



*Let's Talk About Diversity:  
Today's Realities,  
Tomorrow's Possibilities*

Facilitators

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# Session Background

## National Performing Arts Convention in Denver in June 2008

- Thousands of artists, administrators and patrons from all disciplines convened in AmericaSpeaks caucuses and a final Town Meeting and together identified the collective strengths and weaknesses of the performing arts sector and developed an action agenda.
- At the end of the convention, five separate task forces were established to address the following areas:

Value/Advocacy

Education

**Diversity**

Individual Artists

Technology

# Session Background

The NPAC Diversity Task Force will address:

The increasing diversity of our communities creates an opportunity to engage a variety of ages, races, identities and cultures in our audiences and organizations.

# Session Background

## NPAC Diversity Task Force Information

- The Diversity Task Force is co-chaired by **Joanne Hubbard Cossa**, CEO, American Music Center and **Abel Lopez**, Associate Producing Director, GALA Hispanic Theatre.
- Session facilitators **Michelle Burkhart** and **Diana Hossack** serve on the Diversity Task Force.
- The Diversity Task Force has convened twice via conference call.

# Session Background

## NPAC Diversity Task Force is in the process of:

- Creating a definition of diversity for the performing arts.
- Identifying Task Force goals.
- Looking at what the future would look like if the Task Force succeeds.
- Putting together a series of recommendations.

# Session Background

- The over-arching NPAC Planning Committee recently met and reviewed the Diversity Task Force work to date and is happy with the direction.
- A general announcement of task force work to date will be disseminated broadly to mark the first anniversary of NPAC on June 14.

# Session Background

Dance / USA wanted to honor NPAC's diversity priority and offers this session as a beginning to a field-wide discussion.

*“Let's Talk About Diversity!”*

# Session Overview

## Today's Premise

**Diversity is necessary  
for the future of dance.**

*This premise can be debated, but such a topic is a session in and of itself. So, due to the shortness of this session, today our position is that diversity is one of the keys to the sustainability of dance.*

# Session Overview

## Session Objectives

- Gain awareness of demographic statistics in the dance industry as compared to the general population.
- Understand the definitions of diversity, cultural competency and inclusion.
- Learn the value of recognizing everyone's unique dimension of diversity.
- Begin to understand what a diverse work environment could look like.

# Session Overview

**This is a 90-minute session which will NOT provide:**

- Any dramatic conclusions; or
- A list of 10 easy action steps to become a diversified company.

**Rather, we hope this session will:**

- Energize minds;
- Inspire ideas; and
- Stimulate further discussions in the halls of the Hyatt Regency, in your offices and around the Board tables and during Dance / USA forums, conferences and throughout its print and online media.

# Session Overview

## Agenda

- Session Background & Overview
  
- Diversity
  - What is diversity?
  - Dimensions of diversity – Diversity Wheel
  - Small group exercise
  
- Cultural Competency
  - Sustainability – Why is cultural competency work important?
  - What is cultural competency?
  - Large group exercise

# Session Overview

## Agenda (contd.)

- Inclusion
  - Research presentation
  - What is inclusion?
  - Large group exercise
  
- Conclusion
  - Next steps
  - Final thoughts
  - Resource recommendations
  - Bibliography

# Session Overview

## Group Norms

- Listen to understand
- Engage in active participation
- Acknowledge differences and similarities
- Speak from personal experiences
- Take risks and ask questions
- Honor confidentiality
- Address conflict or tension – say “ouch” then educate
- Have fun!

# What is Diversity?

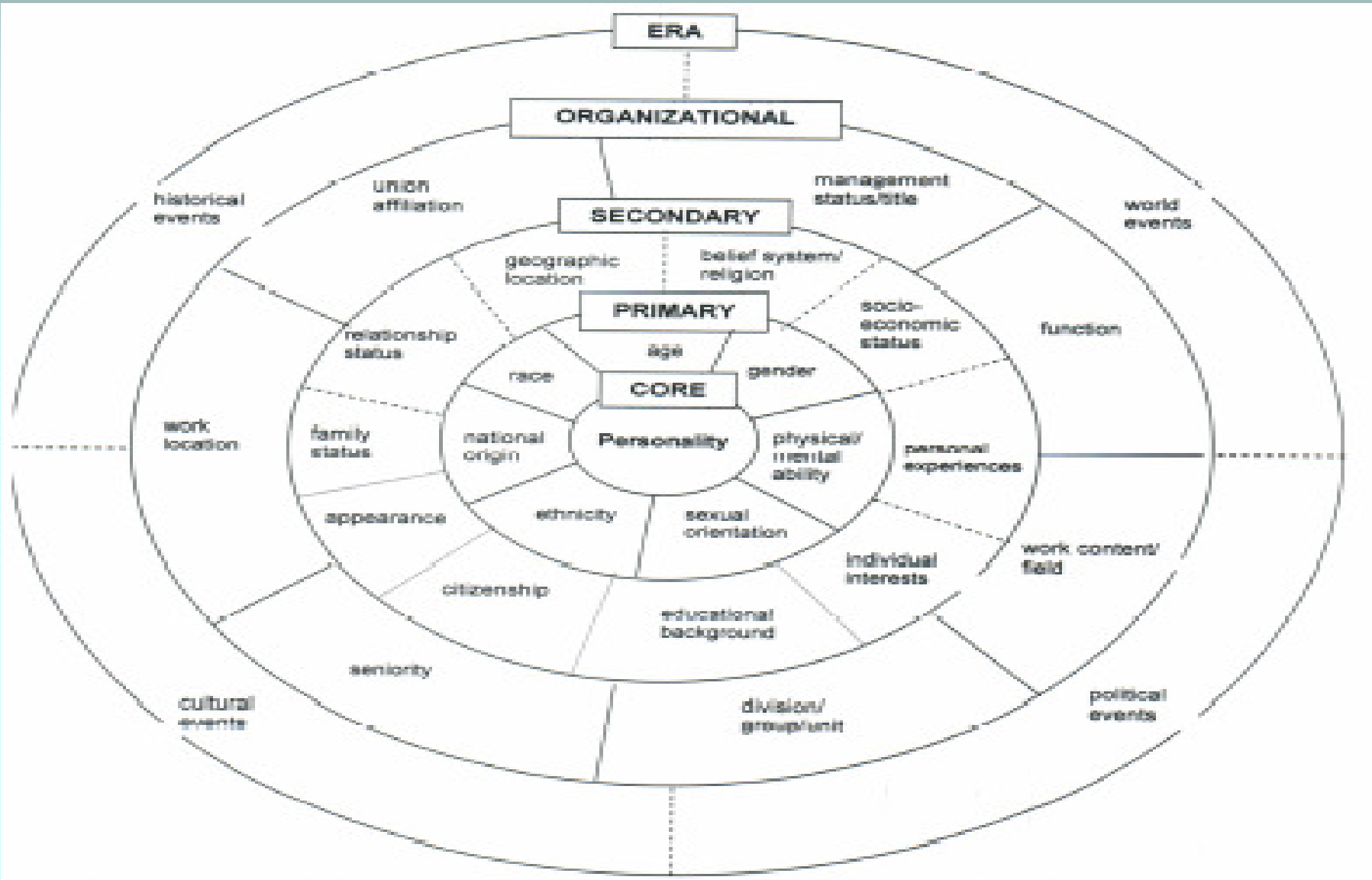
## Definition

Diversity encompasses all those differences that make us unique, *including but not limited to*, race, color, ethnicity, language, nationality, sexual orientation, religion, gender, socio-economic status, age and physical and mental abilities.

# What is Diversity?

- Diversity encompasses much more than race and ethnicity.
- We build our identities from a number of attributes – some of which we don't choose for ourselves.
- Our identities are fluid and constantly shifting.
- A diverse group is one in which a variety of social and cultural characteristics exist.

# Dimensions of Diversity



Adapted from: Loden, Marilyn & Rosener, Judy, "Workforce America: Managing Employee Diversity as a Vital Resource," McGraw Hill Professional Publishing, 1990.

# Diversity Wheel

Core – Attributes we are born with and develop over time

Primary – Attributes that do not change

Race is a social construct; genetically human beings share 99.9% of characteristics, yet race continues to be the great divider

Ethnicity is about the people who came before you

Gender refers to the biological organ one is born with

Sexual orientation is included on this level, as majority of studies indicate this is not a choice

# Diversity Wheel

Secondary – Attributes that are hard to visually see, and in some cases are dependent on the opportunities and challenges one is born into

Organizational – Identity as it relates to our work and our affiliations– a particularly relevant level with people in the arts

Era - Refers to world events that impact whole groups of people (i.e., 9/11)

# Diversity Wheel - Exercise

- Identify your three most important dimensions of diversity as of today.
- Share your dimensions with your neighbor and discuss any commonalities or differences.

# Diversity - Learning Points

- Everyone has his/her own diversity wheel.
- The importance of the dimensions of diversity varies from person to person.
- Some dimensions are dynamic and change over time.
- No group is monolithic or one-dimensional.
- Diversity, includes, but is much more than just race and ethnicity.

*These points are important to remember as we engage artists, audiences, and administrative and artistic stakeholders.*

# Cultural Competency

This is where this session aligns with today's conference theme of sustainability.

## Conference Day Objective:

- Discuss and clarify the context of today's current situation.

## Conference Day Questions:

- What does the big picture mean for the dance field?
- What do the current realities mean for your particular role?

# Why is Cultural Competency Work Important?

Highlights from handout include:

## U.S. MARKET

*Changing demographics in the United States  
are creating new customer groups.*

- In 1980, Hispanics, African Americans, Asians and Native Americans collectively made up 25% of the U.S. population.
- According to the U.S. Census Bureau, by the year 2050, Hispanic/Latinos alone will make up 25% of the U.S. population, followed by African Americans with 14.5%, Asian Americans 8%, and all other races at 5%. The white, non-Hispanic population will comprise only 50% of the population.<sup>1</sup>

<sup>1</sup> U.S. Census Bureau, Census 2000.

# Why is Cultural Competency Work Important?

## U.S. Market (contd.)

### *Buying power is shifting.*

- It is predicted that between 1990 and 2013, the total US buying power will grow from \$4.3 trillion to \$14 trillion.<sup>2</sup> This increase is divided by the following percentage increases in spending:

<i>In Billions</i>	1990	2013	Variance %
Hispanic	\$ 211.9	\$ 1,386.2	554%
Asian	\$ 116.5	\$ 752.3	546%
American Indian	\$ 19.7	\$ 84.6	329%
African American	\$ 318.1	\$ 1,239.5	290%
Caucasian	\$ 3,816.2	\$ 11,796.0	209%

<sup>2</sup> Jeffrey M. Humphries. *The Multicultural Economy*. Selig Center for Economic Growth.

# Why is Cultural Competency Work Important?

## ARTS MARKET

In its 2002 *Survey of Public Participation in the Arts*, the National Endowment for the Arts found that:

- 80% of arts patrons are White/Caucasian; 8.1% were African American; 6.5 Hispanic; and 4.9% were other races.
- The “classical” arts were the least diverse in terms of patrons (including ballet, classical music and opera).

*The previous statistics from the U.S. Census and the NEA indicates the importance of diversifying the classical arts market. The shifts of both population and buying power will impact individual financial capacity and influence institutional giving.*

<sup>3</sup> 2002 *Survey of Public Participation in the Arts*, Research Division Report #45. National Endowment for the Arts. March 2004.

# What is Cultural Competency?

## Definition

Cultural competency is a process of lifelong learning. It results in knowledge, skills, behaviors and attitudes that allow us to work effectively with others from different cultural backgrounds and that increases the ability of organizations to maximize the benefits of diversity within a workforce.

# What is Cultural Competency?

“A process of learning that leads to an ability to effectively respond to the challenges and opportunities posed by the presence of social cultural diversity in a defined social system.”

Source: Cox, J. and Beale, R. (1997). “Developing Competence to Manage Diversity: Readings, Cases and Activities.” San Francisco, CA: Berrett-Koehler Publishers.

# What is Cultural Competency?

At the individual level, cultural competency can be defined as “the state of being capable of functioning effectively in the context of cultural differences.”

At the organizational level, cultural competence can be described as “a set of congruent behaviors, attitudes and practices which come together in a system, agency or amongst professionals to work effectively in the context of cultural differences.”

Source: Cross, Bazron, Dennis & Isaacs. (1989). “Towards a Culturally Competent System of Care.” Washington, D.C.: Georgetown University Child Development.

# Cultural Competency - Group Think

**What can we do to increase our cultural competency?**

- Travel and experience different cultures firsthand
- Read to increase knowledge about diversity issues
- Build language skills to improve communication
- Research demographics of community
- Identify and address any negative perceptions company leadership has about the importance of diversity
- Identify and address any negative perceptions different potential constituents may have about the company
- Collaborate with local diverse organizations

# Cultural Competency

## Learning Points

- Cultural competence is a process of continuous learning which enables one to work effectively in a diverse environment.
- We need to work towards cultural competence at an individual as well as at an organizational level.
- Each of us and our companies are on a different point on the cultural competency continuum, which is an infinite line.

**Recruitment, Retention and  
Development of People of  
Color in Middle and Senior  
Level Management Positions at  
New York City-based Dance  
Companies**

by Ebonie C. Pittman

# Recruitment & Retention

- This presentation is an example of how diversity fits within an organization.
- Please note: This report is focused on race, which is only one component of diversity. Additionally, it focuses on one aspect of a company's responsibilities.

*See attached PowerPoint Presentation for complete presentation.*

# What is Inclusion?

## Definition

Inclusion denotes an environment where each individual member of a diverse group feels valued; is able to fully develop his/her potential; and contribute to the organization.

# Inclusion - Group Think

## What are components of an inclusive organization?

- Listen to young staff which are typically more experienced with multicultural issues
- Have a mission that aligns with company's commitment to inclusion practices
- Educate in schools about dance AND dance career options
- Discuss diversity and diversity issues regularly up, down and across the organization
- Have a Board and leadership that are diverse and “walk the walk”

# Inclusion – Group Think

What are components of an inclusive organization?

- Implement policies that support and encourage differences
- Collaborate with diverse organizations
- Offer regular diversity training to staff and Board
- Maintain regular communication about diversity activities and policies
- Manage recruitment and retention practices that encourage broad staffing

# Inclusion – Learning Points

- Consider every facet of a company's activities when building an inclusive environment, *including but not limited to*, artistic and programming, leadership and governance, education and outreach, revenue generation and human resources.
- There are things each individual can do, some large, some small, to bring a work environment closer to the model organization.

# Potential Next Steps

- Get to know your local market (demographics and leaders)
- Attend events presented by diverse constituents
- Review mission statement (What is your direct message?)
- Review your company's print and online materials (What is your indirect message?)
- Launch focus groups to learn multicultural constituents' perceptions of company
- Undergo a formal assessment
- Offer staff and board training
- Create and implement diversity initiative
- Establish a diversity council
- Write a formal business plan for diversity

# Final Thoughts

- Be genuine
- Don't reinvent the wheel
- Don't be afraid to ask questions
- Be prepared to flex and be flexible
- Think long-term
- Celebrate small victories!

# Conclusion

We hope this session introduced you to diversity and:

*Today's Realities*

and

*Tomorrow's Possibilities*

Now

*Let's Go Talk About Diversity*

# Resource Recommendations

## National MultiCultural Institute (NMCI)

- Training materials for this presentation were prepared by Diana Hossack, who was trained by NMCI.
- Working with individuals, organizations and communities, NMCI facilitates personal and systemic change in order to build an inclusive society that is strengthened and empowered by its diversity. Through the development of strategic initiatives, partnerships and programs that promote an inclusive and just society, NMCI is at the forefront of global efforts to address critical and emerging issues in the diversity.
- [www.nmci.org](http://www.nmci.org)

# Resource Recommendations

## Other Organizations & Web Sites

Diversity Inc.

[www.diversityinc.com](http://www.diversityinc.com)

Diversity Best Practices

[www.diversitybestpractices.com](http://www.diversitybestpractices.com)

The Multicultural Economy

[http://www.terry.uga.edu/selig/buying\\_power.html](http://www.terry.uga.edu/selig/buying_power.html)

Project Implicit

<https://implicit.harvard.edu/implicit/>

# Resource Recommendations

## Books

*The Business Case for Diversity* by Gwen Moran

*Converging Cultures* by Diana Fane

*Invitation to the Party: Building Bridges to the Arts, Culture and Community* by Donna Walker-Kuhne and George C. Wolfe

*White Like Me: Reflections on Race from a Privileged Son* by Tim Wise

*‘Why Are All the Black Kids Sitting Together in the Cafeteria?’: A Psychologist Explains the Development of Racial Identity* by Beverly Daniel Tatum

# Resource Recommendations

## Articles

“Where Are All the Black Swans?” by Gia Kourlas. The New York Times. May 6, 2007.

“Diversity in America” – a supplement to American Demographics by Alison Stein Wellner

“Talking to Ourselves” by Susan Jacoby. L.A. Times. April 20, 2008.

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- U.S. Census Bureau, Census 2000.
- “U.S. Interim Projections by Age, Sex, Race, and Hispanic Origin.” U.S. Census Bureau.
- “Visible Minority Population by Province and Territory (2001 Census).” Statistics Canada (Taken from <http://www40.statcan.ca/101/cst01/demo52a.htm>)
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