LOS ANGELES COUNTY

Workforce Demographics Survey Results

2023 Update

Prepared by Rebecca Roscoe, Zannie Voss, Jen Benoit-Bryan, and Daniel Fonner
for the Los Angeles County Department of Arts and Culture.

Reasearch conducted by

SMU DataArts

Los Angeles
County
Arts &
Culture

SMU DataArts

Contents

Executive Summary

We are at the dawn of a period of diverse worker empowerment. The U.S. workforce is undergoing tremendous turnover. Baby Boomers are retiring and Millennial and Generation Z employees now make up nearly half of the full-time workforce in the U.S.[1] Younger generations prioritize ethical employers who care about their wellbeing, and they want to work in diverse and inclusive workplaces.[2] Add to the mix the ongoing worker shortages and the Census Bureau's projection that more than half of all Americans will be people of color by 2044.[3] Arts organizations that fail to attract and inspire a diverse workforce or that struggle to align their values with emerging employee priorities will be at a distinct hiring and talent disadvantage.

These trends, coupled with moral arguments for the advancement of social justice, provide compelling motivation for arts organizations to prioritize workforce diversity, equity, and inclusion (DEI). In recent years, U.S. society in general and the field of arts and culture in particular have accelerated conversations around the critical importance of DEI and the need to dismantle legacies of racism and power imbalance.

Los Angeles County launched the Cultural Equity and Inclusion Initiative in 2015 aiming to ensure that everyone in LA County has equitable access to arts and culture, and to improve inclusion in the wider arts ecology for all residents.[4] In addition to the department's many programs that support this initiative, from 2016 to 2019 the agency partnered with SMU DataArts to conduct three investigations into workforce diversity and equity in LA County arts and cultural organizations.[5]

In 2023, four years from the previous 2019 report, and three years from the start of the COVID-19 pandemic era that resulted in significant arts and creative sector disruption, the LA County Department of Arts and Culture partnered again with SMU DataArts to assess workforce diversity and equity in the arts workforce of the LA County region. This report consists of findings from the 2023 LA County Arts and Culture Workforce Demographics Survey, which aimed to gain actionable insights into DEI for the arts and culture workforce across LA County and to better understand how those measures have changed over time.

Specifically, this research examines the following questions:

1. How *diverse* is the arts and culture workforce in LA County? Has it changed since 2019?

2. How *equitable* are arts and cultural organizations in terms of access to opportunities and power; specifically, how representative is the diversity of the workforce relative to the

---

[1] Labor Force Statistics from the Current Population Survey (December 2023). https://www.bls.gov/web/empsit/cpseea13.htm
[2] See:
Kumar, V.S. (2023), "Gen Z in the Workplace: How Should Companies Adapt," Johns Hopkins University, 4/18/2023. https://imagine.jhu.edu/blog/2023/04/18/gen-z-in-the-workplace-how-should-companies-adapt/
Wong, B. (2023), "Workplace Benefit Trends in 2024," Forbes, 11/15/2023. https://www.forbes.com/advisor/business/workplace-benefit-trends-by-generation/
[3] https://www.census.gov/content/dam/Census/library/publications/2015/demo/p25-1143.pdf
[4] https://www.lacountyarts.org/about
[5] Two of the previous studies resulted in reports, which can be viewed here:
2017: https://www.lacountyarts.org/article/demographics-arts-and-cultural-workforce-los-angeles-county
2019: https://www.lacountyarts.org/article/demographics-arts-and-culture-workforce-la-county-update

diversity of the general population, and to what extent is the diversity of the workforce diffused equitably throughout the organizational hierarchy?

3. How effective are arts organizations in creating a climate of *inclusion*, and do perceptions about inclusion vary significantly for workforce members according to their demographic characteristics or positional power, or for those in organizations of a certain size?

4. How do the *components of workforce demographics and role within the organization* relate to individual attitudes and intentions (i.e., job satisfaction, willingness to recommend, likelihood of leaving)?

To answer these questions, the study collected and analyzed DEI data provided by nearly 3,000 arts and cultural workforce members in Los Angeles County – specifically, staff[6] members, board members, and independent contractors associated with over 200 cultural nonprofits, most of which receive funding from the Department of Arts and Culture and/or other municipal funders within the County. Throughout this report, references to the LA County arts and culture workforce are derived from these responses. Additionally, this study includes trend comparisons that are based on adjusted datasets and include only responses from a subset of organizations that participated in both 2019 and 2023.

Generally speaking, racial and ethnic diversity are on the rise in the LA County arts and culture workforce, but it remains less diverse than the County's population. Female workers continue to outnumber their male counterparts, LGBTQ+ individuals are more prevalent in the arts workforce than the population more generally, people with a disability are on the rise in the arts workforce, and younger arts workers follow the national pattern of greater racial diversity. More specifically, some of the key findings of this study related to diversity and equity are listed below.[7]

- **Nearly half (49%) of the arts and culture workforce is composed of individuals identifying as Black, Indigenous, or People of Color (BIPOC).[8]** While this reflects a rich tapestry of racial and ethnic diversity, it is lower than the diversity of the LA County population as a whole, which is 75% BIPOC.

---

[6] "Staff" encompasses both paid and unpaid staff. Respondents can self-select as staff members or volunteers. Thus, someone who is an unpaid workforce member, but performs a role that is essential to their organization may select "staff" and not volunteer, despite being unpaid.

[7] All Census comparisons utilize data from the 2022 American Community Survey 5-year estimates. The ACS collects data annually to provide information on "jobs and occupations, educational attainment, veterans, whether people own or rent their homes, and other topics." Find more about the ACS here: https://www.census.gov/programs-surveys/acs/about.html

[8] We identified responses as BIPOC for this study based on their response to the race/ethnicity question in the survey instrument. We have chosen to use the umbrella term "BIPOC" for brevity and to highlight the distinctions in experience between White and communities of color within a U.S. context. "BIPOC" includes respondents that self-select as Black/African American, Indigenous, Asian/person of Asian descent, Hispanic/Latinx/person of Mexican, South American, Central American, or Caribbean descent, Middle Eastern/person of Middle Eastern or North African descent (MENA), or multiracial descent. Grouping BIPOC respondents also increases sample sizes for comparisons providing greater statistical power; however, we use this terminology with recognition that any attempt to speak of a variety of heritages and cultures as a single group subsumes critical identity distinctions.

- o Hispanic/Latino/a/x workers have the widest gaps in representation relative to the county population (13% of arts and culture workers vs. 49% of the population).[9]

- o Black and Asian cultural workforce members are also slightly underrepresented (6% vs. 8% Black, 13% vs. 15% Asian) relative to the LA County population.

- o Board members, who tend to have high levels of positional power,[10] are less diverse compared to people in staff positions (45% vs. 49% BIPOC), with particularly low representation at the board level among individuals identifying as Hispanic/Latino/a/x or multi-racial.

- In the evolving landscape of the artistic workforce in LA County, we see a **significant shift towards greater racial and ethnic diversity since 2019**. For the subset of organizations that participated in both 2019 and 2023, the proportion of arts and culture workers identifying as BIPOC has increased from 40% to 45%, coupled with a decrease among those identifying as White from 57% to 51%.

  - o A noteworthy shift towards racial and ethnic diversity is also evident at the leadership level, with representation of BIPOC board members increasing from 32% to 46% and BIPOC supervisory staff from 34% to 45%. **These findings point to improvement in equitable access to positional power among diverse workforce members.**

- Younger arts and culture workers, who are more likely to be in non-supervisory positions, are substantially more racially diverse compared to older workers with 72% of workers ages 18-24 (Generation Z) identifying as BIPOC compared to 29% of those ages 65 and up. This finding aligns with the fact that Generation Z is the most ethnically diverse generation in American history.[11]

- **Seventy percent of respondents identified their country of origin as the United States** while 12% of respondents identified their country of origin from one of 64 other countries. Interestingly, 18% percent of respondents chose not to disclose their country of origin, a notable increase from the 2019 study. Considering the evolving political landscape and its impacts on immigration discourse, one might speculate that this increase reflects a nuanced response to shifting attitudes and political policies, highlighting a complex interplay between personal identification and external influences.

- **Women are overrepresented among the arts workforce relative to the LA County population,** where there's a relatively even split between female and male workforce members.

---

[9] It is important to note that at least some of the discrepancy is likely attributable to response option differences in the two methodological approaches for capturing those who identify as Hispanic/Latino(a) and another racial identity, even after adjusting to make them more commensurate. Nevertheless, a highly cautious approach that compares combined percentages for people who identify as Hispanic/Latino/a/x and "more than one race" reveals that these individuals are still underrepresented in the LA arts workforce compared with the local population (28% vs. 52%, respectively).

[10] We define positional power as those individuals holding decision making power at either the board or supervisory staff level. In this study, any participant who selected their role as board or supervisory staff are considered an individual with positional power.

[11] Parker, K. and R. Igeilnik "On the Cusp of Adulthood and Facing an Uncertain Future: What We Know About Gen Z So Far," Pew Research Center. https://www.pewresearch.org/social-trends/2020/05/14/on-the-cusp-of-adulthood-and-facing-an-uncertain-future-what-we-know-about-gen-z-so-far-2/

- It is interesting to note that the proportion of males increases with positional power, rising from independent contractors (27%) to staff (29%), supervisory staff (30%) and board positions (30%).

- **More than a fifth of respondents (21%) identify as lesbian, bisexual, gay, asexual, or other, notably larger than their proportion in data available at the national level.**

  o As was the case with males, the proportion of heterosexuals (the majority among all positions) also increases with positional power, rising sequentially from independent contractors (66%) to staff (69%), supervisory staff (71%), and board positions (80%).

- The percentage of **individuals with disabilities in the arts workforce mirrors the LA County workforce population at 15%** when adjusted to align with Census categories.[12]

  o Board members reported the lowest occurrence of having a disability (10%) compared to all other roles, where reported rates of disability ranged from 16-17%

  o The percentage of the workforce identifying as having a disability has increased from 8% in the 2019 study to 10% in 2023, after adjustments to align categories.

In addition to asking the workforce in LA County to self-identify their demographic characteristics, this study probed perceptions of inclusion within workplaces where inclusion is made up of five theorized elements or dimensions: 1) psychological safety, 2) equitable employment practices, 3) integration of differences, 4) inclusion and influence in decision-making, and 5) an overall sense of belonging. Overall, LA County workforce members tended to agree that their organization has created a climate of inclusion, with 3 out of 4 respondents agreeing or strongly agreeing on most or all questions in this section. Average responses ranged from a low of 4.0 out of 5 on dimensions related to inclusion in decision-making, sense of belonging, and equitable employment practices, to a high of 4.3 out of 5 on perceptions related to the psychological safety dimension.

- People working in **smaller-budget organizations scored higher on each of the five dimensions of *inclusion*** than those in larger organizations, with particularly large gaps in scores for inclusion in decision-making (more than a 1-point difference on a 5-point scale).

- **Board members scored their organizations higher on *inclusion* than staff members**, particularly on dimensions related to inclusion in decision-making and an overall sense of belonging.

- Workers identifying as **asexual, bisexual, gay or lesbian, or a different sexual identity rated their organizations lower on four of the five dimensions of inclusion** compared to heterosexual workers (no differences were found for psychological safety).

- In addition, workers identifying as **genderqueer or a different identity rated their organizations lower on nearly all dimensions of inclusion,** with the exception of psychological safety.

---

[12] To compare to the U.S. census categories for the disabled population, responses that only selected "chronic health" or "mental health" disability types were excluded when comparing to U.S. Census figures.

- **Heterosexual workforce members feel a stronger sense of belonging** than their LGBTQ+ peers.

Finally, we explored three measures of employee attitudes and intention including job satisfaction, likelihood to recommend the organization, and intention to leave in the next 12 months.

- Across all three measures of *employee attitudes and intentions*, **workers in large-budget organizations had worse ratings** compared to small-budget organizations, with the biggest gap for intention to leave the organization.

- **Supervisory staff provided the worst ratings of the four roles across all three measures of *employee attitudes and intentions***, with the largest gap for likelihood to recommend the organization. These notable differences align with recent findings among art museum workers where middle managers had the highest levels of burnout.[13]

- **Generally, employee attitudes towards their workplaces are more positive as employees get older and for those who are female or male compared to those who are genderqueer.**

- **White workers were less likely to intend to leave their position, with a score of 2.9 vs. 3.7 for BIPOC workers**.

The study population exhibits both strengths and challenges, painting a nuanced picture of the workforce dynamics in the LA County arts and cultural sector. One strength lies in the increasing representation of BIPOC individuals at leadership levels, particularly among board members and supervisory staff. However, challenges persist, evident in the notable difference in the racial and ethnic makeup of the study population compared to the broader diversity of LA County - with serious underrepresentation among Hispanic/Latino residents.

Despite this, the study unveils opportunities, especially for fostering inclusion among the more racially diverse younger generation of workers. Additional opportunities lie in promoting professional development pathways, particularly for females and individuals identifying as asexual, bisexual, gay, lesbian, or other, who, although well represented in the arts workforce, are less represented in roles with positional power. Board members also diverge from the rest of the workforce in their perceptions of their organization's inclusion climate. These findings may provide an opportunity for Board members and staff to objectively benchmark inclusion, serving as a catalyst for open discussion of issues and focused effort on improving some key inclusion metrics.

Diversity, equity, and inclusion are not boxes to check but rather never-ending, dynamic processes that require consistent evaluation, attention, and tracking. Previous SMU DataArts' research regarding workplace perceptions among LA County arts and culture workers also found that board members scored higher on dimensions of workplace wellbeing and psychological safety, and the workforces of smaller cultural organizations tended to be happier, scoring more positively on all elements of wellbeing compared to large organizations with budgets exceeding $5 million.

---

[13] Benoit-Bryan, Jean-Mary, D., & Locks, M. (2023). *Museums Moving Forward: Workplace Equity and Organizational Culture in US Art Museums*. https://museumsmovingforward.com/

A key goal of this study was to understand how effective arts and cultural organizations are in creating an inclusive climate for workers. It revealed an arts workforce with relatively positive perceptions, indicated by average scores ranging from 4.0-4.3 out of 5 across various dimensions of inclusion with 78% agreeing or strongly agreeing with the majority of the underlying questions for each dimension.

Similar to patterns around wellbeing found in previous research, smaller arts and cultural institutions consistently outperformed larger organizations on all aspects of inclusion, according to their workforce members. There's an opportunity for larger cultural organizations to further advance inclusive practices and employee retention, perhaps in part by learning what's working for colleagues in small organizations. Regardless of size, arts and cultural organizations may want to pay special attention to those in supervisory positions, as they scored the lowest on measures of employee attitude and retention, making them the group least likely to recommend their organization.

Information within this report can be used by the LA County Department of Arts and Culture to inform and support program planning. Furthermore, it can be useful to grantee arts organizations, policymakers, advocates, funders, and other stakeholders to monitor, assess, and develop responses to the degree of DEI among the arts and culture workforce.

Acknowledgments

---

[14] Federal Award ID Number 1909617-38-23.

Introduction

Conducted with the LA County of Department of Arts and Culture, this research explores workforce DEI among arts and cultural organizations in the County. Workforce DEI is not monolithic. It is a higher-order concept with underlying and analytically distinct components of diversity, equity, and inclusion. Understanding DEI's components and how they are interrelated can highlight critical nuances essential to effective management and public policy.

Diversity is a basic measure of heterogeneity that, in the context of arts and culture workforce DEI, focuses on historically underrepresented and marginalized populations.[15] Equity translates into fairness and impartiality in both employment opportunity and outcome,[16] which implies the elimination of systematic disparities for traditionally underrepresented and marginalized populations.[17] Inclusion has been defined by Shore et al. (p. 1265) as, "the degree to which an employee perceives that [they are] an esteemed member of the work group through experiencing treatment that satisfies his or her needs for belongingness and uniqueness."[18]

Diversity can be mandated and legislated through policies such as affirmative action and withholding of resources for noncompliance, while equity and inclusion typically require voluntary actions.[19] One can hire diverse employees and then fail to provide them equitable access to positional power, or an organization can have a diverse workforce but foster a culture where diverse people are overtly excluded, more subtly not included, or coerced to assimilate to the dominant culture.[20]

One aim of this study is to identify and understand diversity, equity, inclusion, and the interplay between these constructs within the LA County arts and culture workforce. Another aim is to contribute to a better understanding of the multi-dimensional construct of inclusion. Research has shown that in order to unlock the power of diversity in organizations, historically-marginalized demographic groups need to feel safe speaking up and sharing their concerns and ideas.[21] Other inclusion research focuses on employee perceptions that their ideas and perspectives are heard and influential.[22] A tension between a sense of belongingness and employees' uniqueness being valued and is yet another underlying theme in inclusion literature and research.[23]

---

[15] Johnson, M.P. and G. R. Chichirau (2020), "Diversity, equity, and inclusion in operations research and analytics: A research agenda for scholarship, practice, and service." *INFORMS TutORials in Operations Research*: 1–38.

[16] Arsel, Z., D. Crockett and M. L. Scott (2022, "Diversity, Equity, and Inclusion (DEI) in the Journal of Consumer Research: A Curation and Research Agenda." *Journal of Consumer Research*, 48(5), 920-933.

[17] Bernstein, R.S., M. Bulger, P. Salipante and J. Y. Weisinger (2020), "From diversity to inclusion to equity: A theory of generative interactions." *Journal of Business Ethics*, 167(3): 395-410.

[18] Shore, L.M., A. E. Randel, B. G. Chung, M. A. Dean, K. H. Ehrhart and G. Singh (2011), "Inclusion and Diversity in Work Groups: A Review and Model for Future Research." *Journal of Management*, 37: 1262-1289.

[19] Winters, M. F. (2014). "From diversity to inclusion: An inclusion equation," In B. M. Ferdman, & B. R. Deane (Eds.), *Diversity at Work: The Practice of Inclusion* (pp. 205-228). San Francisco, CA: Jossey-Bass.

[20] Nishii, L.H. (2013), "The Benefits of Climate for Inclusion for Gender-diverse Groups," *Academy of Management Journal*, 56(6), 1754-1774.

[21] Ely, R. J., & Thomas, D.A. 2001. "Cultural diversity at work: The effects of diversity perspectives on work group processes and outcomes." *Administrative Science Quarterly*, 26: 229-273.

[22] Nishii, L.H. (2013), "The Benefits of Climate for Inclusion for Gender-diverse Groups," *Academy of Management Journal*, 56(6), 1754-1774.

[23] Shore, L.M., A. E. Randel, B. G. Chung, M. A. Dean, K. H. Ehrhart and G. Singh (2011), "Inclusion and Diversity in Work Groups: A Review and Model for Future Research." *Journal of Management*, 37: 1262-1289.

In the sections that follow, we provide details on our methodology and study participation. We then share findings related to diversity along numerous demographic dimensions, relative to LA County population characteristics and relative to 2019 as well as by role within the organization. This section is followed by findings on employee perceptions of their organization's climate of inclusion, their job attitudes, and intentions. The report ends with an acknowledgement of limitations and conclusions.

Methodology

The SMU DataArts Workforce Demographics study collected data from individuals who work or volunteer for LA County arts and cultural organizations, asking about 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 perceptions of inclusion, job satisfaction, likelihood to leave, and likelihood to recommend their workplace.

SMU DataArts has developed this workforce demographics survey instrument over the course of seven years through extensive piloting and feedback from multiple communities across the country.[24] 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 organization. These questions probed areas such as psychological safety, equitable employment practices, integration of differences, inclusion and influence in decision-making, and sense of belonging. A detailed explanation of the perception methodology can be found in Appendix D of this report.

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

<u>Study Participation</u>

The LA County workforce demographics study, conducted from October 2nd to November 27th, 2023, gathered responses from 2,964 individuals across 211 arts and cultural organizations. Organizations were eligible to participate if they were either a 2022-24 grantee of LA County's Organizational Grants Program (OGP), or a municipal arts funder in Los Angeles County. In addition, other nonprofit organizations in LA County whose primary mission is arts and culture were also welcome to participate. The SMU DataArts Support Center prioritized outreach efforts to allow for sampling across the various tiers of OGP grantees as defined by budget size. Outreach calls were made by SMU DataArts Support Center staff to those organizations who had not demonstrated progress, once at the two-week mark, and again five weeks into the survey process. In sum, 400 calls were made to 254 different organizations. The 2023 study achieved a 22.4% response rate from organizations providing workforce totals. As individuals could affiliate with up to three organizations, a total of 3,077 affiliations were recorded. Average

---

[24] 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.

total expenses across participating organizations are around $5 million, compared to all organizations invited ($3.5 Million), thus revealing a bias towards responses from workforce members of the larger institutions. For a comprehensive list of participating organizations, refer to Appendix A.

2019-2023 Trend Analysis

Throughout this report, trend findings between the 2023 and 2019 studies are included to allow for comparison to a time period before the COVID-19 pandemic. Trend analysis was conducted on data from a subset of organizations that participated in both the 2019 and 2023 studies. Thus, trend findings reflect the demographic makeup of 1,671 individuals in 2019 and 1,867 individuals in 2023 from 81 organizations. The trend dataset also leans towards larger institutions with 52% of organizations in the trend cohort having total expenses exceeding $5 Million. Appendix A denotes which organizations were included in the trend analyses.

Data Privacy

The processes used for collection, storage, and analysis of data help to ensure the anonymity of respondents. Potential respondents received a web link via email directly from their respective organizations. Activating the link took respondents to the questionnaire, which required about 10-15 minutes to complete. Data were not transmitted 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. If participation thresholds were met, organizations received an aggregated report of their institution's findings.[25] 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.

Detailed Job Types

In previous research, we've found that one's role within an organization can be a useful lens for examining variations across workforce demographics. Respondents were asked to select one job type from a list of 25 detailed job types developed by SMU DataArts. Table 1 shows responses broken out by detailed job type. This allows for analysis of demographics as they pertain to specific functions within an organization.

---

[25] Organizations with 10 or more people serving as staff, board members, independent contractors, or volunteers were eligible to receive an organization-specific report about workforce demographics. For the 2023 study, 30 organizations met this threshold and received an individual report.

TABLE 1 – Response by Detailed Job Type

Job Type Title	# Total Responses	% of Total Responses
Artist/Performer	399	13.0%
Board	516	16.8%
Community Engagement	50	1.6%
Conservator	13	0.4%
Curator	48	1.6%
Designer	34	1.1%
Development	152	4.9%
Editorial	16	0.5%
Education	272	8.8%
Executive Leadership (non-board)	180	5.8%
Facilities	35	1.1%
Finance	63	2.0%
Independent Contractor	82	2.7%
IT/Web Development	32	1.0%
Librarian	34	1.1%
Marketing/PR	105	3.4%
Membership/Constituents	28	0.9%
Programming	122	4.0%
Project/Exhibition	56	1.8%
Retail/Merchandise	27	0.9%
Security	34	1.1%
Support/Administration	221	7.2%
Technical/Production	78	2.5%
Visitor/Patron Services	70	2.3%
Volunteer (non-board)	410	13.3%

To make comparisons by role according to positional power, this report further groups respondents into four larger categories as shown in Figure 1: Board, Supervisory Staff, Non-Supervisory Staff, and Independent Contractors. This breakdown allows for a focused analysis of the variations among workforce demographics at the functional level within an organization. The questions related to organizational role can be found in Appendix C. Non-Board volunteers were instructed to select a staff role if they were acting in a staff capacity. Naturally, aggregation also increases the sample size in each category, which allows for greater confidence in the comparisons throughout the report.[26] Nevertheless, there are still some breakdowns that account for less than 2% of the study population. In the forthcoming charts, percentages smaller than 2% have been omitted for clarity.

---

[26] Any reference to significant differences in this document indicates statistically significant differences using appropriate tests including t-tests, ANOVA, ANCOVA (controlling for age and organization budget size), and chi-squared tests. Significance required p values below 0.05 for the tests to identify differences.

FIGURE 1 – Role Breakdown

| Board 17% | Supervisory Staff 25% | Non-Supervisory Staff 56% | 3% |

■ Board ■ Supervisory Staff ■ Non-Supervisory Staff ■ Independent Contractor

54% 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?

| No 45% | Yes 54% | |

■ No ■ Yes ■ no response/I decline to state
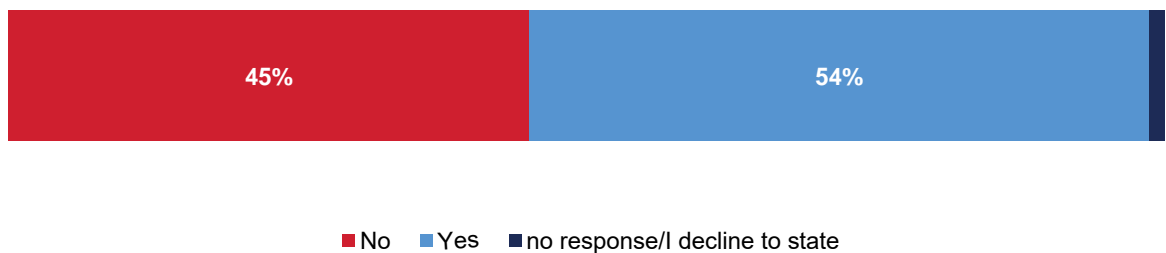
Demographics

This section provides analysis of self-reported demographic characteristics of the LA County arts and culture workforce including data on heritage, country of origin, age, gender, sexual orientation, and disability. Each dimension is examined overall and relative to 2019 data, as well as in comparison to the LA County population to determine representativeness, or equitable employment. Where appropriate, we also investigate findings by age or by role in the organization to assess whether there is equitable positional power.

Heritage

The SMU DataArts Workforce Demographics Survey attempts to ensure that all participants can see themselves in the options provided for heritage 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.

In Figure 3, we show a breakdown of the racial and ethnic heritage of study respondents compared with that of LA County residents overall. It includes adjustments to the data, which allow for comparison of the arts and culture workforce in this study to the population of LA County using Census data.[27] Respondents selecting "White (non-Hispanic)" accounted for 51%

---

[27] 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

of the arts and culture workforce compared to about 25% in LA County as a whole. Conversely, BIPOC respondents accounted for 49% of the arts workforce and about 75% of all residents. Specifically, "Hispanic/Latino(a)" account for 13% of workforce respondents and 49% of the population; 6% of respondents selected "Black" compared to 8% of the population; and 13% of respondents selected "Asian" compared to 15% of the population.

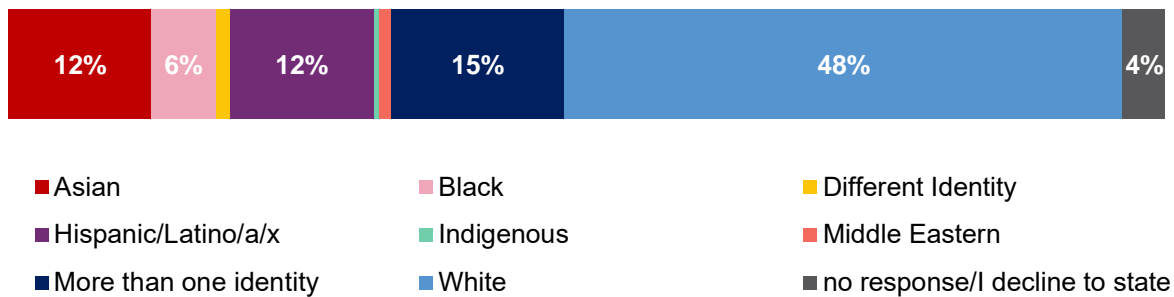FIGURE 3 – Race/Ethnicity: Census Comparison
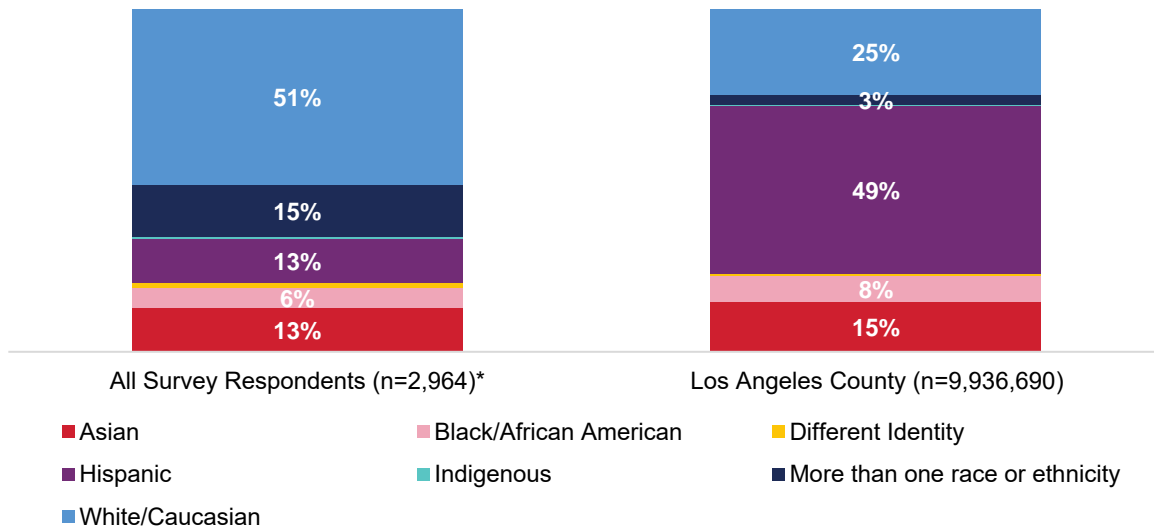
*The Census Bureau does not allow respondents to decline or skip any question. To facilitate comparisons, the workforce survey numbers in the first column of this chart do not include 113 respondents who declined to self-identify their ethnicity. All groups are mutually exclusive.

Figure 4 shows the taxonomy employed and results from the LA County arts and culture workforce survey, with distinct groups for "Hispanic/Latino/a/x" 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". Figure 4 shows the taxonomy employed and results from the LA County arts and culture workforce survey, with distinct groups for "Hispanic/Latino/a/x" 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". The breakdowns presented in Figure 4 may differ slightly to those in Figure 3 due to adjustments made in order to compare to Census Bureau categories.

---

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 4 – SMU DataArts Race/Ethnicity

■ Asian	■ Black	■ Different Identity
■ Hispanic/Latino/a/x	■ Indigenous	■ Middle Eastern
■ More than one identity	■ White	■ no response/I decline to state

The 2019 Los Angeles demographic study conducted by SMU DataArts identified a cultural workforce that was 57% white and 40% BIPOC. As shown in Figure 5, when adjusting the 2023 data to enable comparison with the previous study, the 2023 respondent pool observed a significant 5% increase in individuals identifying as BIPOC (45%). The values in Figure 5 have been adjusted to show one decimal place in order to highlight the differences in each category.

FIGURE 5 – SMU DataArts Race/Ethnicity: Trend Comparison

|		
■ Asian	■ Black	■ Different Identity
■ Hispanic/Latino/a/x	■ Indigenous	■ Middle Eastern
■ More than one identity	■ White	■ no response/I decline to state
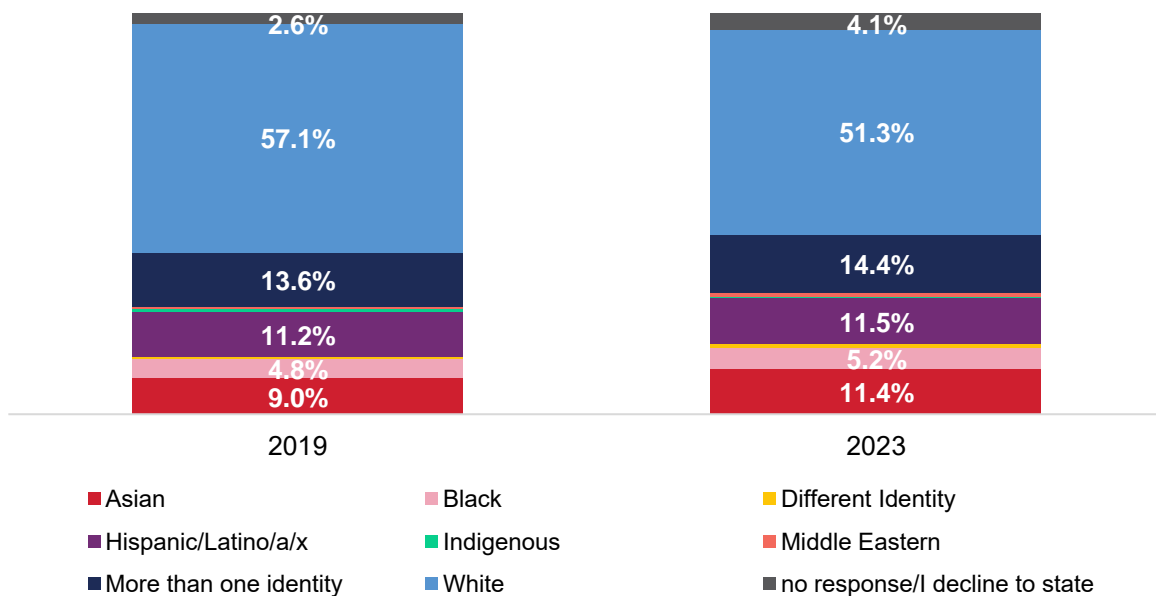
Racial and ethnic diversity varied by organizational role, with independent contractors and board members being less diverse compared to staff, as illustrated in Figure 6. Notably, those identifying as Asians accounted for a greater proportion of the workforce as positional power increased while the reverse tended to be true among Hispanic/Latino/a/x individuals.

Nevertheless, **findings point to an improvement in equitable access to positional power among diverse workforce members**. A significant shift towards greater diversity at the leadership level is evident, as shown in Figure 7, for workforce members at the subset of 81 organizations that participated both years. In the 2019 study, 32% of board members and 35% of supervisory staff identified as BIPOC. After adjustments for comparison, significant changes

are observed, with board and supervisory staff members now at 46% and 45% BIPOC, respectively. Specifically, significant increases in Asian, Black, and Hispanic/Latino/a/x representation at the board level are observed, while supervisory staff positions are now held by a significantly higher proportion of Asian and Black workforce members.

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 diminishes the important distinctions in identity represented in "More than one race or ethnicity". For example, while 12% of the LA County arts and culture workforce identified solely as Hispanic/Latino/a/x, over half of those selecting "more than one race or ethnicity" chose Hispanic/Latino/a/x as one of several racial or ethnic identities. Additionally, while only 15 respondents identified as only Indigenous (0.5%), nearly one in four included Indigenous as a component of their multi-racial or multi-ethnic identity. This aligns with research addressing the challenges in conceptualizing these populations given the multi-faceted identity characteristics.[28] Appendix B has six charts that show the combinations of races and ethnicities reported.

FIGURE 6 – SMU DataArts Race/Ethnicity by Role

---
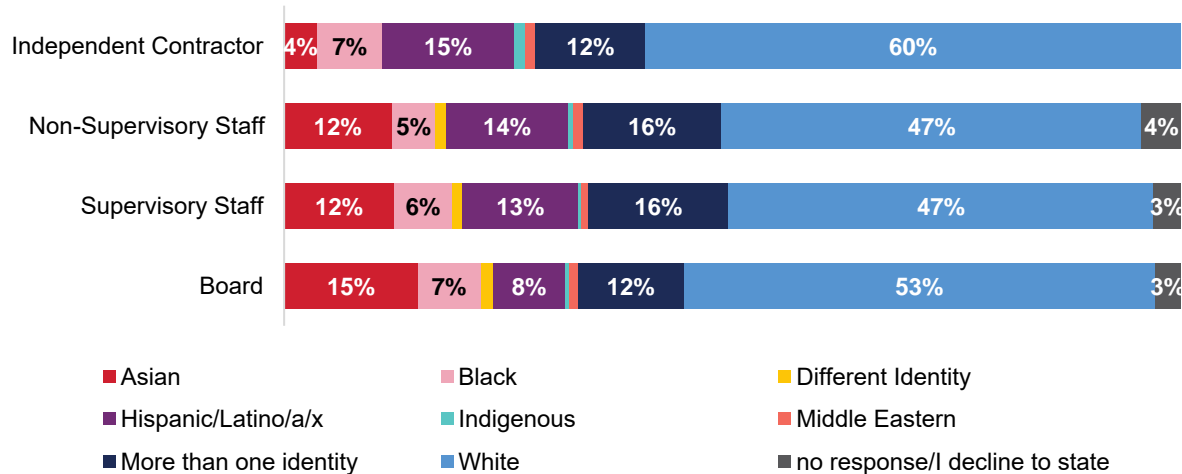
[28] Liebler CA, Bhaskar R, Porter SR. (2016), "Joining, Leaving, and Staying in the American Indian/Alaska Native Race Category Between 2000 and 2010." Demography. 2016 Apr; 53(2).

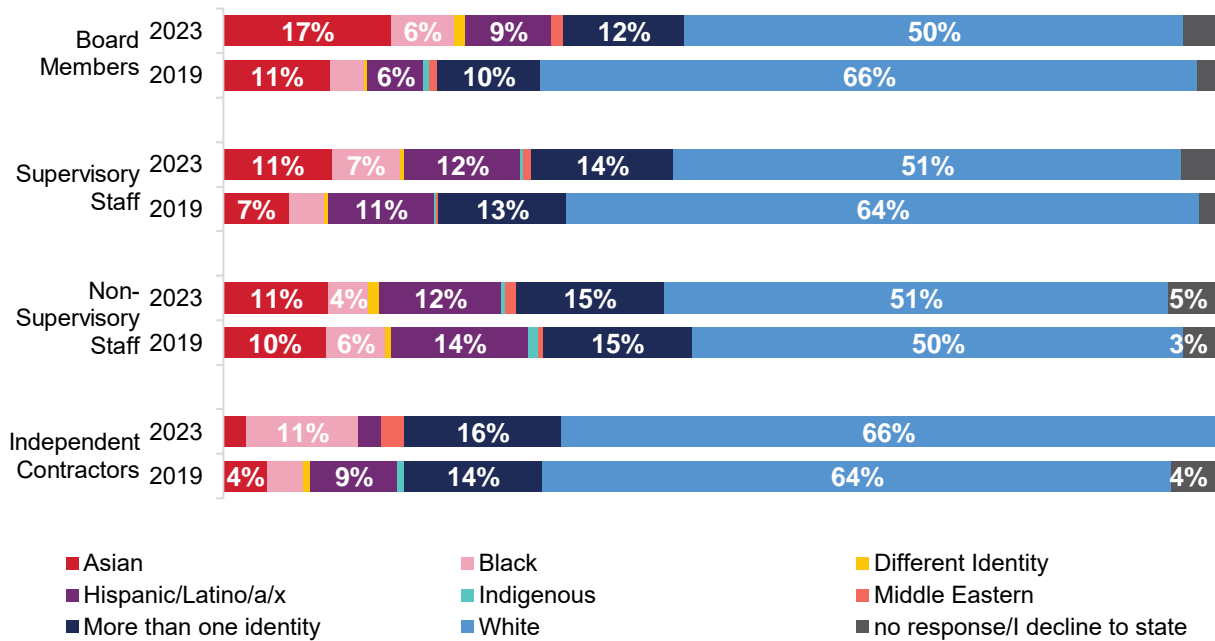FIGURE 7 – SMU DataArts Race/Ethnicity by Role: Trend Comparison

Table 2 below depicts racial and ethnic demographics among the 25 detailed job types. Highlighted job types indicate a job function that had statistically significantly higher BIPOC representation when compared to all other job types combined; namely, facilities personnel, individuals working in project or exhibition functions, as well as those employed in constituent-facing roles such as Community Engagement and Programming. Those engaged through volunteer (non-board) functions were least diverse, at 32% BIPOC and 62% White.

TABLE 2 – BIPOC by Detailed Job Type

Job Type Title	# Total Responses	% BIPOC
Artist/Performer	399	49%
Board	516	45%
Community Engagement	50	66%
Conservator	13	38%
Curator	48	46%
Designer	34	53%
Development	152	43%
Editorial	16	38%
Education	272	57%
Executive Leadership (non-board)	180	48%
Facilities	35	69%

Finance	63	56%
Independent Contractor	82	40%
IT/Web Development	32	47%
Librarian	34	47%
Marketing/PR	105	52%
Membership/Constituents	28	61%
Programming	122	61%
Project/Exhibition	56	63%
Retail/Merchandise	27	59%
Security	34	62%
Support/Administration	221	55%
Technical/Production	78	47%
Visitor/Patron Services	70	43%
Volunteer (non-board)	410	32%

Racial and ethnic diversity decreased as age increased, as shown in Figure 8. Specifically, 72% of those aged 18-24 (Generation Z), identified as BIPOC, in contrast to those aged 65 or older, where roughly 27% identified as BIPOC.

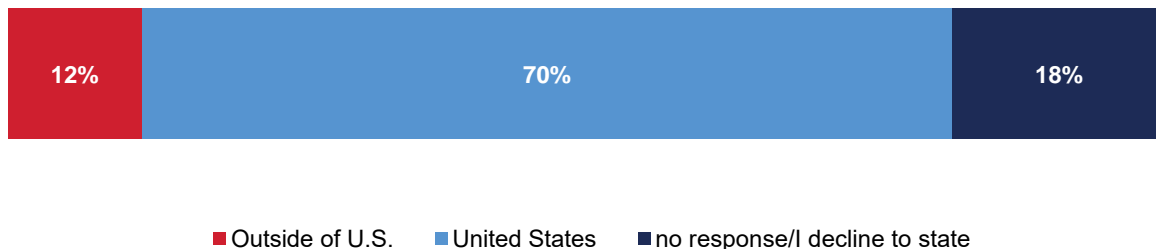FIGURE 8 – SMU DataArts Race/Ethnicity by Age
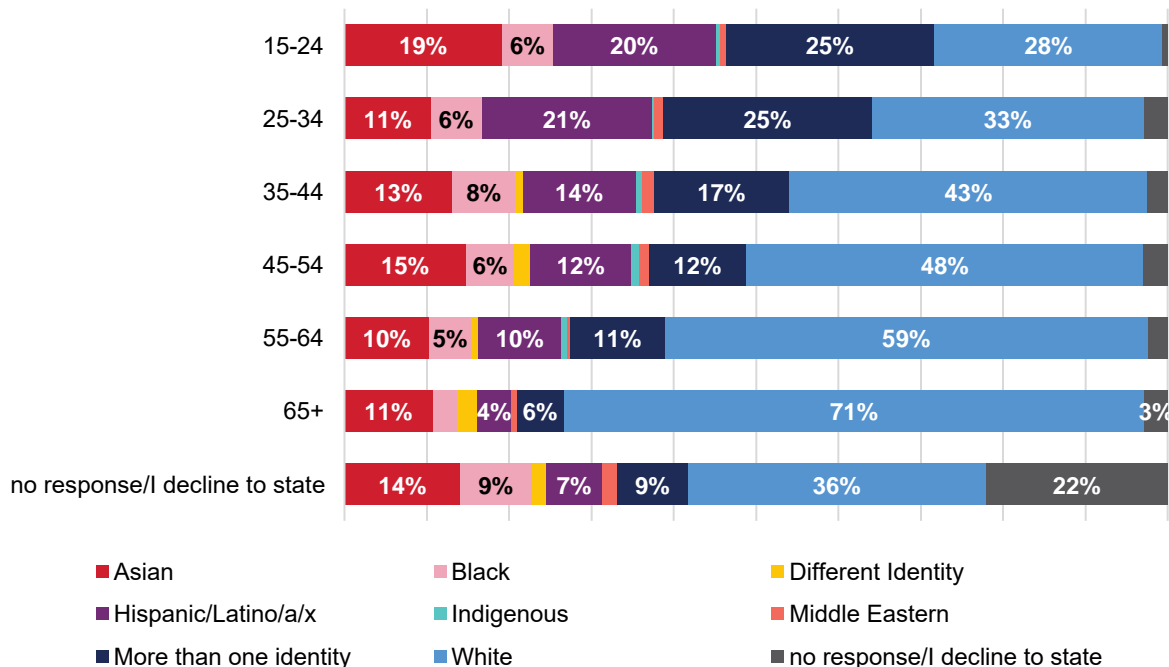
Country of Origin

Beyond questions specifically measuring race and ethnicity, SMU DataArts captured data on respondent country of origin. As shown in Figure 9, 70% of respondents identified the United States as their country of origin while 12% identified a country of origin outside the USA, and 18% declined to state.

In the previous three workforce demographic studies for LA County conducted in 2016, 2017, and 2019, the percentages for this response were 3%, 2%, and 10% respectively. In the 2023 study, 18% of respondents chose not to disclose their countries of birth. The rate of respondents choosing "decline to state" for the country-of-origin question has increased in studies conducted by SMU DataArts since 2019. When adjusting for trend comparisons, this reveals that since 2019, there was a nearly doubling of the instances of declining to state or skipping the question related to respondents' country of origin.

This higher incidence of "decline to state" is not unique to this study; a national workforce demographics study of over 3,000 individuals working at nearly 60 arts and cultural organizations conducted by SMU DataArts in the spring of 2023 found that 28% of respondents chose "decline to state" for the country-of-origin question. One could speculate that the greater reticence to report country of origin information might be linked to increased threat of deportation and negative media portrayal of immigrants.[29] However, we do not have data to substantiate this or other reasons why more individuals did not respond to this particular question.

FIGURE 9 – Country of Origin

| 12% | 70% | 18% |

■ Outside of U.S.   ■ United States   ■ no response/I decline to state

---

[29] See https://www.npr.org/2023/12/22/1221006083/immigration-border-election-presidential.

Respondents who identified a country other than the United States represented 64 different counties as shown in Figure 10.

FIGURE 10 – Countries of Origin (Excluding United States)

The above word cloud contains all of the non-USA options selected for a respondent's country of origin. The larger the font size, the greater number of respondents who wrote in that particular response.

Age

Figures 11 and 12 show respondent age groupings. Thirty-nine percent of the LA County arts workforce is between 25 and 44 years old as shown in Figure 11.

FIGURE 11 – Age

■ 15-24 ■ 25-34 ■ 35-44 ■ 45-54 ■ 55-64 ■ 65+ ■ no response/I decline to state
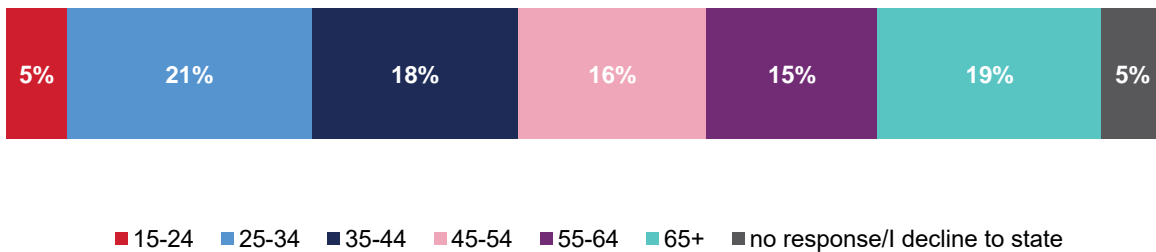
Figure 12 illustrates a shift in the age composition of the LA County arts and culture workforce within the subset of 81 organizations, tilting towards an older demographic over time. This is evident in the average age, which increased by 3 years. It's possible that more middle-aged individuals are entering the arts workforce, or that younger employees are staying for shorter periods of time in the workforce than older workers. After removing board and volunteer

responses from this breakdown to compare to the national median workforce age[30], the LA County arts and culture workforce is slightly younger (40 vs. 42). Figure 13 breaks down respondent age by role.

FIGURE 12 – Age: Trend Comparison
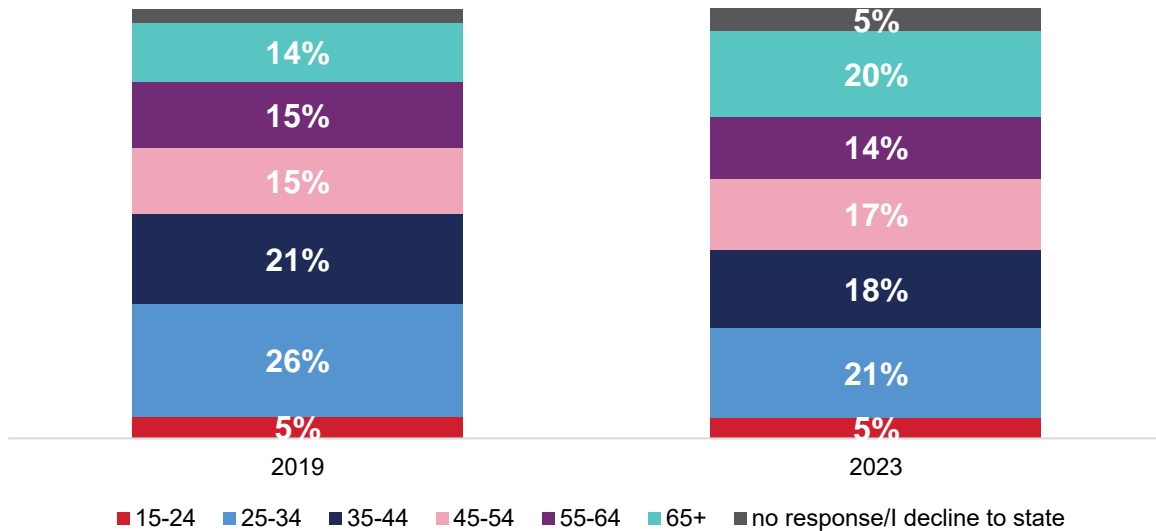
As depicted in Figure 13, respondents in non-supervisory staff positions tend to be younger, with approximately 35% under the age of 35 (vs 26% overall). On the other hand, Board members tend to be older than average, with 58% aged 55 and older compared to 34% overall. This pattern may suggest the accumulation of experience required for certain leadership roles, as well as the availability of discretionary time for older respondents to volunteer at arts and cultural organizations. It is interesting to note that Independent Contractors and Supervisory Staff share similar representation of age ranges.

FIGURE 13 – Role by Age

---
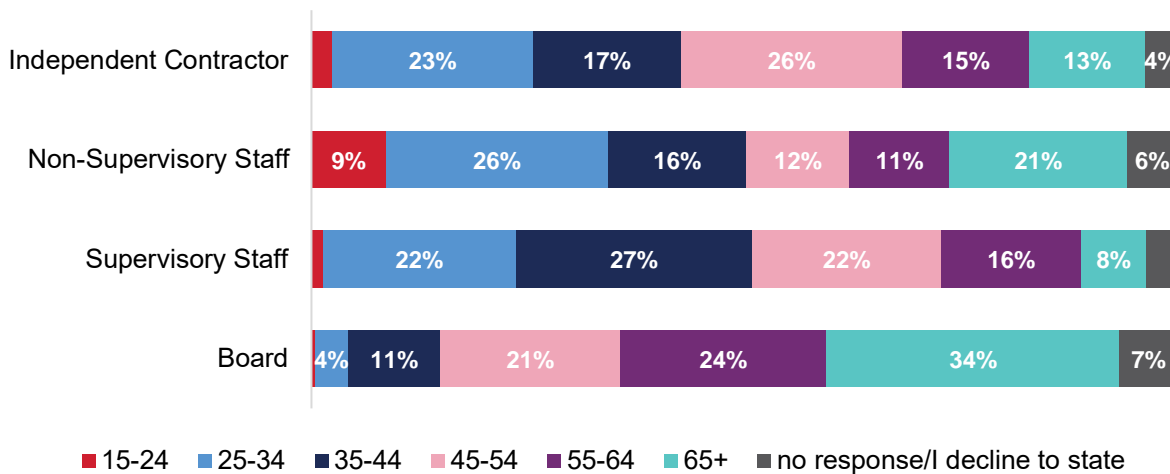
[30] To compare the LA arts workforce age to the national labor force age, board member and volunteer responses are removed as these groups are not included in the U.S. census counts of labor force.

Gender

As shown in Figure 14, 63% of respondents self-identified as female, 31% male, and 5% as genderqueer/gender non-conforming or a different gender identity. Those who identified as genderqueer (84 respondents) are also 69% BIPOC. The gender composition of the general population of LA County is a 50/50 split between female and male using Census definitions. This divergence is consistent with SMU DataArts workforce demographics studies conducted in other markets, where the arts and culture workforce tends to lean more towards females, as well as with studies indicating that women are represented by a larger proportion in the nonprofit workforce than in the general population.[31]

FIGURE 14 – Gender Identity
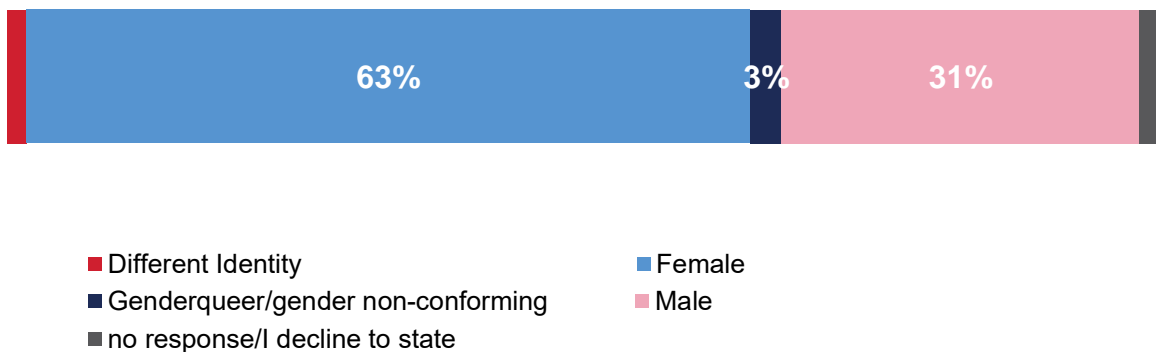
Figure 15 shows that 1% (40 individuals) of folks identified as Transgender.[32] This percentage is comparable to other studies conducted by SMU DataArts.

FIGURE 15 – Identify as Transgender

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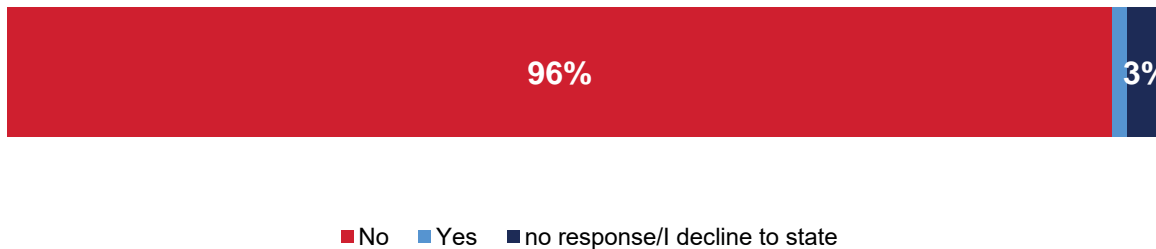
[31] See, for example: DataArts, *New York City Department of Cultural Affairs Workforce Demographic Pilot Study Results*, July 2019, p. 16: https://www1.nyc.gov/assets/dcla/downloads/pdf/NYC%20DCLA%20Full%202018%20WfD%20Report%207-24-19.pdf; Chronicle of Philanthropy, *Lack of Women in Top Roles Hinders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

[32] Shortly after the 2019 LA County study, adjustments were made to how respondents saw gender identity questions. Following guidelines from the Human Rights Coalition (HRC), a 2-part question was implemented to allow respondents to select or provide a gender followed by their transgender status.

The higher prevalence of females was consistent across all role types. It is interesting to note that, while not statistically significant, the proportion of males increases with positional power, rising from independent contractors to staff, and from staff to board, as shown in Figure 16.

FIGURE 16 – Gender Identity by Role

Independent Contractor: Different Identity 5%, Female 67%, Male 27%
Non-Supervisory Staff: Female 63%, Genderqueer/gender non-conforming 3%, Male 29%
Supervisory Staff: Female 62%, Genderqueer/gender non-conforming 3%, Male 30%
Board: Female 59%, Male 39%

- Different Identity
- Female
- Genderqueer/gender non-conforming
- Male
- no response/I decline to state
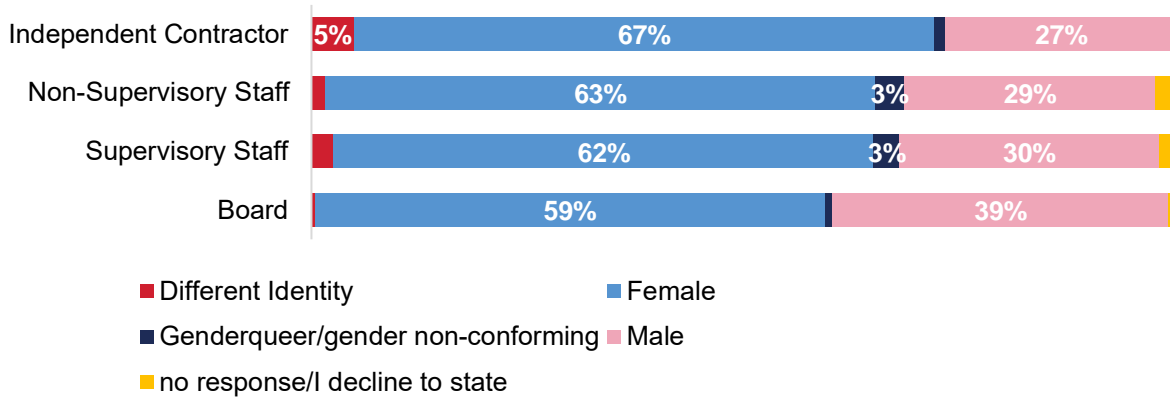
Sexual Orientation

Just over twenty percent of respondents identify as asexual, bisexual, gay, lesbian, or other, as shown in Figure 17. This percentage is similar to other communities studied by SMU DataArts.[33] While comparative data is not available for LA County, survey findings can be assessed relative to national results from the U.S. Censu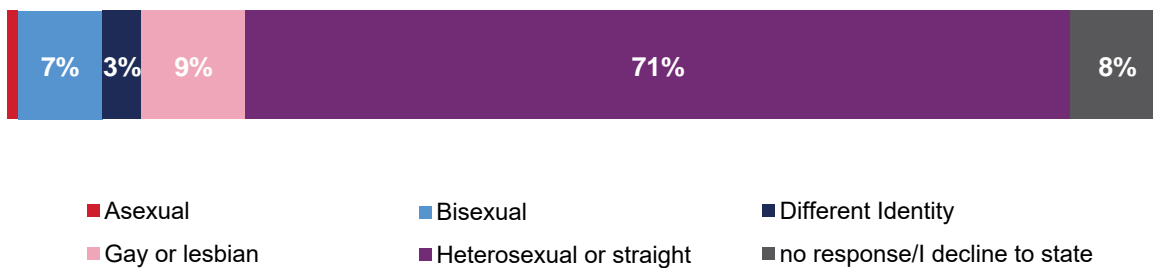s Household Pulse Survey,[34] which found that 9% of the U.S. population responded as "Gay or lesbian", "Bisexual", or "Something else" when asked the question "Which of the following best represents how you think of yourself?" In short, LGBTQ+ individuals comprised over twice the share of the arts and culture workforce in LA County as they did in the U.S. population.

FIGURE 17 – Sexual Orientation

Asexual 7%, Bisexual 3%, Gay or lesbian 9%, Heterosexual or straight 71%, no response/I decline to state 8%

- Asexual
- Bisexual
- Different Identity
- Gay or lesbian
- Heterosexual or straight
- no response/I decline to state

.

---

[33] 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.

[34] The Household Pulse Survey is sponsored by the U.S. Census Bureau and other federal agencies. It is a cooperative effort across many government agencies to provide critical, up-to-date information about the impact of the coronavirus (COVID-19) pandemic on the U.S. population. Data collection for Phase 3.10 of the Household Pulse Survey began on August 23, 2023, to October 2023. Data for this report represents the results from their Week 63 survey, which is the most recent week available at the time of this report. For more information visit: https://www.census.gov/programssurveys/household-pulse-survey.html

Figure 18 presents the distribution of sexual orientations among different role categories. As was the case with males, the proportion of heterosexuals increases with positional power, rising from independent contractors to staff, and from staff to board.

FIGURE 18 – Sexual Orientation by Role

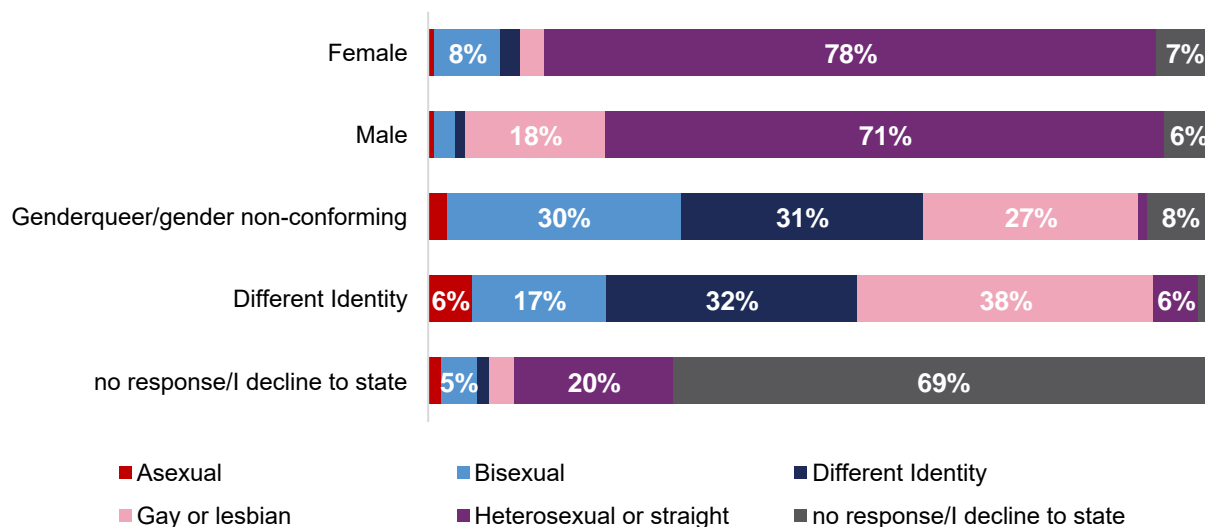|	Asexual	Bisexual	Different Identity	Gay or lesbian	Heterosexual or straight	no response/I decline to state
Independent Contractor		9%	6%	12%	66%	7%
Non-Supervisory Staff		8%	4%	8%	69%	9%
Supervisory Staff		7%	4%	10%	71%	6%
Board				9%	80%	7%
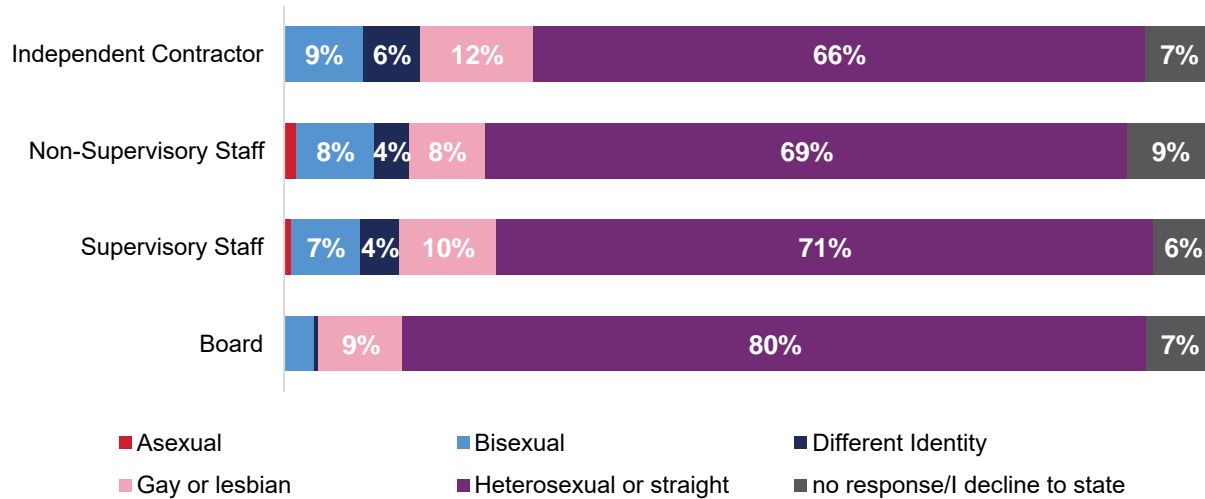
There are distinct patterns in how individuals express their sexual orientation based on gender identity, as displayed in Figure 19. Those identifying as genderqueer or gender non-conforming often express their sexual orientation as bisexual (30%) or a different sexual identity (31%). Additionally, there are differences in sexual orientation between male and female workforce members: 8% of females identify as bisexual while 18% of males identify as gay or lesbian. It is worth noting the pattern of active nonresponse among those who decline to state both their sexual orientation and gender identity.

FIGURE 19 – Sexual Orientation by Gender Identity

	Asexual	Bisexual	Different Identity	Gay or lesbian	Heterosexual or straight	no response/I decline to state
Female		8%			78%	7%
Male				18%	71%	6%
Genderqueer/gender non-conforming		30%	31%	27%		8%
Different Identity	6%	17%	32%	38%		6%
no response/I decline to state		5%			20%	69%

Disability

Fifteen percent of respondents self-identify as individuals with disabilities, as shown in Figure 20. With some adjustments to the data to allow for comparison, we see that the percent of arts and culture workforce members identifying as disabled is in alignment with the general population of LA County. Respondents were also able to select "Person without a disability" or "I decline to state."

FIGURE 20 – Disability

15%	72%	13%
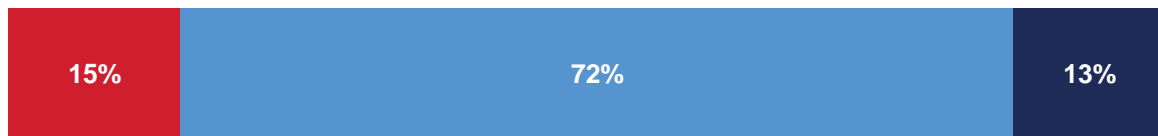
■ Person with a disability ■ Person without a disability ■ no response/I decline to state

"Person with a disability" encompasses the 9 categories listed in Table 3.

For those who reported a disability, the SMU DataArts Workforce Demographics Study questionnaire asked respondents to describe their disability using options shown in Table 3. 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. Table 3 also shows the percent of respondents by disability type. Nearly half the individuals with a disability report that it is related to mental health, and just over one-quarter have a disability related to chronic illness.

TABLE 3

Disability Type	% of Respondents (of those who reported a disability)
Person with a mental health disability*	43%
Person with a chronic illness disability*	26%
Person with an emotional or behavioral disability	14%
Person with a physical disability or mobility impairment	14%
Person with a learning disability	12%
Person with an intellectual, cognitive, or developmental disability	10%
Person who is blind or visually impaired	8%
Person who is deaf or hard of hearing	6%
Person with a communication disorder, who is unable to speak, or who uses a device to speak	0%
My disability is not listed here	13%

These two responses were new to the LA study in 2023. In 2020, SMU DataArts expanded the question on disability status in consultation with CHANGE Philanthropy and the Disability & Philanthropy Forum In particular, the addition of "chronic illness disability" and "mental health disability" were added to the list of options. For more information on the Disability & Philanthropy Forum visit https://disabilityphilanthropy.org/

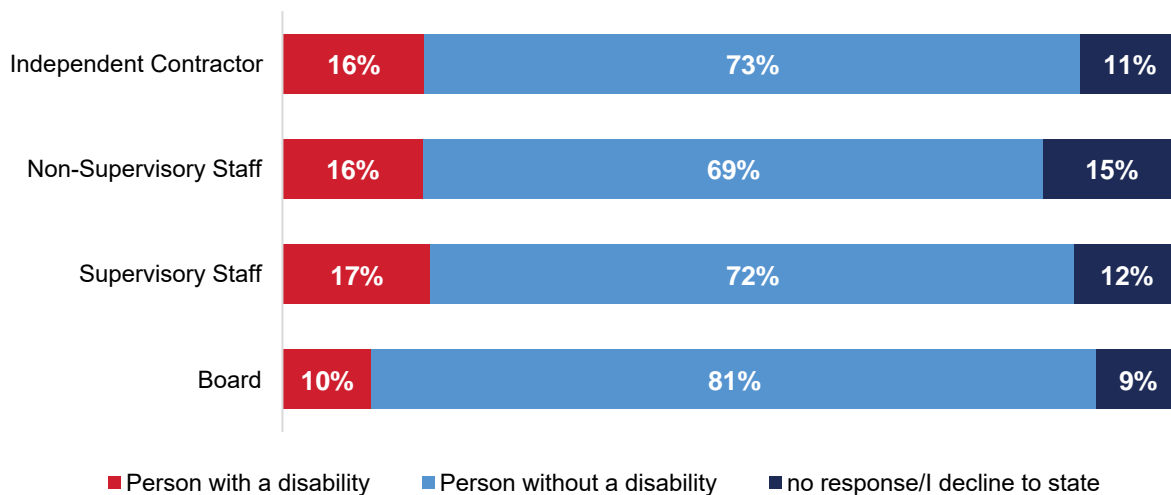Adjusting the data to compare to the 2019 study, we see in Figure 21 that there has been a slight increase in the percentage of respondents who self-identify as having a disability alongside an increase in the percentage who declined to state.

FIGURE 21 – Disability: Trend Comparison

2019: Person with a disability 8%, Person without a disability 81%, no response/I decline to state 11%

2023: Person with a disability 10%, Person without a disability 72%, no response/I decline to state 19%

Legend: ■ Person with a disability ■ Person without a disability ■ no response/I decline to state
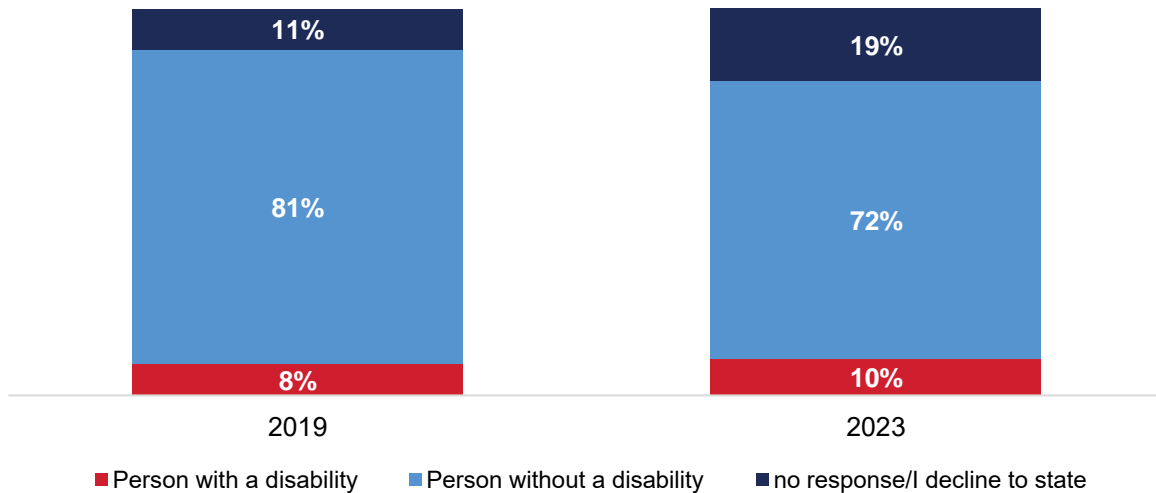
Examining the data based on organizational roles (Figure 22), we find that board members reported the lowest occurrence of having a disability at 10%, compared to all other roles where reported rates of disability ranged from 16-17%. Non-supervisory staff reported the highest incidence of decline to state, at 15%.

FIGURE 22 – Disability by Role

Role	Person with a disability	Person without a disability	no response/I decline to state
Independent Contractor	16%	73%	11%
Non-Supervisory Staff	16%	69%	15%
Supervisory Staff	17%	72%	12%
Board	10%	81%	9%

Employee Perceptions of Inclusion

While most arts organizations now profess to embrace diversity, equity, and inclusion as core values, few measure the extent to which these values are reflected in their workforce and

culture or recognize its implications when put into practice. There's strong evidence that younger generations in particular prioritize ethical employers who care about their wellbeing, and they want to work in diverse and inclusive workplaces.[35]

Diversity, equity, and inclusion are often combined into the monolithic term DEI, yet they have distinct definitions in practice. In addition to examining diversity and equity in the sections above, this study aims to contribute to a better understanding of the multi-dimensional construct of workplace inclusion. Inclusion has been defined as, "the degree to which an employee perceives that [they are] an esteemed member of the work group through experiencing treatment that satisfies his or her needs for belongingness and uniqueness."[36] Diversity, equity, and inclusion are not boxes to check but rather never-ending, dynamic processes that require consistent evaluation, attention, and tracking.

While diversity can be mandated and legislated through policies such as affirmative action and withholding of resources for noncompliance, equity and inclusion typically require voluntary actions.[37] Some research has shown that to unlock the power of diversity in organizations, historically-marginalized demographic groups need to feel safe speaking up and sharing their concerns and ideas.[38] Other inclusion research focuses on employee perceptions that their ideas and perspectives are heard and influential.[39] A tension between a sense of belongingness and employees' uniqueness being valued and is yet another underlying theme in inclusion literature and research.[40]

Thus, additional questions were included to examine employee perceptions of inclusion related to the workplace. Five themes commonly appear in various combinations through the inclusion literature; however, to our knowledge, they have not been collectively examined to comprehensively capture this multi-dimensional construct. Therefore, in this survey, inclusion is analyzed as a composite concept made up of five elements, or dimensions: 1) psychological safety, 2) equitable employment practices, 3) integration of differences, 4) inclusion and influence in decision-making, and 5) an overall sense of belonging. Respondents were asked the extent to which they strongly agree or disagree with a series of statements, focusing on their experience working with a particular organization over the last four months (respondents could affiliate with up to three organizations). Please see the methodology in Appendix D for more details on the inclusion questions including a table with the full list of statements respondents rated.

Overview of Dimensions of Inclusion

Across the board, ratings for inclusion within arts and cultural organizations in LA County ranged from 4.0-4.3 out of 5 with psychological safety rated the highest (see Figure 23 below). While just one in five (22%) of individuals agreed or strongly agreed on all aspects of inclusion,

[35] Gallup. 2021. "4 Things Gen Z and Millennials Expect from Their Workplace," March 31. https://www.gallup.com/workplace/336275/things-gen-millennials-expect-workplace.aspx

[36] Shore, L.M., Randel, A.E., Chung, B.G., Dean, M.A., Ehrhart, K.H., & Singh, G. 2011. "Inclusion and Diversity in Work Groups: A Review and Model for Future Research." *Journal of Management*, 37: 1262-1289.

[37] Winters, M. F. 2014. "From diversity to inclusion: An inclusion equation," In B. M. Ferdman, & B. R. Deane (Eds.), *Diversity at Work: The Practice of Inclusion* (pp. 205-228). San Francisco, CA: Jossey-Bass.

[38] Ely, R. J., & Thomas, D.A. 2001. "Cultural diversity at work: The effects of diversity perspectives on work group processes and outcomes." *Administrative Science Quarterly*, 26: 229-273

[39] Nishii, L.H. 2013. "The Benefits of Climate for Inclusion for Gender-diverse Groups," *Academy of Management Journal*, 56(6), 1754-1774.
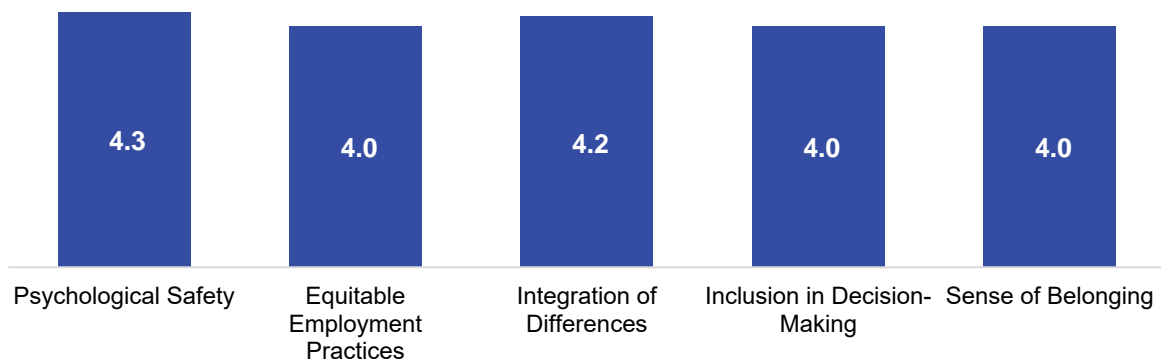
[40] Shore, L.M., Randel, A.E., Chung, B.G., Dean, M.A., Ehrhart, K.H., & Singh, G. 2011. "Inclusion and Diversity in Work Groups: A Review and Model for Future Research." *Journal of Management*, 37: 1262-1289.

more than three quarters agreed that the majority of the inclusive statements applied to their organization (78%). Three key observations emerged from analyses across all respondent and organizational segments:

1. Those with most positional power perceive the highest levels of inclusion. Board member perception scores were higher than those in other roles, particularly on dimensions related to inclusion in decision-making and an overall sense of belonging.

2. Budget size matters: Workforces from smaller-budget organizations scored higher than those in large-budget organizations on dimensions of inclusion.

3. There was little variation in scores on any of the five inclusion dimensions when analyzing scores by respondent race/ethnicity. This demographic category was the only one that emerged as non-significant. The lack of correlation between inclusion ratings and race/ethnicity is surprising given other studies which have found connections between these variables.[41] It's possible that BIPOC cultural workers have left institutions in this study with less inclusive workplaces, that institutions in this study have succeeded in creating a culture of inclusion for diverse workforce members, that they have lower levels of trust in institutions which may have decreased their survey response rates, and/or that there are some currently unidentified variables at work here that mediate or moderate the relationship between race/ethnicity and inclusion.[42] We'll continue to investigate these questions through future analysis.

FIGURE 23 – Dimensions of Inclusion

Scores 1-5, with 5 being most positive

Psychological Safety	Equitable Employment Practices	Integration of Differences	Inclusion in Decision-Making	Sense of Belonging
4.3	4.0	4.2	4.0	4.0

In the following detailed sections on each element of inclusion, charts are presented only for those cases where statistically significant differences in perceptions emerged within groupings

[41] For example, the Museums Moving Forward research found that agreement with the statement "Diversity and difference are not celebrated here" ranged from a high of 63% for White museum workers with a range of 47%-63% for other racial/ethnic groups. https://museumsmovingforward.com/

[42] In defining "BIPOC", this analysis included all respondents that identified their race via text response as a race or ethnicity not listed in the response choices.

based on variables such as respondent role, respondent race/ethnicity, budget size of the respondent's organization, and overall scores.

Table 4 shows where significant differences were identified among the dimensions of inclusion and employee attitudes and intentions, exploring differences in scores across various demographic characteristics. Column headers indicate the demographic characteristics analyzed, including two ways of looking at race – as separate categories of identity and combined into two categories: BIPOC and White. Where a shaded circle ("●") is shown, a statistically significant relationship was found between scores and a particular demographic category. Cells marked with an outlined circle ("○") denote instances where the relationship between respondent scores and particular demographic characteristics were not significant. Statistically significant differences were found for every dimension of inclusion and each measure of employee attitudes and intentions in every demographic category except race and ethnicity. However, it is important to note that this report represents a baseline view of inclusion in the arts workforce and does not seek to generalize the relationship between inclusionary practices and the components of an individual's identity. We will further explore inclusion's role within the workforce in future analyses and publications.

Table 4

	Gender	Sexual Orientation	Disability	Race	Race: BIPOC vs White	Role	Age Groups	Budget Size
Dimensions of Inclusion								
Equitable Employment Practices	●	●	●	○	●	●	●	●
Integration of Differences	●	●	●	●	○	●	●	●
Inclusion in Decision-Making	●	●	●	○	○	●	●	●
Belonging	●	●	●	○	○	●	●	●
Psychological Safety	●	●	●	●	○	●	●	●
Employee Attitudes and Intentions								
Likelihood to Recommend	●	●	●	●	●	●	●	●
Job Satisfaction	●	●	●	●	●	●	●	●
Intention to Leave	●	●	●	●	●	●	●	●

Significance assessed using statistical tests, requiring a minimum threshold of $p <= 0.05$

● (shaded circle) represent significance using ANOVA tests (least restrictive) and/or ANCOVA tests, controlling for organizational budget size

○ (outlined circle) identifies assessments where significance was not present for any test

Inclusion Dimension: Psychological Safety

Workforce members scored psychological safety highest among the five dimensions of inclusion (mean of 4.3/5). Psychological safety scores are comprised of responses to the five statements shown in Table 5. While workforce members score organizations high on providing an environment where people are accepted despite their differences, scores for bringing up problems and taking risks were lower. This finding may be an indication that some organizations create a culture where people feel valued and close-knit, but conformity is the norm. In these situations, bringing up problems and taking risks may represent dissonance or unconventionality that threatens to disrupt workplace "family" stability. Overall, ratings for psychological safety increase as age goes up; employees younger than 45 scored this dimension lowest (4.2) compared to those over 55 (4.4).

TABLE 5*

Psychological Safety Statements *Sorted Highest to Lowest*	Average Score (out of 5)
This organization has an environment where people sometimes reject others for being different	4.1
This organization has a culture where it is difficult to ask others for help	4.0
This organization is a place where it is held against you if you make a mistake	3.9
This organization makes it easy for individuals to bring up problems and tough issues	3.7
This organization is a place where it is safe to take risks	3.7

*Note that the overall scores for each inclusion dimension were calculated using factor analysis. The measures in the above table were weighted based on their correlation to the overall dimension. Due to high levels of correlation, the overall dimension score is higher than the average of component scores.

Board members perceive higher levels of psychological safety overall than do workforce members in all other role categories (see Figure 24).
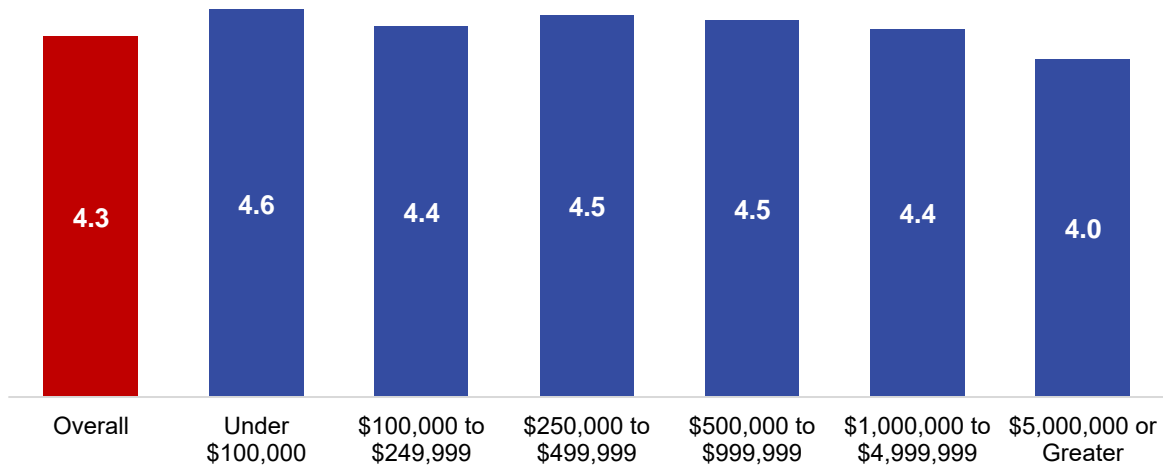
FIGURE 24

Scores 1-5, with 5 being most positive
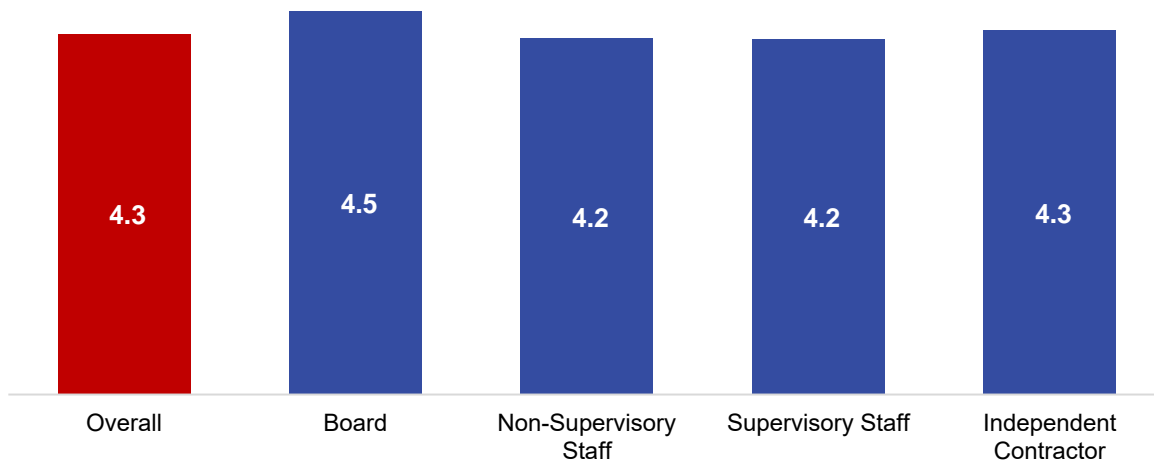
Psychological safety has an inverse relationship with organizational budget size (see Figure 25). Among dimensions of inclusion, the psychological safety dimension received the highest score across all budget categories except for organizations with budgets between $100,000 and $249,000 where integration of differences was scored highest.

FIGURE 25 – Psychological Safety by Budget

Scores 1-5, with 5 being most positive

4.3	4.6	4.4	4.5	4.5	4.4	4.0
Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater

Inclusion Dimension: Equitable Employment Practices

Looking across the three items measuring equitable employment practice (shown in Table 6), organizations received the highest scores for living up to their public commitments made to diversity, equity, and inclusion. Scores were lower with respect to having fair processes for determining salaries. This component of equitable employment practices received the lowest rate of agreement (57% agreed/strongly agreed) and the highest rate of neutrality (31% neither agreed nor disagreed with the statement).

TABLE 6*

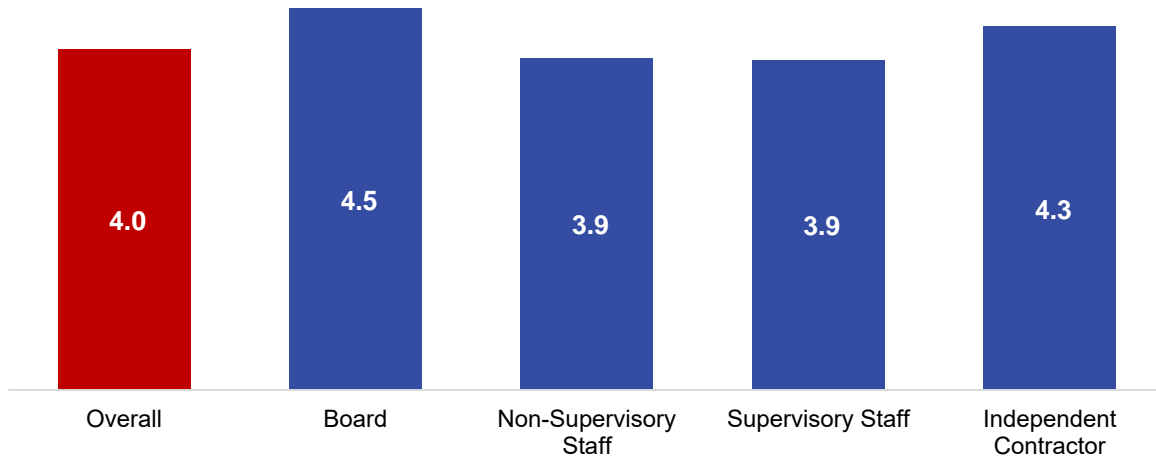| Equitable Employment Practices *Sorted Highest to Lowest*	Average Score (out of 5)
This organization lives up to its publicly stated commitment to equity, diversity, and inclusion	4.2
This organization prioritizes diversity and equity in its hiring decisions	4.1
This organization has a fair process for determining salaries	3.6

* Note that the overall scores for each inclusion dimension were calculated using factor analysis. The measures in the above table were weighted based on their correlation to the overall dimension. Due to high levels of correlation, the overall dimension score is higher than the average of component scores.

Workers identifying as asexual, bisexual, gay or lesbian, or a different sexual identity scored organizations significantly lower on equitable employment practices when compared to those identifying as heterosexual (3.9 vs. 4.1). Those identifying as genderqueer or a different identity scored significantly lower (3.8) in comparison to male (4.2), and female (4.0) workers.

In aggregate, Board members gave the highest scores to their organizations with respect to equitable employment practices followed closely by independent contractors, with the lowest scores from staff (see Figure 26 below). It is interesting to note that those most affected by equitable employment practices rate them lower than those who are more removed from them on an ongoing, day-to-day basis.

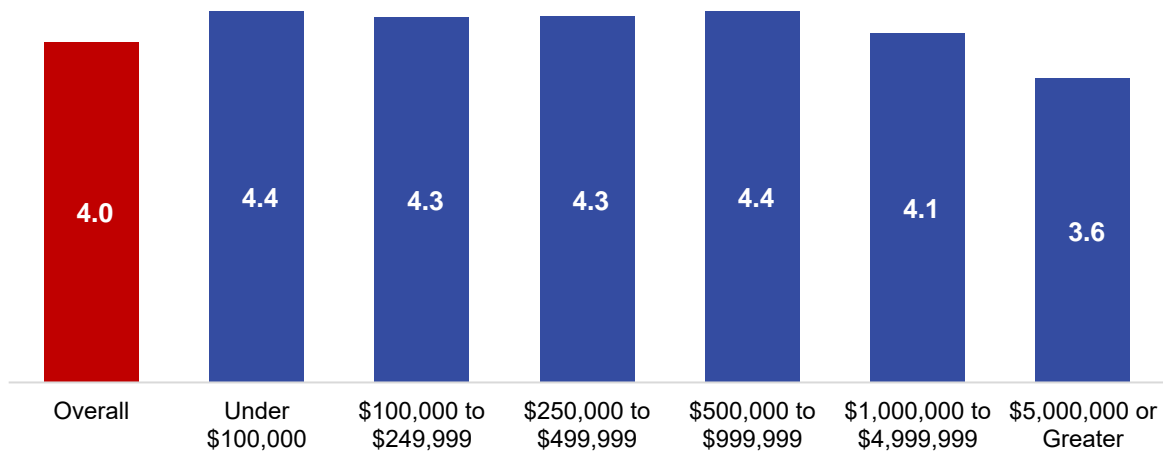### FIGURE 26 – Equitable Employment Practices by Role

Scores 1-5, with 5 being most positive

Overall	Board	Non-Supervisory Staff	Supervisory Staff	Independent Contractor
4.0	4.5	3.9	3.9	4.3

Organizations with the largest budgets above $5,000,000 scored significantly lower on perceptions of equitable employment practices (3.6) compared to the smallest organizations with budgets under $100,000 (4.4).

FIGURE 27 – Equitable Employment Practices by Budget

Scores 1-5, with 5 being most positive

Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater
4.0	4.4	4.3	4.3	4.4	4.1	3.6

Inclusion Dimension: Integration of Differences

Organizations had very similar scores across the three items measuring integration of differences (see Table 7) with an average of 4.2 across the board. We found that those identifying as asexual, bisexual, gay or lesbian, or a different sexual identity see their organization as doing a slightly poorer job integrating differences compared to heterosexual workers (4.1 vs. 4.2). Male workers perceive a somewhat higher degree of integration of

differences, giving an overall score of 4.3 to organizations compared to those identifying as female (4.2) and genderqueer or a different identity score organizations lower (4.0).

TABLE 7*

Integration of Differences	Average Score (out of 5)
This organization creates an environment where people can bring all aspects of their true selves to work	4.2
This organization has a workplace free of discrimination, intentional or unintentional	4.2
This organization values individuals for who they are as people, not just for the jobs that they perform	4.2

* Note that the overall scores for each inclusion dimension were calculated using factor analysis. The measures in the above table were weighted based on their correlation to the overall dimension. Due to high levels of correlation, the overall dimension score is higher than the average of component scores.

As illustrated in Figure 28, board members believe their organization does a better job of integrating individuals from diverse backgrounds than do staff members.
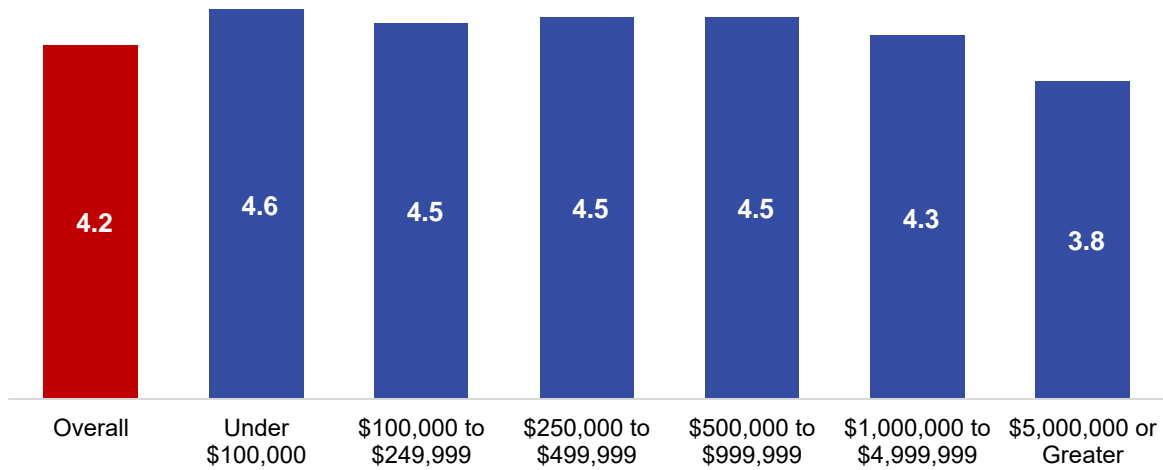
FIGURE 28 – Integration of Differences by Role

Scores 1-5, with 5 being most positive
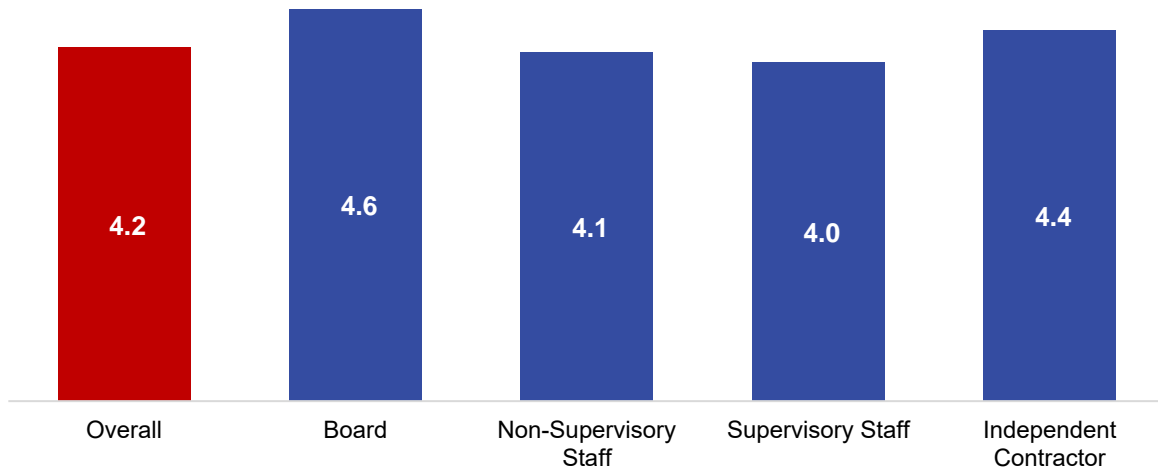
Organizations with budgets under $100,000 scored highest on integrating differences, while organizations with budgets over $5,000,000 scored significantly lower than smaller-budget organizations (see Figure 29).

FIGURE 29 – Integration of Differences by Budget

Scores 1-5, with 5 being most positive

Overall 4.2	Under $100,000 4.6	$100,000 to $249,999 4.5	$250,000 to $499,999 4.5	$500,000 to $999,999 4.5	$1,000,000 to $4,999,999 4.3	$5,000,000 or Greater 3.8

Inclusion Dimension: Inclusion in Decision-Making

Although perceiving high scores generally, individuals were most likely to disagree or strongly disagree on the measures of inclusion in decision-making. Across these three measures (see Table 8), workers ranked organizations highest on encouraging employee input, and slightly lower on how well organizations invited workforce members across roles to participate in decision-making discussions. Scores for inclusion in decision-making are significantly lower among those identifying as asexual, bisexual, gay or lesbian, or a different sexual identity and those identifying as genderqueer (3.9 each).
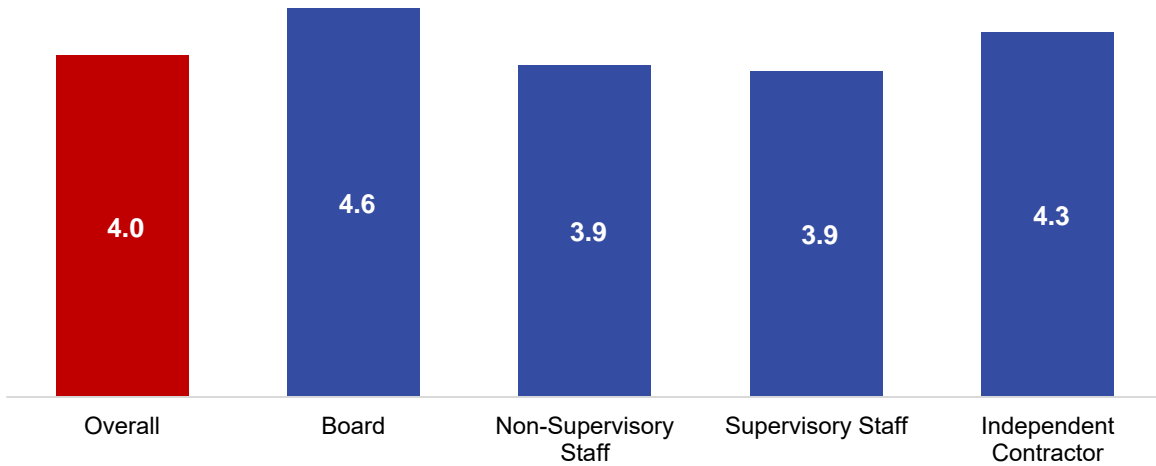
TABLE 8*

Inclusion in Decision-Making	Average Score (out of 5)
This organization actively encourages people from all backgrounds to voice their input when important decisions are made	4.0
This organization seriously considers everyone's ideas for how to do things better	3.9
This organization invites people with different roles and positional power to participate together in decision-making discussions	3.8

* Note that the overall scores for each inclusion dimension were calculated using factor analysis. The measures in the above table were weighted based on their correlation to the overall dimension. Due to high levels of correlation, the overall dimension score is higher than the average of component scores.

Board members scored their organization's level of inclusion in decision-making significantly higher than both staff categories (see Figure 30).
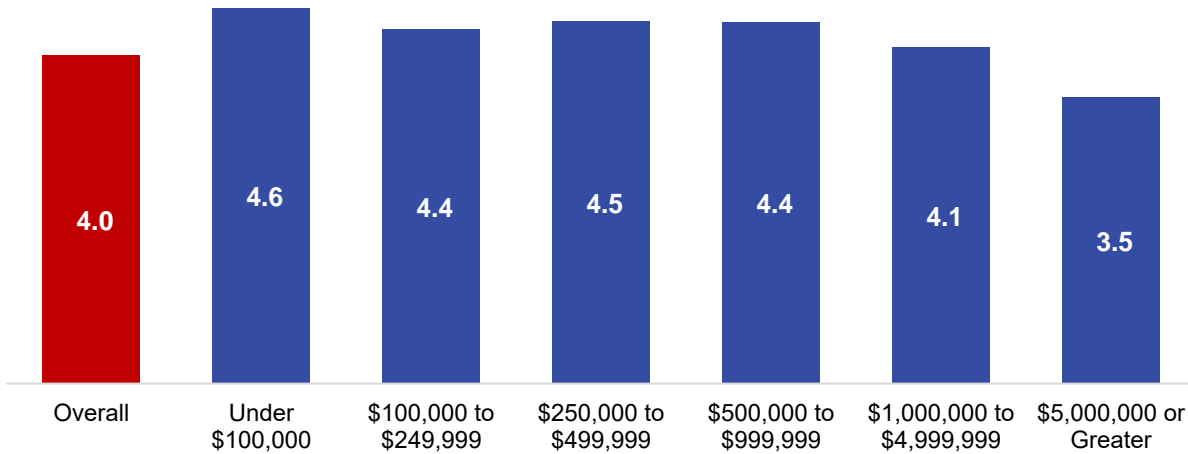
FIGURE 30 – Inclusion in Decision-Making by Role

Scores 1-5, with 5 being most positive

Overall	Board	Non-Supervisory Staff	Supervisory Staff	Independent Contractor
4.0	4.6	3.9	3.9	4.3

Organization size matters here as well; as organization budget size increases, scores on inclusion in decision-making decrease, with a large drop off at the $5,000,000 level (see Figure 31). In fact, scores on this dimension of inclusion had the greatest disparity between large and small institutions.

FIGURE 31 – Inclusion in Decision-Making by Budget

Scores 1-5, with 5 being most positive

Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater
4.0	4.6	4.4	4.5	4.4	4.1	3.5

Inclusion Dimension: Sense of Belonging

The final measure of inclusion, having a sense of belonging, included two metrics. Organizations scored higher (4.1) on a general sense of belonging among employees, and lower (3.8) on fostering a culture of a close-knit family (see Table 9). Workers with disabilities rated their feeling of belonging lower than those without disabilities (3.9 vs. 4.1). In addition, individuals identifying as asexual, bisexual, gay or lesbian, or a different sexual identity and those identifying as genderqueer or a different identity scored lower (3.9 and 3.7, respectively) on feelings of belonging.

TABLE 9*

Sense of Belonging	Average Score (out of 5)
This organization fosters a strong sense of belonging among those who work here	4.1
This organization nurtures a culture of a close-knit family	3.8

* Note that the overall scores for each inclusion dimension were calculated using factor analysis. The measures in the above table were weighted based on their correlation to the overall dimension. Due to high levels of correlation, the overall dimension score is higher than the average of component scores.

Board members rate the sense of belonging at their organization significantly higher than both staff categories (see Figure 32). Supervisory staff members' sense of belonging at their organization were lowest among all dimensions of inclusion.

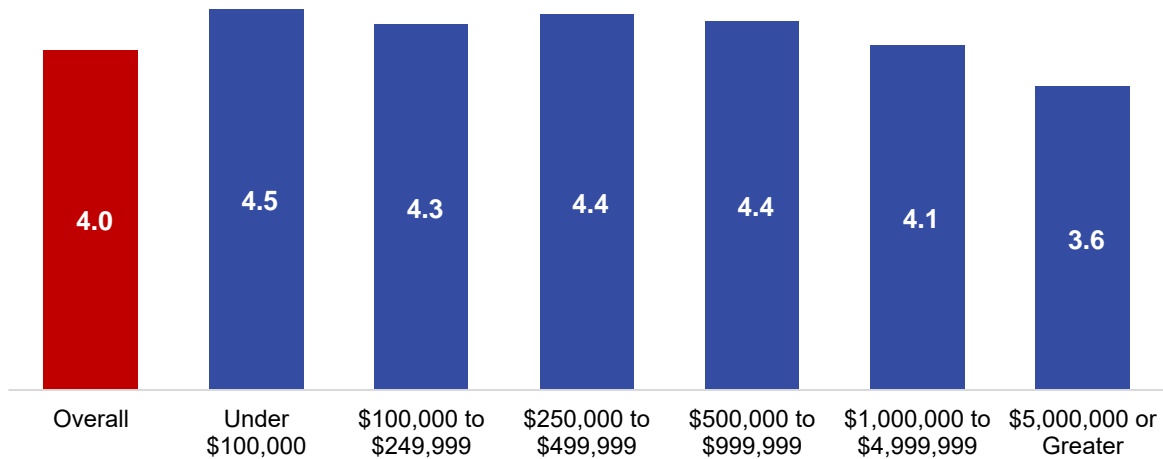FIGURE 32 – Sense of Belonging by Role

Scores 1-5, with 5 being most positive

Overall	Board	Non-Supervisory Staff	Supervisory Staff	Independent Contractor
4.0	4.6	4.0	3.8	4.3
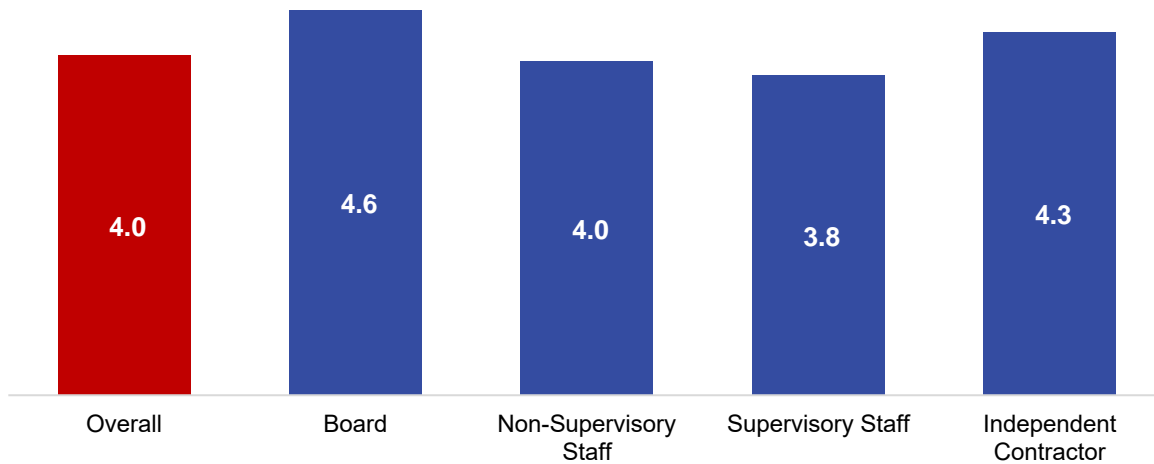
Organization size is also strongly correlated with scores for a sense of belonging ranging from a high of 4.5 among organizations with budgets under $100,000 down to a low of 3.6 among the largest-budget organizations (see Figure 33).

FIGURE 33 – Sense of Belonging by Budget

Scores 1-5, with 5 being most positive

4.0	4.5	4.3	4.4	4.4	4.1	3.6
Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater

Employee Attitudes and Intentions

A final set of questions assessed employees' general attitudes and intentions towards their job with a question on satisfaction, how likely they are to leave their current job, and their likelihood of recommending that a friend accept a similar position at their current place of employment.[43] While these three outcomes do not represent dimensions of a higher order construct, they are independently consequential to individuals and to organizations. Responses were gathered on a scale from 0 to 10, where 0 means "very unlikely" or "very dissatisfied," and 10 means "very likely" or "completely satisfied". Scores were averaged at the community level, excluding respondents who did not provide a score.
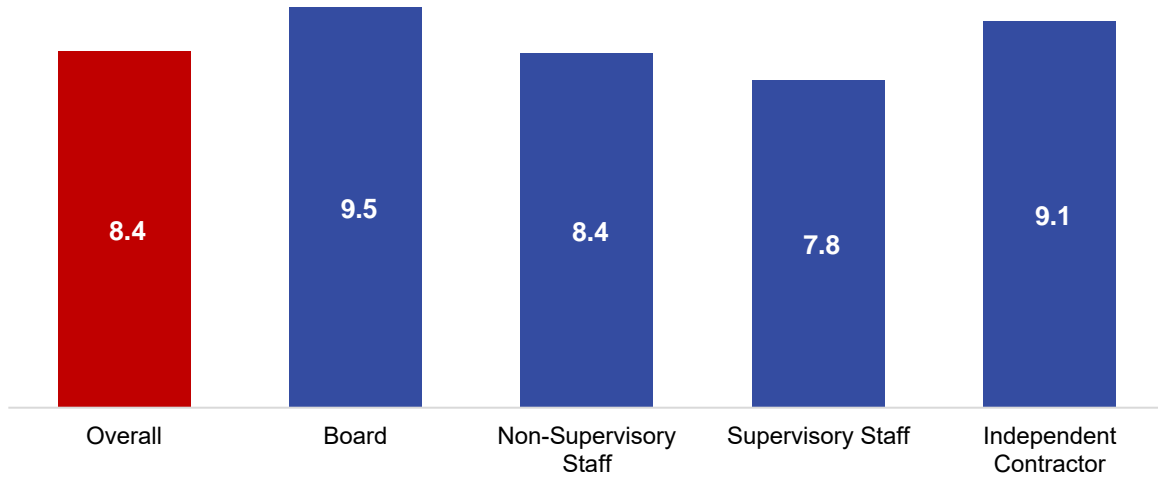
Job Satisfaction

Overall, respondents rated their job satisfaction highly at 8.4 out of 10, with 58% of respondents giving a satisfaction score of 9 or 10 compared to 13% scoring their satisfaction between 0 and 6. At the role level, board members scored job satisfaction significantly higher than both staff categories, and supervisory staff had the lowest scores (Figure 34). Workplace satisfaction tends to increase as age rises, with those aged 25-34 being the least satisfied with their jobs (7.8 out of 10) compared to individuals over the age of 65 (9.2 out of 10). Recall that board members comprise 34% of individuals in the 65+ age grouping and thus are the primary driving force behind high scores among individuals 65 and older. Half of supervisory staff members in this study are between 25-44 years old.

Satisfaction is also lower among individuals identifying as asexual, bisexual, gay or lesbian, or a different sexual identity (7.1). In addition, individuals identifying as genderqueer or a different gender identity rated their satisfaction lower (8.1) than men (8.6) or women (8.4).

---

[43] Please see Appendix D for exact question wording.
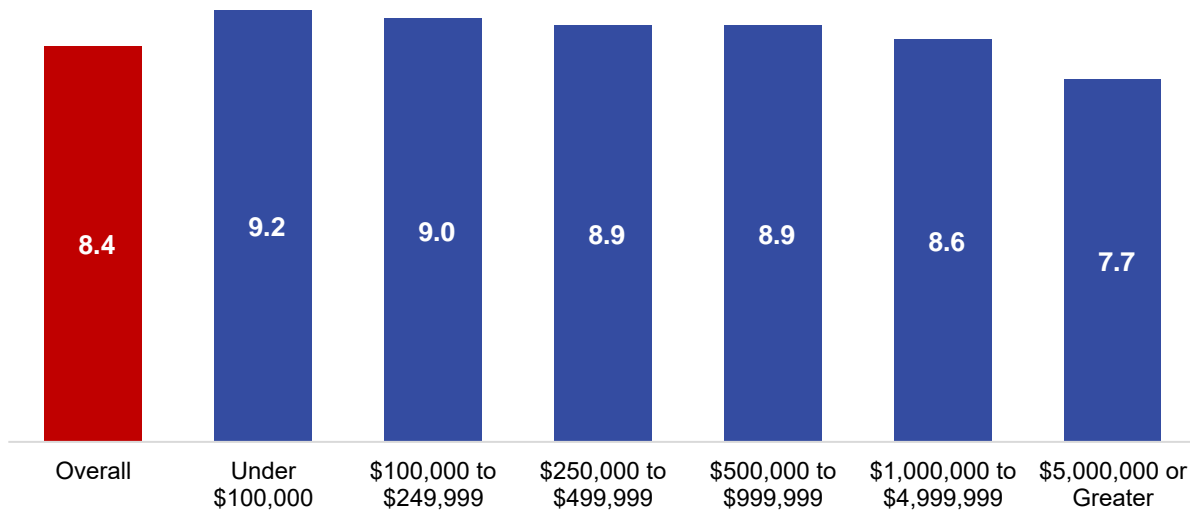
FIGURE 34 – Job Satisfaction by Role

Scores 0-10, with 10 being completely satisfied

Overall	Board	Non-Supervisory Staff	Supervisory Staff	Independent Contractor
8.4	9.5	8.4	7.8	9.1

As organizations increased in budget size, overall job satisfaction decreased (see Figure 35). Those working at organizations with budgets exceeding $5,000,000 expressed significantly lower job satisfaction than the overall workforce average.

FIGURE 35 – Job Satisfaction by Budget

Scores 0-10, with 10 being completely satisfied

| Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater
8.4	9.2	9.0	8.9	8.9	8.6	7.7

Intention to Leave

Respondents rated their intention to leave their employer within the next 12 months at 3.4.[44] Among respondents there was a relatively even split between those highly likely to remain at

---

[44] Board members were not shown this question since the focus was on employment.

their employer (40% gave scores 9 or 10 out of 10) and those who intend on leaving within the year (39% gave scores 0-6 out of 10) Workers with disabilities rated their intention to leave at 18% higher than those without disabilities (3.8 vs. 3.2). In addition, those in supervisory staff positions were significantly more likely to express an intention to leave their organization compared to those in non-supervisory positions or independent contractors (see Figure 36). Little variation exists when looking at intention to leave based on organizational budget size.

FIGURE 36 – Intention to Leave by Role

Scores 1-5, with 5 being most positive

Overall: 3.4 | Non-Supervisory Staff: 3.2 | Supervisory Staff: 3.7 | Independent Contractor: 2.9
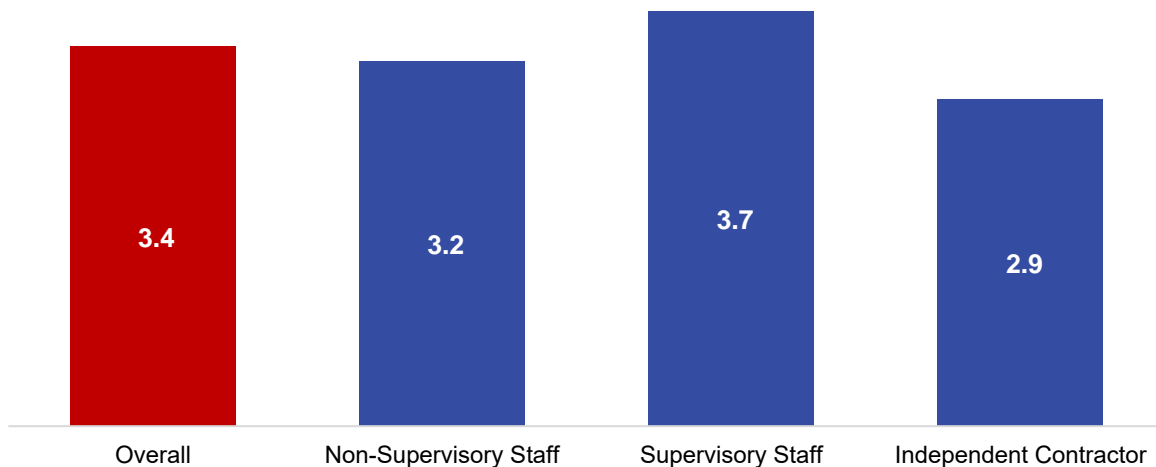
Those identifying as White are significantly less likely (2.9) to indicate an interest in leaving their current employer compared to respondents identifying as Black, Indigenous, or a Person of Color (3.7) (see Figure 37). Independent contractors and non-supervisory staff who identified as White were least likely to leave (2.3 and 2.7, respectively) while White supervisory staff members were more likely to indicate an intention of leaving their jobs (3.4). Among supervisory staff, those identifying as BIPOC were most likely to leave (3.9). Interestingly, individuals who declined to indicate their race or ethnicity or skipped the question about race were most likely to consider leaving their current jobs (4.3). Once again, we suspect there is much to understand about the organizational climate for inclusion perceived by active non-responders to demographic questions.

FIGURE 37 – Intention to Leave by Race/Ethnicity

Scores 1-5, with 5 being most positive

Overall: 3.4	BIPOC: 3.7	White: 2.9	no response/I decline to state: 4.3
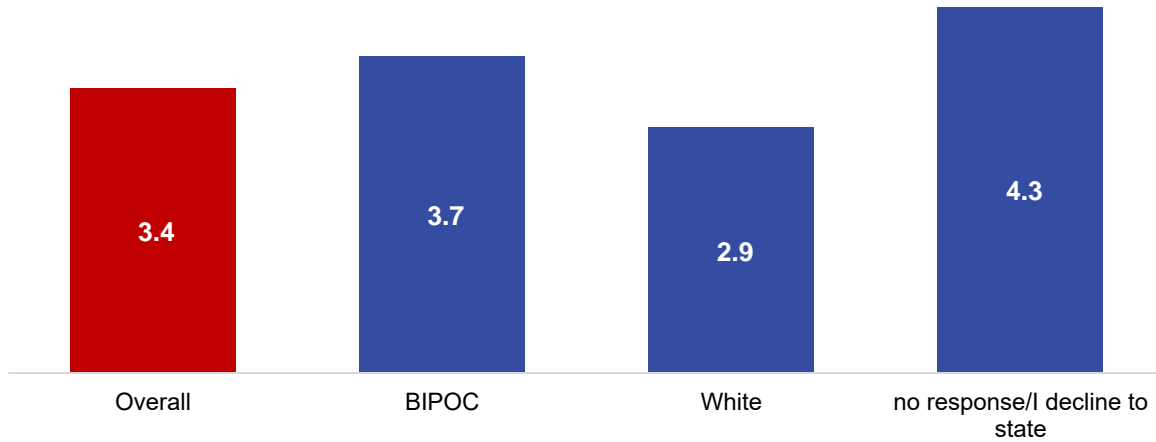
Likelihood to Recommend

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.[45]
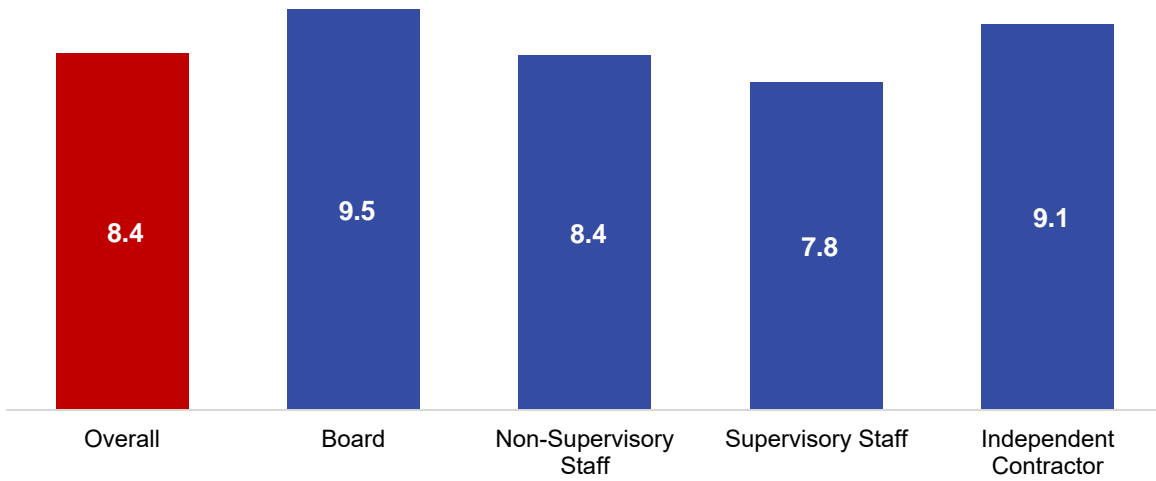
Overall, workers rated their likelihood of recommending a similar position at their organization at 8.4 out of 10. The overall "likelihood to recommend" for this study was 45%. Notably, this score remained constant between the 2019 study and the 2023 study. A worker's likelihood of recommending their organization tended to increase as age rises, with those aged 25-34 being the least likely to recommend their organization (7.8 out of 10) compared to those over 65 (9.2 out of 10). Likelihood to recommend one's workplace is also higher among male employees (8.6) compared to individuals identifying as genderqueer or a different gender identity (7.9) or women (8.4).

At the role level, board members scored likelihood to recommend significantly higher than both staff categories, and supervisory staff had the lowest scores.

---

[45] For this study, an individual's likelihood to recommend was based on the question "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 overall score. Following the Net Promoter Score methodology, we calculate the score by subtracting the percent of Detractors (scores 0 to 6) from Promoters (scores 9 and 10). To learn more about the Net Promoter Score, visit: https://www.netpromoter.com/know

FIGURE 38 – Likelihood to Recommend by Role

Scores 0-10, with 10 being completely satisfied

Overall	Board	Non-Supervisory Staff	Supervisory Staff	Independent Contractor
8.4	9.5	8.4	7.8	9.1

Analysis of scores by organization budget size, as shown in Figure 39, reveals that staff in organizations with budgets under $500,000 scored significantly higher on likelihood to recommend than the overall score, while organizations with budgets over $5,000,000 scored significantly lower.

FIGURE 39 – Likelihood to Recommend by Budget

Scores 0-10, with 10 being completely satisfied

Overall	Under $100,000	$100,000 to $249,999	$250,000 to $499,999	$500,000 to $999,999	$1,000,000 to $4,999,999	$5,000,000 or Greater
8.4	9.2	9.0	9.0	9.0	8.7	7.6
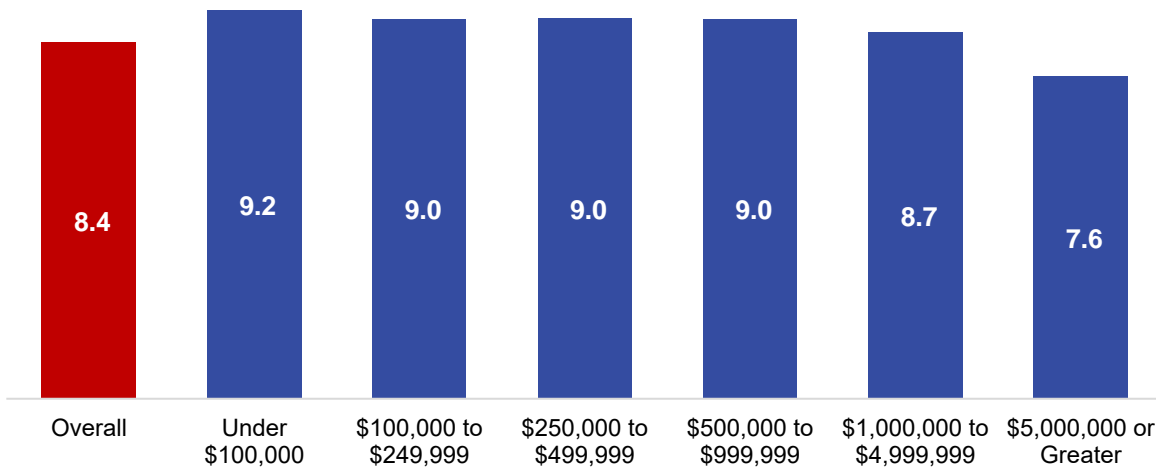
White workers are a little more likely (8.6) to recommend their workplaces compared to BIPOC workers (8.4) (see Figure 40).

FIGURE 40 – Likelihood to Recommend by Race/Ethnicity

Scores 0-10, with 10 being completely satisfied

Overall	BIPOC	White	no response/I decline to state
8.4	8.4	8.6	8.0
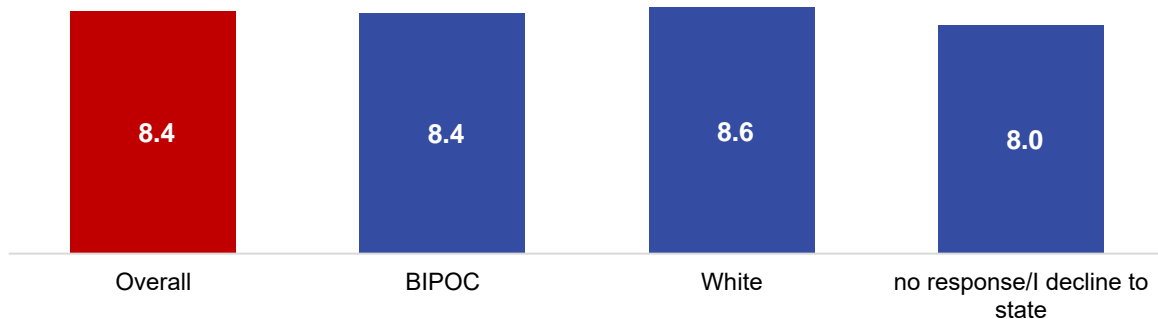
Study Conclusion

In conclusion, we revisit findings that correspond to the four guiding goals of this work:

1. How *diverse* is the arts and culture workforce in LA County? Has it changed since 2019?

   The arts and culture workforce is extremely close to shifting to majority Black, Indigenous, or People of Color (49%), with a marked increase towards greater diversity since 2019. However, workforce racial and ethnic diversity still trails that of LA County, which is 75% BIPOC. Women continue to be overrepresented among the arts workforce relative to the LA County population, while those who identify as asexual, bisexual, gay, lesbian, or other make up a greater proportion of workers (21%) relative to their proportion in available national data. Workers with disabilities are represented among the workforce at the same rate as their proportion in the LA County population in this 2023 study – after an increase from their 2019 representation.

2. How *equitable* are arts and cultural organizations in terms of access to opportunities and power; specifically, how representative is the diversity of the workforce relative to the diversity of the general population, and to what extent is the diversity of the workforce diffused equitably throughout the organizational hierarchy?

   There's been a noteworthy shift towards racial and ethnic diversity at the leadership level with BIPOC board members increasing 14% from 32% to 46% and BIPOC supervisory staff increasing by 9% from 34% to 45%. However, Board members with high levels of positional power are still less diverse than those in staff positions (45% vs. 49% BIPOC). Board members are less likely to have a disability (10%) than workers overall (15%), although that proportion has increased over the last 4 years from 8%.

3. How effective are arts organizations in creating a climate of *inclusion*, and do perceptions about inclusion vary significantly for workforce members according to their demographic characteristics or positional power, or for those in organizations of a certain size?

   Inclusion ratings for all five dimensions tested in this research range from 4.0-4.3 out of 5 with 78% of individuals agreeing or strongly agreeing with the majority of the associated dimensions of inclusion. Board members rate every dimension of inclusion more highly than

staff, reflecting a lack of alignment and/or a different experience of these organizations. In contrast, those in supervisory positions scored lowest on dimensions related to integration of differences and overall sense of belonging. Supervisory staff members were least likely to be satisfied or recommend their job and had the highest intentions of leaving, reflecting a need to address burnout among managers and assess the mechanisms which exist to appreciate contributions and encourage teamwork. Generally, workers in smaller-budget organizations rate inclusion more highly than those in the largest-budget organizations. Race and ethnicity don't seem to correlate strongly with inclusion ratings, but on most dimensions, one's gender, sexual orientation, and disability status matter for their experiences of inclusion.

4. How do the ***components of workforce demographics and role within the organization*** relate to individual attitudes and intentions (i.e., job satisfaction, willingness to recommend, likelihood of leaving)?

   Overall worker attitudes were positive with scores of 8.4 on worker satisfaction and likelihood to recommend a workplace and few employees indicating they're very likely to actively search for another employer within the next 12 months. Attitudes among workers are more positive among those in small-budget organizations than large-budget organizations. With respect to job function, those in supervisory staff positions provided the lowest ratings for their attitudes/intentions of all workers. In addition, heterosexual workforce members feel a stronger sense of belonging than their LGBTQ+ peers.

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 the climate of inclusion for individuals working in the arts and culture sector. As organizations take stock of the diversity of their workforce, they should also be aware of workforce equity and inclusion within those organizations. 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, inclusive, and representative of the broader LA County community.

Study Limitations

This research was designed to provide insights into the workforce of arts and cultural organizations across LA County. The confidence we have in drawing conclusions from this sample to the larger population is limited by item non-response on individual survey questions, overall non-response to the survey by the 77.6% of invited workers who did not complete the survey, and selection bias in the sample frame coverage, which prioritized grantees of LA County's Organizational Grants Program (OGP). Average total expenses across participating organizations are around $5 million, compared to all organizations invited ($3.5 million), showing that the data leans towards workforce members in larger institutions. In addition, trend analysis is limited to organizations who completed both the 2019 and 2023 studies, which may over-represent older or more stable organizations with the staff and time resources to participate. Finally, it is important to note that the process of data collection for this study presents a second challenge related to selection bias. Namely, individuals who do not have official company or organizational email addresses may not have been invited to the survey. Thus, the characteristics of some job types may not fully reflect the actual workers performing those functions.

Appendix A: Participating Organizations

Organizations marked with (T*) indicate inclusion in 2019-2023 trend analysis

18th Street Arts Complex	Chorale Bel Canto	Equitable Vitrines
(T*) 826LA	(T*) City Garage	ESMoA / artlab21
(T*) A Noise Within	City Hearts: Kids Say Yes to the Arts	(T*) Everybody Dance LA!
Able ARTS Work	City of Beverly Hills, Arts and Culture Division	Filipino American Symphony Orchestra
(T*) About Productions, Inc.	City of Culver City Cultural Affairs	(T*) Film Independent
Alliance for California Traditional Arts	City of Glendale, Glendale Library, Arts & Culture	(T*) Fulcrum Arts
American Museum of Ceramic Art	(T*) City of Los Angeles Department of Cultural Affairs	(T*) Future Roots Inc.
(T*) Angel City Chorale	City of Pasadena, Cultural Affairs Division	Geffen Playhouse
(T*) Angelica Center for Arts and Music	(T*) City of Santa Monica Cultural Affairs Division	Grand Performances
(T*) Angels Gate Cultural Center Inc.	(T*) City of West Hollywood, Arts Division	Grand Vision Foundation
(T*) Antaeus Theatre Company	Claremont Lewis Museum of Art	Grupo de Teatro SINERGIA
Armory Center for the Arts	Classical Crossroads, Inc.	(T*) Harmony Project
Art Theatre of Long Beach	(T*) Clockshop	(T*) Heidi Duckler Dance
Arts and Healing Initiative	Coeurage Ensemble	(T*) Henry H. Huntington Library and Art Gallery
Arts Bridging the Gap	(T*) Las Fotos Project	Hero Theatre
(T*) Arts Council for Long Beach	Company of Angels, Inc.	Hollywood Fringe
Arts for Healing and Justice Network	Conga Kids	Imagine Theatre
(T*) Arts for LA	Cornerstone Theater Company	In Other People's Shoes Productions
(T*) Association of California Symphony Orchestras	(T*) Craft Contemporary	INCA, the Peruvian Ensemble
Autry Museum of the American West	Craft in America Inc.	Independent Opera Company
Avenue 50 Studio, Inc.	CRE Outreach	(T*) Independent Shakespeare Co.
(T*) Beyond Baroque Literary Arts Center	(T*) Culture Shock Los Angeles	Inland Valley Repertory Theatre
Black Image Center	dA Center for the Arts	Inner City Youth Orchestra of Los Angeles
Blue13 Dance Company, Inc.	Dance Camera West	Inner-City Arts
Body Weather Laboratory	Dance Downtown LA, Inc	(T*) International Documentary Association
BODYTRAFFIC	Dance Studio Showtime-Katusha	(T*) Italian American Museum of Los Angeles/Historic Italian Hall Foundation
(T*) Boyle Heights Arts Conservatory	Dancessence, Inc.	J. Paul Getty Trust / Getty
Brightwork newmusic	Destination Crenshaw	Jail Guitar Doors USA
Burbank Cultural Affairs Commission	Dream A World Education, Inc.	Japanese American Cultural and Community Center
Burbank Philharmonic Orchestra	(T*) DSTL Arts	Japanese American National Museum
California Lawyers for the Arts	(T*) East West Players	Junior High
Camerata Singers of Long Beach	Ebony Repertory Theatre	(T*) Kids In The Spotlight, Inc.
(T*) Center for Cultural Innovation	Education Through Music-Los Angeles (ETM-LA, Inc.)	LA Commons
Center for the Arts, Eagle Rock	(T*) Elemental Music	LA Freewaves
(T*) Center for the Study of Political Graphics	Elysian Valley Arts Collective	LACE
(T*) Center Theatre Group of Los Angeles	Encore Theatre Group	(T*) Lancaster Museum & Public Art Foundation
Chicas Rockeras South East Los Angeles	Ensemble Studio Theatre – The LA Project	(T*) LAUNCH Productions

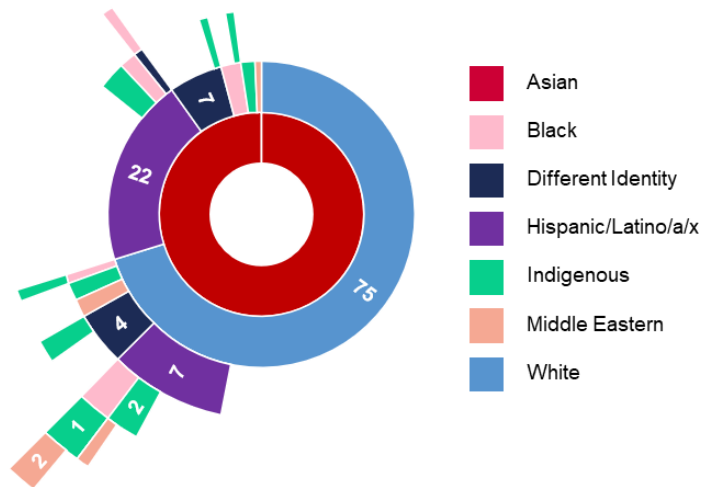Organizations with Survey Responses (Cont.)

Organizations marked with (T*) indicate inclusion in 2019-2023 trend analysis

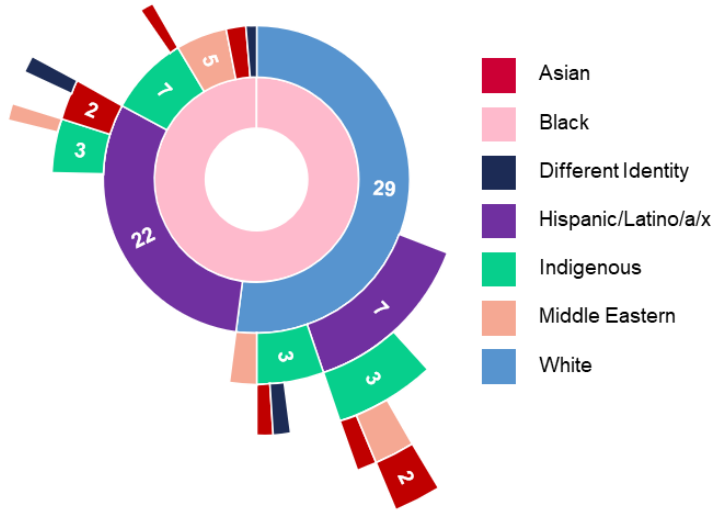|		
LAYP Orchestra Band Choir	Pacific Opera Project	(T*) Symphonic Jazz Orchestra
Les Femmes Underground International Film Festival	Pacifico Dance Company	(T*) TAIKOPROJECT
Libros Schmibros Lending Library	(T*) Palmdale Repertory Theatre	The Actors' Gang
Lightning Rod Theater	Palos Verdes Art Center, Beverly G. Alpay Center for Arts Education	(T*) The Art of Elysium
Lineage Dance Company	Parson's Nose Productions	(T*) The Broad Stage
Los Angeles Chamber Orchestra	(T*) Pasadena Conservatory of Music	(T*) The Chimaera Project
Los Angeles Childrens Chorus	Pasadena Master Chorale Association	The Ghost Road Company
(T*) Los Angeles County Department of Arts and Culture	(T*) Pasadena Playhouse State Theatre of California, Inc.	The Jazz Angels
(T*) Los Angeles Master Chorale	Pasadena Pro Musica	(T*) The Museum of Contemporary Art, Los Angeles
(T*) Los Angeles Music and Art School	(T*) Pasadena Symphony Association	(T*) The Other Side of The Hill Productions, Inc.
Los Angeles Nomadic Division	(T*) Performing Arts Center of Los Angeles County / The Music Center	The Roots and Wings Project
(T*) Los Angeles Opera Company	(T*) Project X Foundation for Art and Criticism	(T*) The Shakespeare Center of Los Angeles, Inc.
(T*) Los Angeles Philharmonic Association	(T*) Red Hen Press	The Strindberg Laboratory
Los Angeles Women's Theatre Festival	reDiscover Center	(T*) The Unusual Suspects Theatre Company
(T*) Los Cancioneros Master Chorale	(T*) Regina Klenjoski Dance Company	The Writers Guild Foundation
Lower Depth Theatre	(T*) Rogue Artists Ensemble	theatre dybbuk
(T*) MAK Center for Art and Architecture L.A.	Rogue Machine Theatre	Theatre Movement Bazaar
Mission Opera	Rosanna Gamson/World Wide, Inc.	(T*) Theatre of Hearts, Inc./Youth First
MUSE/IQUE	RuckusRoots, Inc.	Theatre West
Musicians at Play Foundation. Inc.	Sacred Fools Theater	(T*) Tia Chucha's Centro Cultural, Inc.
MUSYCA	Salastina	Tonality
(T*) NAVEL LA CO	San Fernando Valley Master Chorale	Urban Voices Project
(T*) Neighborhood Music School Association	(T*) San Gabriel Valley Music Theatre, Inc.	(T*) USC Pacific Asia Museum
(T*) New Musicals Inc.	Santa Cecilia Orchestra	Venice Arts
NewFilmmakers Los Angeles	Santa Clarita Master Chorale	Venice Heritage Museum
(T*) Nisei Week Foundation	(T*) Santa Clarita Valley Youth Orchestra Foundation	Verdi Chorus
(T*) No Easy Props, Inc.	Shakespeare by the Sea	Visual Communications Media
Nueva Vision Community School	(T*) Side Street Projects	Valley Opera & Performing Arts (VOPA)
Oakwood Brass – Outreach Project	(T*) Skirball Cultural Center	WACO Theater Center
ONE Archives Foundation	Slamdance	(T*) Westside Youth Orchestra
(T*) Orchestra Nova LA	Soorya Foundation for performing arts	Women in Film (WIF)
(T*) Orchestra Santa Monica	(T*) South East European Film Festival - Los Angeles	(T*) Will Geer's Theatricum Botanicum
(T*) P.S. ARTS	Southland Sings	
Photographic Arts Council Los Angeles	ST Forward, Incorporated	

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 (peach with a "2") shows that 2 respondents identified their race as including Middle Eastern, Indigenous, Black, Hispanic/Latino/a/x, White, and Asian. As another example, the light blue ring shows that 75 respondents identified as both White and Asian.

More than One Race:
Asian and...

- Asian
- Black
- Different Identity
- Hispanic/Latino/a/x
- Indigenous
- Middle Eastern
- White

More than One Race:
Black and...

Legend:
- Asian
- Black
- Different Identity
- Hispanic/Latino/a/x
- Indigenous
- Middle Eastern
- White

More than One Race:
Hispanic/Latino/a/x and...

Legend:
- Asian
- Black
- Different Identity
- Hispanic/Latino/a/x
- Indigenous
- Middle Eastern
- White
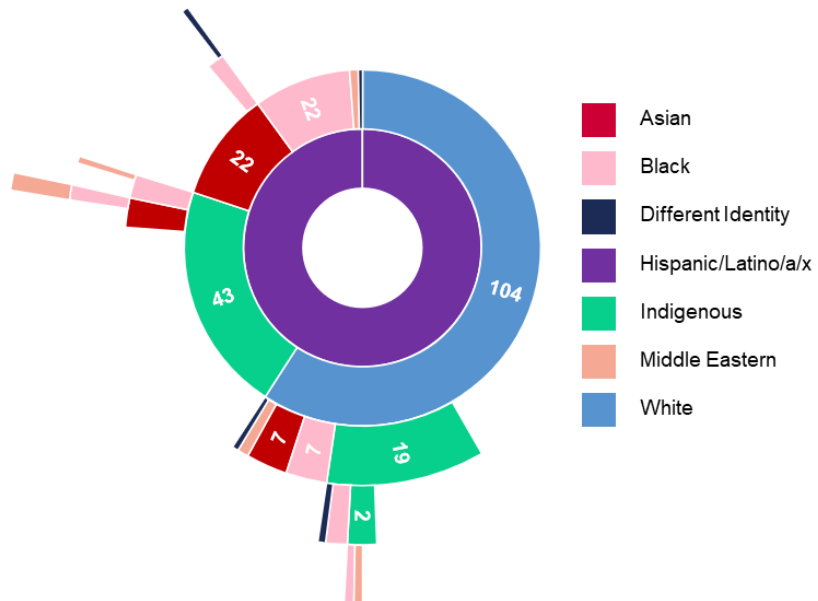
More than One Race:
Indigenous and...

Asian
Black
Different Identity
Hispanic/Latino/a/x
Indigenous
Middle Eastern
White
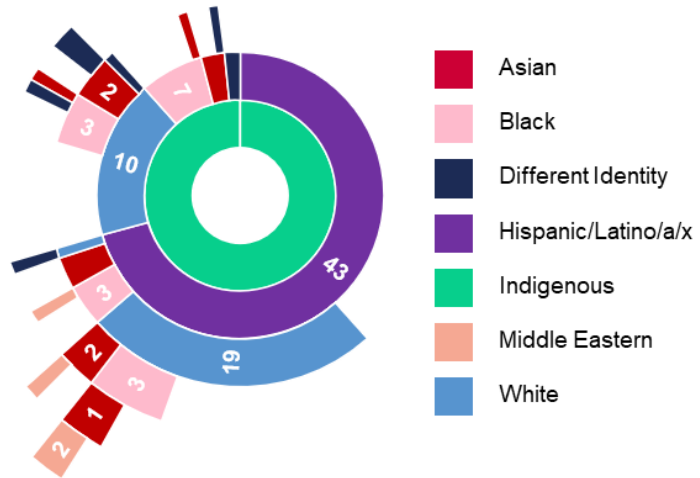
More than One Race:
Middle Eastern and...

Asian
Black
Different Identity
Hispanic/Latino/a/x
Indigenous
Middle Eastern
White
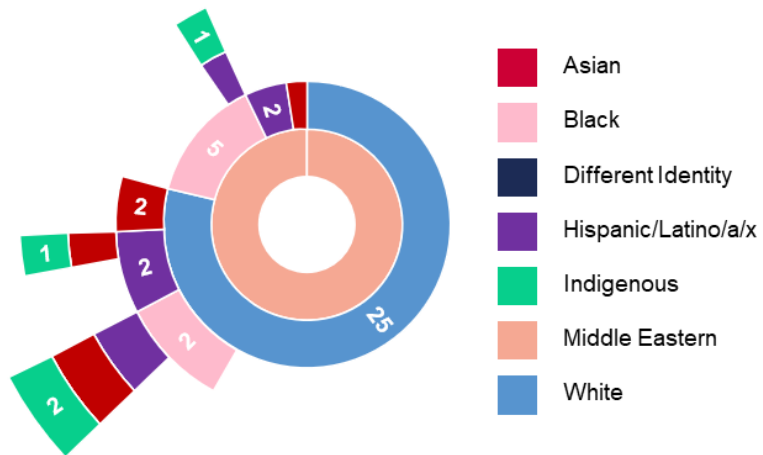
Appendix C: Workforce Demographics Questionnaire

You must be at least 18 years old to participate in this study. If you consent to participate, select your primary role above and click next. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

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 unpaid or part-time and fulfill a staff role, please select the role that best describes the work you do. If you are staff person who also holds a board seat - e.g. "President and CEO" - please select the appropriate staff role as your primary role.

[ ] 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)

[If any role EXCEPT "Board" or "Independent Contractor" is selected, the below question appears]

Do you supervise or manage any other staff at [organization name]? ( ) Yes   ( ) No

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

In what year were you born?

(Years are listed in reverse chronological order from 2013 to 1915)
( ) I decline to state (last option in drop-down)

In what year did you begin working with this organization?

(Years are listed in reverse chronological order from 2023 to 1960)

( ) I decline to state (last option in drop-down)

In what year did you begin your current position at this organization?

(Years are listed in reverse chronological order from 2023 to 1960)
( ) I decline to state (last option in drop-down)

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

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

Gender

What is your current gender identity? (Check all that apply)

[ ] Male
[ ] Female
[ ] Genderqueer/gender non-conforming
[ ] Different identity (please state): _____
[ ] I decline to state

Do you identify as transgender? ( ) Yes   ( ) No   ( ) I decline to state

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), the Sexual Minority Assessment Research Team (the SMART report), and the Human Rights Campaign. According to the Human Rights Campaign, "Transgender is an umbrella term that refers to people whose gender identity, expression or behavior is different from those typically associated with their assigned sex at birth. Other identities considered to fall under this umbrella can include non-binary, gender fluid, and genderqueer – as well as many more."

We welcome comments or questions regarding the survey: demographics@culturaldata.org

Sexual Orientation

Do you consider yourself to be (Check all that apply):

[ ] Heterosexual or straight
[ ] Gay or lesbian
[ ] Bisexual
[ ] Asexual
[ ] My sexual orientation is not listed here
[ ] I decline to state

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

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), the Sexual Minority Assessment Research Team (the SMART report), and the Human Rights Campaign.

We welcome comments or questions regarding the survey: demographics@culturaldata.org

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

Race/Ethnicity

This survey seeks to understand racial and ethnicity demographics of respondents using a combination of current approaches utilized by the U.S. Census Bureau, the United Nations, and other research entities to ensure respondents can accurately represent themselves with the answer choices. To aid in alignment with standard demographic reporting, components of race and ethnicity (including regional origin) are available to respondents.

Check all that apply:

[ ] Asian
[ ] Black
[ ] Hispanic/Latino/a/x
[ ] Indigenous*
[ ] Middle Eastern
[ ] White
[ ] Person of African descent (Non-MENA)
[ ] Person of Asian descent (Non-MENA)
[ ] Person of European descent (Non-MENA)
[ ] Person of Mexican, South American, Central American, or Caribbean descent
[ ] Person of Middle Eastern or North African descent (MENA)**

Or

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

[If "My ethnic identity is not listed here," question below appears]

My ethnic identity is: _____

*Indigenous person: A person who is a descendant of the original people who inhabited a geographical region before the first people of different cultures or ethnic origins arrived. Other terms may include tribes, first peoples/nations, pacific islanders, aboriginals, or ethnic groups.
** Person of Middle Eastern or North African descent (MENA): A person who is a descendant of people who inhabit(ed) geographic regions of the Middle East or north Africa including modern-day countries such as Egypt, Iraq, Israel, Jordan, Lebanon, Morocco, and Syria. While definitions of constituent countries may vary slightly by source, one need not feel constrained by any one definition.

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

[If "Person of Middle Eastern or North African descent" is one of the selections, question below appears]

Person of Middle Eastern or North African descent
If you are unsure of your ancestry or if this information is unavailable, skip this question.
For a list of Middle Eastern or North African nations by region, see pg. 30:
https://www.census.gov/content/dam/Census/library/working-papers/2015/demo/MENA-Forum-Summary-and-Appendices.pdf

Select the region(s) of your ancestry:

[ ] Asian
[ ] African
[ ] European

[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
[ ] Middle
[ ] Northern
[ ] Southern
[ ] Western

[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
[ ] Eastern
[ ] Southern
[ ] Southeastern

[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
[ ] Northern
[ ] Southern
[ ] Western

[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
[ ] Caribbean
[ ] Central America
[ ] South America

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

[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
[ ] American Indian
[ ] Australian Aborigine
[ ] First Nations of Canada
[ ] Indigenous Peoples of Mesoamerica and South America
[ ] Native Hawaiian
[ ] Pacific Islander
[ ] Other Indigenous People

[If any selected, below question appears]

Please specify your racial or tribal affiliation(s): _____

[If any one of the following of the checkbox ethnic/racial categories were selected in the original question, question below appears]

Do you describe your ethnic, racial, or cultural identity in any other way? If yes, please describe.

_____

Disability Status

The American with Disabilities Act defines disability with respect to an individual as someone with "(a) a physical or mental impairment that substantially limits one or more major life activities of such individual; (b) a record of such an impairment; or (c) being regarded as having such an impairment."

I am a (Check all that apply)

[ ] Person who is blind or visually impaired
[ ] Person with a chronic illness disability
[ ] 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 mental health 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: _____

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

Workplace Perceptions

The questions in this survey allow us to examine the connection between workforce diversity, perceptions of inclusion, and impact on how individuals feel about their workplace. All individual responses will be kept confidential.

Please focus your experience working with [organization name] over the last four months, and indicate the extent to which you feel that THIS ORGANIZATION …

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Has a fair process for determining salaries	○	○	○	○	○
Lives up to its publicly stated commitment to equity, diversity, and inclusion	○	○	○	○	○
Prioritizes diversity and equity in its hiring decisions	○	○	○	○	○
Creates an environment where people can bring all aspects of their true selves to work	○	○	○	○	○
Has a workplace free of discrimination, intentional or unintentional	○	○	○	○	○
Values individuals for who they are as people, not just for the jobs that they perform	○	○	○	○	○
Actively encourages people from all backgrounds to voice their input when important decisions are made	○	○	○	○	○
Seriously considers everyone's ideas for how to do things better	○	○	○	○	○
Invites people with different roles and positional power to participate together in decision-making discussions	○	○	○	○	○
Fosters a strong sense of belonging among those who work here	○	○	○	○	○
Nurtures a culture of a close-knit family	○	○	○	○	○
Is a place where it is held against you if you make a mistake	○	○	○	○	○
Makes it easy for individuals to bring up problems and tough issues	○	○	○	○	○
Is a place where it is safe to take risks	○	○	○	○	○
Has an environment where people sometimes reject others for being different	○	○	○	○	○
Has a culture where it is difficult to ask others for help	○	○	○	○	○

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

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**
O	O	O	O	O	O	O	O	O	O	O

On the whole, how satisfied are you in your work with [organization name]?

Completely Dissatisfied										Completely Satisfied
0	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
O	O	O	O	O	O	O	O	O	O	O

[If any role EXCEPT "Board Member" is selected, the below section appears]

How likely is it that you will make a genuine effort to find a new job with another employer within the next 12 months?

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

You may skip any question that you would prefer not to answer. If you want to withdraw, you should close your browser. All information submitted prior to your withdrawal will be retained.

Thank you for taking the survey!

Learn More about Diversity in the Arts Sector

For more information about SMU 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:
> Guidestar
> Green 2.0
> Grantmakers in the Arts
> Theatre Communications Group
> National Association of Latino Arts and Cultures

Information and Technical Assistance on the Americans with Disabilities Act: http://www.ada.gov/

Appendix D: Methodological Details

To probe the concept of inclusion in this study, staff and board respondents were asked to score a total of sixteen statements (between 2-5 items measuring each dimension of inclusion) using a Likert scale with five choices: strongly disagree, disagree, neither agree nor disagree, agree, and strongly agree.

Scores were computed by assigning values from 1 to 5 to the five choices, where 1 means "Strongly Disagree" and 5 means "Strongly Agree". Some statements were framed in a manner that selecting "Strongly Disagree" would result in the most positive outcome. These are marked with an asterisk (*) (see Table D1). To reframe the responses so that a higher score is seen as more positive, respondent scores were reverse coded for some measures by multiplying the values (1-5) by -1 and then adding 6. Sixteen measures were then grouped into five inclusion dimensions using factor analysis (see Table D1). To calculate scores, component scores were weighted based on their influence on inclusion for each respondent. The averaged respondent grouping scores were then calculated at the community level. In the following sections, all of the inclusion dimension charts can be read in the same manner; a higher number equals a more positive score.

TABLE D1

Inclusion Dimensions and Statements

Dimension	Statement (The extent to which you feel…)
Psychological safety	This organization is a place where it is held against you if you make a mistake*
Psychological safety	This organization makes it easy for individuals to bring up problems and tough issues
Psychological safety	This organization is a place where it is safe to take risks
Psychological safety	This organization has an environment where people sometimes reject others for being different*
Psychological safety	This organization has a culture where it is difficult to ask others for help
Equitable employment practices	This organization has a fair process for determining salaries
Equitable employment practices	This organization live up to its publicly stated commitment to equity, diversity, and inclusion
Equitable employment practices	This organization prioritizes diversity and equity in its hiring decisions
Integration of differences	This organization creates an environment where people can bring all aspects of their true selves to work
Integration of differences	This organization has a workplace free of discrimination, intentional or unintentional
Integration of differences	This organization values individuals for who they are as people, not just for the jobs that they perform
Inclusion in decision-making	This organization actively encourages people from all backgrounds to voice their input when important decisions are made
Inclusion in decision-making	This organization seriously considers everyone's ideas for how to do things better
Inclusion in decision-making	This organization invites people with different roles and positional power to participate together in decision-making discussions
Sense of belonging	This organization fosters a strong sense of belonging among those who work here
Sense of belonging	This organization nurtures a culture of a close-knit family

* These items were reverse coded by multiplying values (1-5) by -1 and then adding 6 to allow for accurate comparisons between groupings where 5 is the most positive response.

Details on Budget Size of Participating Organizations

Budget size groupings and corresponding counts of organizations are shown in Table D2. Budget sizes are determined by the latest available annual expense data provided in an organization's Cultural Data Profile or Guidestar profile.

TABLE D2

Budget Groupings

Budget Group	Count of Organizations
Under $100,000	43
$100,000 to $249,999	38
$250,000 to $499,999	29
$500,000 to $999,999	36
$1,000,000 to $4,999,999	44
$5,000,000 or Greater	21

SMU DataArts

PO Box 750356
Dallas, TX 75275-0356

smu.edu/artsresearch