing what you love, Be Focused and Disciplined, Collaborate. They believe in the wondrous capacities of every human being and the awesome power of community.

The Scrollathon began in 2006, when Steven and William were invited to work with students in their hometown of Saint Louis, Missouri. It has evolved into a way to introduce the brothers' values and encourage participants to identify theirs. Participants of all abilities succeed at making a simple scroll and use it as a lens for personal storytelling. Then they build upon that success and collaborate with their community.

The Scrollathon has engaged

over 6,000 participants throughout the United States and abroad, and since 2012 has expanded to hospitals, women's shelters, youth missions and jails. The Scrollathon strives to reach diverse communities, especially those who may have little exposure to the arts. Through partnerships, the program has received funding from the National Endowment for the Arts, Knight Foundation and Bloomberg Philanthropies.

Introduction

Steven and William welcome participants with smiles and high spirits, engaging them with anecdotes about how they conceive, create and title their artworks, all rooted in their personal experiences. They talk about the importance of textiles throughout history and their use as a metaphor for life and storytelling. Then they reveal that participants are about to create an artwork from textiles to express their own stories, and also contribute to a collaborative artwork.

Independent Work

Each participant makes a "scroll"—a tightly wound strip of fabric secured with a pin—they get to keep. They write the title, their signature, and the date on a card and attach it to their

scroll. Participants share with the group the title and why they chose it.

Collaborative Artwork

The collaborative artwork is made of scrolls that participants will create. They roll one or more scrolls and position them inside the framework. Over the course of two weeks 1,000 participants will contribute scrolls. These simple scrolls unite to create a complex artwork. Each participant leaves their signature.



Steven and William photograph each participant.

Documentation

Steven and William photograph every participant (if they return a signed media release), directly engaging each one. The resulting portraits will be printed along with the image of the collaborative artwork in a Scrollathon Pamphlet each will get at the end of the program. The images and a short documentary video will be available for everyone on the scrollathon.com website.

Exhibition

The collaborative artwork will be part of an upcoming exhibition at the Museum. Participants, their family and friends are invited to visit the exhibition to experience an enormous sense of pride seeing their collaborative efforts included.



Detail of collaborative artwork made with 1,000 people.

August 13, 2019

Libraries' Culture Pass Signs Up 70,000 in First Year

The Queens, Brooklyn and New York libraries' initiative has partnered with 17 new cultural institutions since its inception, bringing the number of participants up to 50.

By Nancy Coleman

It's been one year since public library cardholders in New York's five boroughs were given expanded — and free — access to the arts through the citywide Culture Pass initiative.

Since the program's beginning in July 2018, over 70,000 people seem to have taken the libraries up on their offer and signed up for the pass, the city's public libraries said Tuesday.

Cardholders at the Brooklyn, New York and Queens public libraries can gain free admission through the program at participating cultural institutions that include museums, performance venues, botanical gardens and historical societies. Patrons reserve free passes for their institution of choice on the Culture Pass website and can bring up to three guests.

A significant portion of those 70,000 signed up relatively early on, however: The New York Public Library, which serves Manhattan, the Bronx and Staten Island, had more than 12,000 people sign up online in the initiative's first week. In that early rush, tickets through the program ran out for several institutions, including the Museum of Modern Art, the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum.

Seventeen new institutions were added to the list after the start of the initiative — bringing the total number of participants up to 50.

Among the new additions were three performance venues, including The Shed, the \$475 million arts center at the Hudson Yards plaza.

The Public Theater's Shakespeare in the Park performances were also added to the list. The shows are already free, but library cardholders were able to request tickets online through the Culture Pass website rather than wait in line in Central Park or pick up tickets at one of the Public's ticket distribution centers in the other boroughs.

Other notable additions included the American Museum of Natural History, the New York Botanical Garden and the Second Stage Theater.

The participating institutions can reap some benefits from the program, too: The Jacques Marchais Museum of Tibetan Art on Staten Island saw attendance grow last year, in part thanks to the Culture Pass program, the museum's executive director said earlier this year.