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Equity and Engagement in the Arts:

Regional Differences in the Missions of Local Arts Agencies in the United States

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Introduction

Local arts agencies, as leading advocates of cultural equity, stimulate arts participation in thousands of local communities in the United States.¹ *Cultural equity*, according to Americans for the Arts, “embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socio-economic status, geography, citizenship status, or religion—are represented in the development of arts policy.”² Local arts agencies (LAAs) are non-profit or public organizations that support and promote arts participation by diverse artists, arts organizations, and consumers of art. These agencies perform the vital role of facilitating the artistic expression of underrepresented groups in local and national, political and cultural discourses. By pursuing a mission of cultural equity, LAAs help to form and sustain inclusive, culturally pluralistic local communities.³

LAAs, however, vary in their approach and intensity of their pursuit of cultural equity.⁴ Those that do pursue the mission of cultural equity take two approaches: 1) the general approach conceives of equity as a principle to be applied in all policymaking and programming; 2) the targeted approach specifies one or more underrepresented groups whose artistic expression is encouraged by the LAA. Many LAAs do not pursue the mission of cultural equity and pursue other missions such as civic engagement, cultural enrichment, place-making, and local economic development.⁵

In contrast to the mission of cultural equity, the LAA mission of civic engagement is pursued widely by LAAs in all regions of the nation. According to Americans for the Arts (AFTA), *civic engagement* “encompasses the many ways that people may get involved in their communities to consider and address civic issues. Civic engagement can be a measure or a means of social change. In arts-based civic engagement, the creative process and resulting art work/experience can provide a key focus, catalyst, or space for civic participation, whether it is becoming better informed or actively contributing to the improvement of one’s neighborhood, community, and nation.”⁶

Our twofold purpose is to first document regional differences in the approaches taken by 55 major U.S. LAAs to the dual mission of pursuing cultural equity and civic engagement. These LAAs are all of AFTA’s United Arts Funds-affiliated LAAs.⁷ We discern their dual-mission commitments by examining the mission statements presented on the websites of these 55 LAAs.⁸ In examining regional differences in the dual-mission commitments, we introduce and advance our “globalization thesis” to explain geographical unevenness in LAA pursuits of the dual mission of cultural equity and civic engagement.

Second, we assess the policy implications of the globalization thesis. In making this assessment, we present a *university-community partnership* (UCP) model for augmenting LAA pursuits of the dual equity-engagement mission. The proposed UCP is an organizational model for conducting local, evidence-based planning for social and arts policymaking, especially in the newest immigrant destination cities of the Inland South and West of the United States. It is in some of these inland Sunbelt cities—what sociologist Steven Tepper characterizes as “cities of contention”⁹—where dramatic social change is accompanied by local cultural conflicts, and where the implementation of equity-sensitive arts policies by LAAs can strengthen local community and sustain cultural pluralism.

Globalization and the Pursuit of Cultural Equity

As strategic actors in pursuit of cultural equity,¹⁰ LAAs identify cultural inequities and address them with grant programs, education programs, public art programs, and capacity-building support for local underrepresented groups. We develop our globalization thesis on regional differences in LAA missions by extending the pioneering work of Steven Tepper on inter-city differences in the level of cultural conflict. In his study of cultural conflict in 71 U.S. cities during the late 1990s, Tepper found that the frequency of conflict in a city varied directly with the rate of new immigrant settlement in a city: i.e. the higher the rate of immigrant settlement in a city, the greater was the frequency of cultural conflict in a city. High rates of immigration, he argued, raised community-identity issues within a community that were expressed in local conflicts over what art should be displayed, what books should be read, what films should be shown, and what music should be performed.¹¹

Our globalization thesis rests on the assumption that LAAs manage community-identity conflict by pursuing cultural equity missions in addition to their civic engagement missions. Tepper's work implies that LAAs located in regions characterized by global immigration and community-identity conflict are those most likely to pursue the mission of cultural equity.

We derive a three-region classification of LAAs from the city-classification system developed by immigration expert Audrey Singer. Singer classifies U.S. cities in terms of their historical experiences and exposure to global immigration.¹² In chronological order, the first is the *Midwest and Northeast*. Singer shows that in 1900, the 20 largest immigrant destinations were located in the Midwest and Northeast, including such cities as New York, Pittsburgh, Detroit, and Chicago. Many of these cities have remained "continuous" gateways through the early twenty-first century. The second is the *Coastal South and West*. During the late twentieth century, Singer argues, immigrant gateway cities have emerged in this region, including Miami, Houston, Los Angeles, and Seattle. Third is the *Inland South and West*. Many of the cities in this region are the newest immigrant destinations, rapidly emerging as destinations during the early twenty-first century. These cities include Atlanta, Charlotte, Dallas, Las Vegas, Nashville, and Phoenix.¹³

Our *globalization thesis* consists of two propositions. The *first proposition* pertains to regional variations in the likelihood of an LAA pursuing the dual mission of cultural equity and engagement:

1. LAAs located in regions that have served the longest as immigrant destinations are those LAAs most likely to pursue the dual mission of cultural equity and civic engagement. LAAs most likely to adopt the dual mission are expected to be found in the Midwest and Northeast; those located in the Inland South and West are expected to be least likely to adopt the dual mission.

The second proposition pertains to regional differences in which approach to pursuing cultural equity—targeted or general—equity-pursuing LAAs take. As strategic actors, LAAs in communities that continue to serve as immigrant destinations, or which are new immigrant destinations, are likely to take the

targeted approach in order to facilitate the incorporation of the new immigrant groups. In the newest immigrant destinations of the Inland South and West, equity-sensitive arts policies are essential for sustaining these cities as vibrant, inclusive, culturally pluralistic communities.¹⁴ According to Singer and her colleagues, “the swiftness of the influx has often been accompanied by social and economic stress...The institutional structures that could assist in integrating immigrants — both community and governmental — are insufficient or nonexistent. Many of the newest, largest destinations are places with no history of or identity with immigration.”¹⁵

The Nashville LAA, for example, has pursued the dual mission of cultural equity and civic engagement. In a background report for a Nashville future “visioning” initiative, Jennifer Cole, former executive director of the Metro Nashville Arts Commission, expressed the importance of equity-sensitive arts policies for sustaining Nashville as a vibrant, welcoming, and pluralistic community:

As Nashville grows, it is becoming increasingly diverse and welcoming to minority populations. Cultural diversity is a prerequisite for a successful creative city, as it signals that it embraces new and different opinions, ideas, cultures, and preferences. Whether a person is Kurdish, Latino, gay, Muslim, ... he or she must [be] unconditionally valued by the community and city at large. In order for Nashville to attract and retain creative people and enjoy the social and economic benefits of their presence, it must not simply embrace its cultural diversity, but celebrate it publicly. Anything short of this will stifle creativity and innovation within the arts community and beyond.¹⁶

The Nashville case suggests that LAAs in new immigrant destinations target new social-identity groups (eg. Kurdish immigrants in Nashville) in their equity-sensitive arts programming in order to facilitate their incorporation into a destination community unaccustomed and potentially hostile toward the new group. Indeed, sociologists Jennifer Lena and Daniel Cornfield found that immigrant artists in Nashville act as community agents, helping to preserve traditional immigrant cultures among youth in their ethnic communities and educating U.S. natives about immigrant cultural traditions.¹⁷

Therefore, the *second proposition* is:

2. Of the LAAs that do pursue the cultural equity mission, those located in the regions with the longest or most recent exposures to global immigration, i.e. the Midwest and Northeast and the Inland South and West, are those most likely to target specified underrepresented groups in their pursuit of cultural equity.

Results

Data and Methods

In order to document regional differences in the dual-mission commitments of LAAs and in order to adjudicate the degree to which our globalization thesis is proven, we first developed a coding framework to guide data collection from the websites of all 55 LAAs.¹⁸ Our coding framework was focused on identifying theoretically motivated variables, and each of this paper's authors worked to iteratively and collectively come to a common understanding of what would indicate a commitment to equity or engagement on a particular LAA's website.

As a result of this process, we agreed upon a final, seven-point coding framework. The measures we developed are meant to assess the information present in the following digital locations on LAA websites: mission statement and/or about page, explicit diversity policy, front-page general descriptive text, prominently displayed programmatic content, operating budget. Our coding framework was not applied to ephemeral digital content (e.g., calendar events, social media posts, scrolling marquee-style information). Our seven-point coding framework is shown in Appendix Table A1.

We conducted the coding between November 2017 and March 2018. The coding process began as an individual endeavor as each of the five researchers separately coded each of the 55 LAA websites. Our interrater reliability after this first round of coding was 80%. Because of our commitment to a collaborative and iterative process, our approach to interrater reliability required that each team member agree on each code for each LAA, so we conducted two rounds of coding reconciliation through which each coder amended his or her scoring on the basis of evidence provided by the other team members and through independently finding that information on the LAA website. After our scores were reconciled, we proceeded to conduct a series of analyses to describe the incidence of equity and engagement comments and to test the globalization thesis.

Findings

Table 1 shows the distribution of kinds of missions that LAAs espouse on their websites. Among all LAAs, 36.4% are committed to a dual mission of equity and engagement, 40% are committed to an engagement-only mission, and 23.6% are committed to some other mission. The Seattle LAA's "Commitment to Racial Equity" illustrates the dual mission of equity and engagement:

The Seattle Office of Arts & Culture commits to an anti-racist work practice that centers the creativity and leadership of people of color - those most impacted by structural racism - to move toward systems that benefit us all. We also acknowledge that we are on Indigenous land, the traditional territories of the Coast Salish people.

We envision a city of people whose success, safety and health are not pre-determined by their race. A city where all artists, performers, writers and creative workers have the freedom, agency and platform to share and amplify their stories, art, cultures and experiences. At the same time, we acknowledge that our actions - both conscious and unconscious, past and

present - have benefited some communities while limiting opportunities and outcomes for communities of color. We work toward our vision by addressing and working to eliminate institutional racism in our programs, policies and practices.

In alignment with the City's Race and Social Justice Initiative, we seek new solutions that use arts as a strategy to drive not only our office, but the City as a whole toward racial equity and social justice. We will continue to break barriers and build arts-integrated tools that challenge the status quo, and push us toward the inclusive society we envision.¹⁹

The engagement-only mission is exemplified by the mission statement of the LAA in Corpus Christi, Texas:

The Corpus Christi Parks & Recreation Department is dedicated to offering a wide range of arts and cultural activities to enrich the lives of its residents and visitors. We invite you to enjoy our public art tours, concerts and movies in the park, visit our historical park, participate in art exhibit openings, and so much more.²⁰

Table 1 also gives an initial look at the geographic distribution of LAAs in general, based on U.S. Census region definitions. Within the West and South, LAAs located in port cities were designated as “coastal” and other LAA locations as “inland.” The table shows that 13 LAAs are located in the Midwest and Northeast, 20 are in the Coastal West and South, and 22 are located in the Inland West and South.

In terms of regional distribution of the dual commitment to a mission of equity and engagement (see map visualization in Figure 1), LAAs in the Midwest and Northeast have the largest proportional incidence of the dual mission (53.8%) followed by the Coastal West and South (40.0%), while LAAs in the Inland West and South had the lowest levels of LAA commitment to the dual mission (22.7%). Findings for the distribution of a singular engagement mission (see map visualization in Figure 2) reverse the order of proportional distribution as the dual mission order. Within the Inland West and South, 54.5% of LAAs have an engagement-only mission, followed by 35.0% of LAAs in the Coastal West and South, and 23.1% of LAAs in the Midwest and Northeast. All regions have similar proportional frequencies of LAAs engaging in some other mission than the dual commitment or an engagement-only mission.

Table 1: Percentage Distribution of LAAs by Mission and Region

Region	Equity & Engagement	Engagement Only	Other Mission	Total	N
Midwest & Northeast	53.8%	23.1%	23.1%	100%	13
Coastal West & South	40.0%	35.0%	25.0%	100%	20
Inland West & South	22.7%	54.5%	22.7%	100%	22
All	36.4%	40.0%	23.6%	100%	55

Figure 1: Geographic Distribution of LAAs with a Dual Equity and Engagement Mission

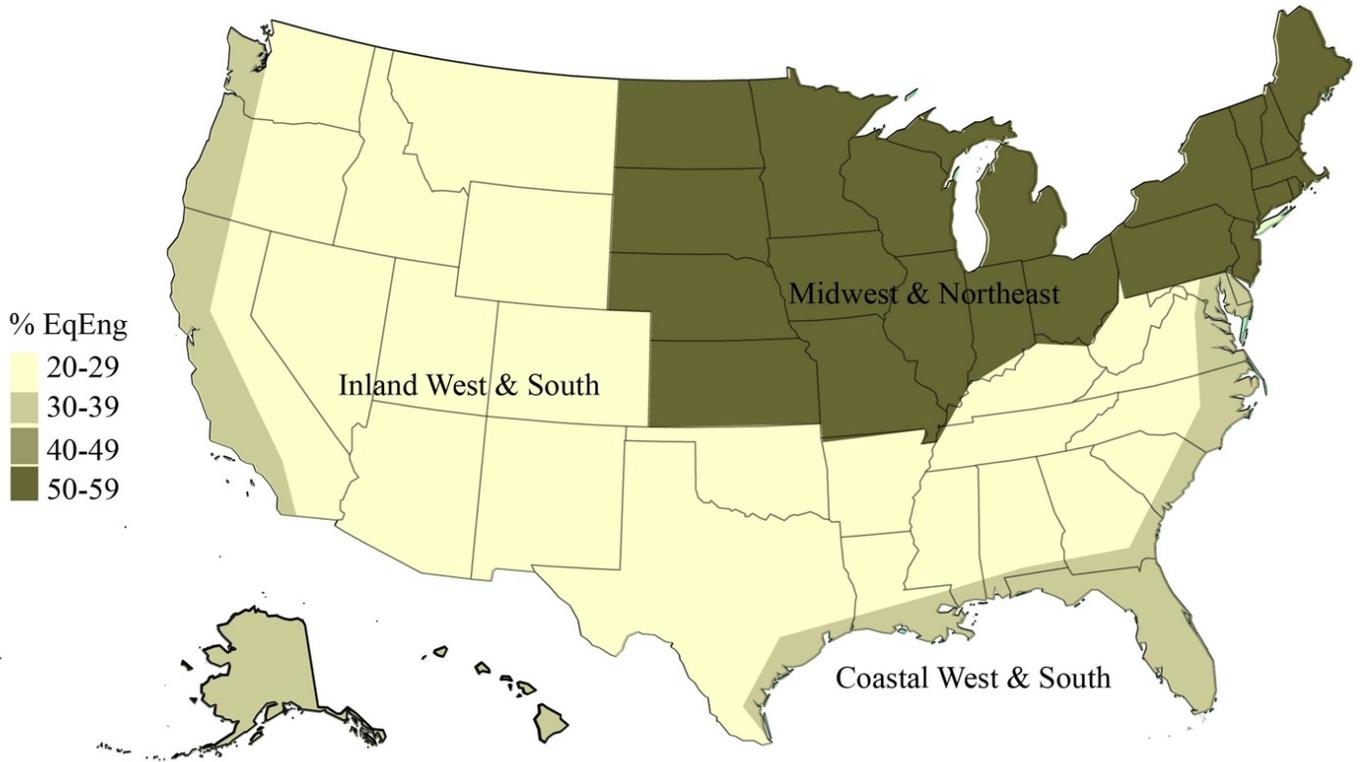
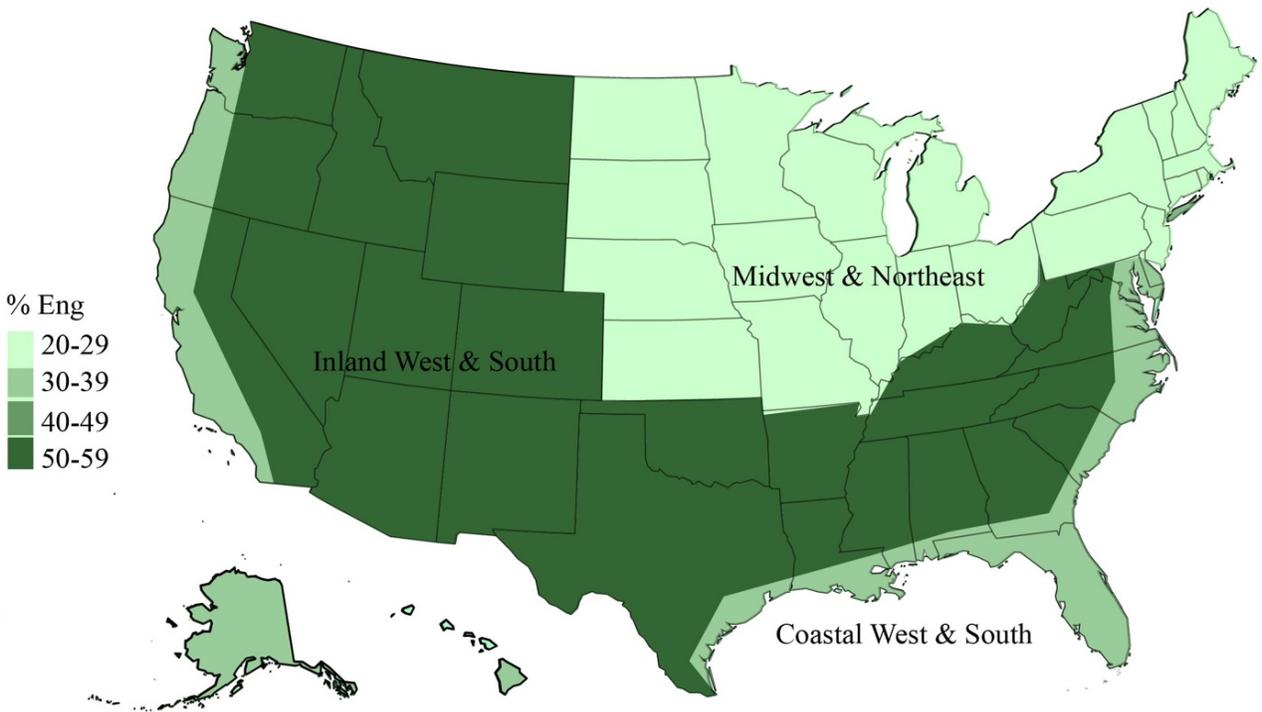


Figure 2: Geographic Distribution of LAAs with a Singular Engagement Mission



The findings displayed in Table 2 indicate the percentage of LAAs per region that target at least one social identity, and Table 3 shows the rank-ordered list of all twelve social identities that LAAs included in their mission statement, about page, diversity and/or equity statement, or other prominent front-page descriptive information. In total, 65% of all LAAs pursuing an equity mission target at least one specific social identity on their websites. In the Midwest and Northeast, 78% target at least one social identity, followed by 75% of Inland West and South LAAs, and only 44% of Coastal West and South LAAs.

Table 2: Percentage of LAAs with an Equity Mission Targeting at Least One Social Identity Group by Region

Region	Percentage Targeting	N
Midwest & Northeast	78%	9
Coastal West & South	44%	9
Inland West & South	75%	8
All	65%	26

As shown in Table 3, the social identities that were implicated on the websites of these 26 LAAs were: race, age, ability, LGBT, socioeconomic status, ethnicity, gender, religion, citizenship, gender identity, appearance, and language. Some LAAs targeted these social identities through their mission statement, such as the Seattle LAA's Commitment to Racial Equity, quoted above. More than six in ten of LAAs that targeted a social identity focused on race (71%) and both age and ability (65% each). More than 50% of LAAs targeted LGBT and socioeconomic status (59% each) and both ethnicity and gender (53% each). Other targeted social identities were less prevalent.

Table 3: Rank-order of 12 Social Identities in Descending Order of Their Frequency of Appearance for LAAs Taking a Targeted Approach to Equity

Social Identity	Percent of LAAs Mentioning	Rank
Race	71%	1
Age	65%	2.5
Ability	65%	2.5
LGBT	59%	4.5
Socioeconomic Status	59%	4.5
Ethnicity	53%	6.5
Gender	53%	6.5
Religion	35%	8
Citizenship	29%	9
Gender Identity	24%	10
Appearance	6%	11.5
Language	6%	11.5
N	17	

Table 4 shows the percentage of LAAs mentioning each of the seven most prevalent social identities by region. This table's depth of description greatly enhances a granular understanding of regional trends and anomalies in targeting social identities. As reported on the basis of the findings in Table 4, race is the most frequently targeted social identity, but this table adds regional specificity that allows us to see that 100% of Inland South and West LAAs that targeted at least one social identity target race. The Inland South and West is also the region with the highest proportional targeting of LGBT identity and gender. The Midwest and Northeast is the region with the highest percentage of LAAs targeting ability, socioeconomic status, and ethnicity. The Coastal South and West is the region with the highest percentage of LAAs targeting age.

Table 4: Percentage of Equity-Targeting LAAs Mentioning Each Social Identity by Region

Social Identity	All Regions	Midwest & Northeast	Coastal South & West	Inland South & West
Race	71%	71%	50%	100%
Age	65%	57%	75%	67%
Ability	65%	86%	25%	67%
LGBT	59%	57%	25%	83%
Socioeconomic Status	59%	71%	25%	67%
Ethnicity	53%	71%	25%	50%
Gender	53%	43%	25%	83%
N	17	7	4	6

Summary: Support for the Globalization Thesis

Our focus in conducting this research was to document the regional geographic dispersion of LAA missions related to equity and engagement. We were particularly interested in the regional differences in the dual equity and engagement missions of LAAs in the United States. Consistent with the first proposition of the globalization thesis, we find that the dual equity and engagement mission is most prevalent in the Midwest and Northeast, and least prevalent in the Inland West and South. Further, our findings specify patterns about which social identities LAAs target most often. Displaying more than simply a broad general commitment to equity, 65% of LAAs with an equity mission target at least one specific social identity in their mission. Consistent with the second proposition of the globalization thesis, targeting is most prevalent in the regions with the longest or most recent exposures to global immigration, i.e. the Midwest and Northeast and Inland South and West, respectively.

We also found that the most frequently targeted social identities by the LAAs were race, age, ability, LGBT, and socioeconomic status. The regional geographic distribution of which social identities are targeted is uneven, with each of the three regions being the leader in targeting at least one specific social identity in their mission. Our research is the first systematic analysis of these thematic foci among LAAs and contributes to an increased understanding of LAA missions and focal social identities.

Conclusion: A Nashville Model of University-Community Partnership in the Pursuit of Cultural Equity

The globalization thesis suggests that LAAs react to immigration in their local jurisdictions by adopting cultural equity missions. Pursuing the mission of cultural equity promotes cultural tolerance and acceptance of diverse social identities, and encourages the formation of inclusive, culturally pluralistic communities.

We conclude this report by proposing an equity-sensitive arts policy initiative that is animated by the globalization thesis. The initiative is what we call a local *university-community partnership* (UCP) for facilitating equity-sensitive arts policies. In striving to maintain a balance between “free expression and social responsibility,”²¹ a UCP is a loosely coupled, local network of universities, LAAs, other policymaking organizations, and community leaders that harness local social scientific research on inclusivity and cultural equity for evidence-based policymaking in these policy domains. A UCP generates, compiles, reports and disseminates information about the characteristics and quality of local human and social relations, cultural vitality, cultural equity, and cultural pluralism in a community. As a participating organization in the UCP, an LAA collaborates in the collection and dissemination of the information and translates the information into equity-sensitive arts policy customized for its geographical jurisdiction. We propose the UCP especially for LAAs located in cities of the Inland South and West that are experiencing rapid social change and cultural contention. We model the UCP after its development as an informal, organizational network in Nashville, a new immigrant destination in the Inland South that Tepper characterized in his 71-city study as a “relatively contentious city.”²² What is more, as an urban center of predominantly white and historically Black institutions of higher education, Nashville comprises a diverse group of social scientists and historians affiliated with public and private universities who have forged this university-community partnership.

The Nashville UCP emerged in tandem with global immigration to Nashville beginning in the 1990s. By 2002, when Nashville Mayor Bill Purcell commissioned the inaugural Immigrant Community Assessment (ICA) of Nashville, the percentage foreign-born in Nashville had risen from virtually nil in 1990 to 7%.²³ In 2003, the research team of social scientists from Vanderbilt University, Tennessee State University, and Meharry Medical College produced the 273-page ICA final report based in an original, mixed-method empirical analysis of immigrant incorporation in Nashville. The first of its multiple policy recommendations, in order to address native intolerance of immigrant cultures, was to “increase countywide, community familiarity with the cultural traditions and contributions of immigrants and refugees in Nashville.”²⁴ Among the specific policy recommendations for increasing tolerance of immigrant cultures, and the ICA recommendation most pertinent to arts policy, was “Recommendation 1.5” to “support more public inter-cultural events and disseminate more public-interest information about global immigration to Nashville and the cultural traditions and local contributions of Nashville’s foreign-born ethnic groups.”²⁵

Several of the ICA social scientists, as well as other social scientists, health professionals, and historians from Vanderbilt University, Tennessee State University, Fisk University, and Meharry Medical College,

went on to immerse themselves in community activities, forging a network among their home universities and several local community, government, and arts agencies. These include:

- the creation of the annual Community Needs Evaluation conducted by Metro Nashville Social Services²⁶;
- service on the Community Advisory Board of WNPT, Nashville’s public television station, and consultation in the award-winning WNPT TV documentary series on immigration—“Next Door Neighbors”—and on citizenship—the “Citizenship Project”—in Nashville²⁷;
- service on the Metro Nashville Human Relations Commission and consultation in the creation of the Commission’s inaugural INCLUCIVICS Report²⁸;
- consultation to the documentary film “History Project” of the Franklin Brooks Fund of the Community Foundation of Middle Tennessee, addressing Middle Tennessee history of the LGBTQ community²⁹;
- participation in public arts policy events co-sponsored by the Metro Nashville Arts Commission and the Metro Nashville Public Library³⁰; and,
- development of the Metro Nashville Arts Commission’s cultural equity initiative, Racial Equity in Arts Leadership.³¹

By 2015, when the award-winning NashvilleNext report for “visioning” Nashville in 2040 was issued during the administration of Nashville Mayor Karl Dean³², the percentage foreign-born in Nashville had climbed to 12% with immigration from Africa, Asia, Latin America, and the Middle East, and the Nashville economy had rebounded out of the Great Recession.³³ What is more, the dust had recently settled on a divisive, nativist English-only ballot initiative that would have required city government to offer services only in English and that was decisively defeated in 2009.³⁴

Pursuing cultural equity is a central objective of the NashvilleNext plan. Nashville-area social scientists contributed significantly to the NashvilleNext Background Reports on “Equity and Inclusion” and on “Arts and Culture.”³⁵ The inaugural 2015 NashvilleNext report calls for an increase in “Cultural Equity and Inclusion practices within nonprofit and city cultural providers.”³⁶ The 2016 NashvilleNext Annual Report, produced during the administration of Nashville Mayor Megan Barry, describes some of the recent equity-sensitive initiatives undertaken by the Metro Nashville Arts Commission, including:

- Learning Lab Artist Training Program- “a professional development program designed to train artists in civic, public, social and placemaking practices.”
- Racial Equity in Arts Leadership (REAL) Initiative- this program “identifies the need to drive equity and inclusion in the arts sector. The REAL pilot cohort meets monthly for moderated discussions on the role of race in art creation and arts organizations with the goal of raising understanding and developing a peer network of leaders committed to identifying and addressing equity in their work.”³⁷

Our proposed UCP further institutionalizes the informal network of Nashville-area social scientists and community agencies that has accompanied immigration, cultural contention, and the pursuit of cultural equity in Nashville over the last two decades.³⁸ The organizational and functional details of the UCP can

be found in the 2013 NashvilleNext Background Reports on “Equity and Inclusion” and “Arts and Culture,” cited above. Here are the *chief features of our proposed UCP* for Nashville:

1. *Organization and objectives*: a research hub based in a local university in which Nashville-area social scientists collaborate with local community agencies, such as the Office of the Mayor, Metro Arts Commission, Metro Human Relations Commission, Metro Social Services, community-based arts and cultural venues, public media, libraries and museums, community foundations, and community leaders, in evidence-based policymaking on cultural equity and civic engagement.
2. *Policy-relevant research functions*:
 - a. track the progress in advancements in cultural equity, especially with reports on indices of cultural vitality and equity.
 - b. identify emerging patterns and trends in social and cultural inequality through original quantitative, qualitative, archival, and spatial, empirical social scientific research.
 - c. translate original empirical research findings into new equity-sensitive policies and practices.
 - d. issue regular reports and conduct special research projects on local patterns and trends in cultural equity and cultural pluralism.
 - e. disseminate research findings and new policies and practices to a global audience of policymakers.

We offer the proposed UCP as an organizational vehicle for advancing cultural equity and cultural pluralism not only in Nashville, but also in cities of the Inland South and West of the United States in which cultural contention has accompanied recent immigration and rapid social change.

Our research findings on the globalization thesis raise several questions for future research and cultural-equity policymaking. First, LAA mission statements may be more or less linked to LAA programming. Future research on LAAs should discern the intra-organizational linkages between the LAA mission, on the one hand, and, on the other hand, the actual programming and budgetary allocations implemented by an LAA.

Second, the globalization thesis does not explain intra-regional differences in LAA missions. Future research on the role of LAAs in promoting inclusivity and cultural pluralism should address inter-organizational differences in LAA approaches to the missions of cultural equity, civic engagement, creative-city place-making, and local economic development. Inter-organizational differences in LAA missions, and their impact on cultural pluralism in the United States, may be attributable to internal organizational factors, such as leadership style and budget size, and to contextual factors, such as the socio-demographic and macro-economic characteristics of the geographical jurisdiction, and the configuration and interests of local stakeholders in the arts, grassroots, civil society, education, government, philanthropic, and business sectors.

Finally, our findings indicate that LAA cultural-equity missions vary widely in the dimensions and configurations of their targeted social identities. Future research should be directed at describing and explaining the myriad local variations in conceptions of what constitutes cultural inequity within local communities. UCPs should implement this research agenda to augment and sharpen the focus of LAAs in their pursuit of cultural equity and pluralism in the United States.

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Appendix

Table A1: Operationalization of Coding Framework Variables

Variable	Operationalization	Variable Type
Equity Theme	If one or more social identities in the aggregate or individually are mentioned in the following prominent ways: 1.) mission statement, 2.) “about”, 3.) explicit diversity policy statement, 4.) other front-page general descriptive passages.	Dichotomous 2=yes 1=no
Equity Theme Range	Number of unique social identity dimensions (ex. race/ethnicity, age, gender, LGBT+, nativity, ability, SES, religion, physical appearance, etc.) mentioned in the: 1.) mission statement, 2.) “about”, 3.) explicit diversity policy statement, 4.) other front-page general descriptive passages.	Count
Equity Content	Whether or not a majority of the major LAA initiatives/programs listed on the main menu are linked explicitly to the equity theme.	Dichotomous 2=yes 1=no
Equity Content Range	Number of unique social identity dimensions (ex. race/ethnicity, age, gender, LGBT+, nativity, ability, SES, religion, physical appearance, etc.) mentioned in the majority of LAA initiatives/programs listed on the main menu.	Count
Engagement Theme	If the theme of cultural participation is mentioned in the following prominent ways: 1.) mission statement, 2.) “about”, 3.) other front-page general descriptive passages. Examples of cultural participation include: artist professional development (ex. networking events, training, resource guides), arts in public schools, self-guided tours of architecture and public art, and general community involvement in art-making activities (ex. Classes, mural painting), festival/street-festival activities. Example of non-participatory activities include: museums, large performing arts venues, consumer guides to art venues, parks services.	Dichotomous 2=yes 1=no
Operating Support	Whether or not a majority (> 50%) of the grant money allocated in a year goes toward operating support. Operating support is typically allocated to large performance arts companies and venues.	Dichotomous 2=yes 1=no <i>Note: If no financial information available re: specific amount of monies allocated per grant, put 1 = no.</i>
Engagement Content	Whether or not a majority of the major LAA initiatives/programs listed on the main menu are programs of cultural participation (see examples above under “engagement theme”).	Dichotomous 2=yes 1=no

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