

New York City Department of Cultural Affairs Workforce Demographics Pilot Study Results

July 2019

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Executive Summary

Arts, culture, arts education, and creativity are major contributors to New Yorkers' quality of life, and the arts and culture sector is an important part of New York City's local economy. This pilot study was undertaken by the New York City Department of Cultural Affairs to better understand the demographic makeup of a sample of organizations in this sector. This information will be a key tool to help ensure that every resident of New York City has access to all opportunities offered by the arts and culture sector. Some of the major findings of this pilot study are listed below.¹

- With respect to race/Hispanic origin, the respondent arts workforce is less diverse than New York City's population. Whites represent 66%, compared to their 32% share of the city's population. In contrast, Hispanics, African Americans, and Asians are underrepresented – 10% of cultural workers identify as African American, compared to 22% of the city's population; 11% identify as Hispanic, compared to 29% of city residents; and 6% identify as Asian, compared to 14% of city residents.
- Respondents selecting the role "Community Engagement" most closely match the racial makeup of New York City as a whole. Service personnel such as Security, Retail/Merchandise, and Facilities are predominantly people of color, while Boards and Executive Leadership are 70% and 68% White (non-Hispanic), respectively.
- The age distribution of respondents closely matches that of the population of individuals aged 15 or older in New York City.
- In terms of gender, the overall arts workforce in this study is disproportionately female (65%) when compared to the general population of New York City (52% female), with males accounting for 31% and those identifying as transgender/gender non-conforming at under 1%. Board and Executive Leadership roles are 50% and 51% female, respectively.
- A large share (15%) of the arts workforce in this study identified as gay, lesbian, bisexual, or queer. The role of Executive Leadership had the second largest response rate for gay, lesbian, bisexual, or queer at 26%. Only Technical/Production had a larger share at 27%.
- Eight percent of the arts and culture workforce in this pilot study reported having a disability, compared to 4% of all employed New York City residents and 11% of all New York City residents.
- 11% of respondents selected "I Decline to State/No Response" for disability and sexual orientation questions, while fewer than 5% of respondents selected "I Decline to State/No Response" for gender, age, or race questions.

1. All Census comparisons utilize data from the 2017 American Community Survey 5-year estimates.

Thus, the arts workforce in this study comprises a disproportionately large share of females and people who reported having a disability. With respect to race, the workforce under-represents African Americans, Asian Americans, and Hispanics.

Methodology

The SMU DataArts Workforce Demographics pilot study collected data from individuals who work or volunteer for a group of 65 DCLA-funded organizations, surveying five demographic characteristics: 1) Heritage (race, ethnicity, and nation of origin); 2) Age; 3) Gender; 4) Sexual Orientation, and 5) Disability.² Of the 65 DCLA-funded organizations that participated in this pilot study, 32 were Cultural Development Fund (CDF) grantees and 33 were members of the Cultural Institutions Group (CIG) (See Appendix A). As a frame of reference, the 32 CDF organizations represent 3% of all organizations supported by the Cultural Data Fund. For purposes of analysis, charts are shown in aggregate to include data from all 65 organizations.

SMU DataArts developed the workforce demographics survey instrument over the course of seven years through extensive piloting and feedback from multiple communities across the country.³ This instrument 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 (See Appendix B).

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

The New York City workforce demographics pilot study began on August 7th and closed on October 2nd, 2018. SMU DataArts received responses from 6,928 individuals representing 7,006 affiliations at 65 arts and cultural organizations in New York City. These responses constituted a 26.3% response rate when compared to the total workforce size of the participating organizations. Note that there are more affiliations than individuals due to the fact that an individual could affiliate with more than one organization (e.g. being a board member of one organization and a volunteer at another).

Data Privacy

The processes used for collection, storage, and analysis of data ensure the anonymity of respondents. Potential respondents received a web link via email directly from their employer at a participating organization. Activating the link took respondents directly to the questionnaire, which required about five minutes to complete. Data were not transmitted to DCLA or participating organizations; data were instead stored in a secure, third-party survey data system accessible only to SMU DataArts. The study did not collect any personally identifying information, such as name, postal address, or email address. Data analysis was conducted by SMU DataArts' in-house research staff. SMU DataArts has successfully collected and protected data since it was established in 2004.

2. The DataArts Survey includes questions on LGBTQ identity at the recommendation of a broad-based advisory group that contributed to the instrument's development.

3. For more information on the development of the survey instrument see “Identity and the Cultural Workforce: Lessons Learned in Seven Years and Three Cities.” <https://www.giarts.org/identity-and-cultural-workforce>.

Comparisons to the 2015 DCLA Study

In 2015, DCLA worked with Ithaka S+R on a privately funded pilot demographic study of the workforce at cultural organizations receiving support from the City.⁴ The Ithaka study and this study differ in many ways including the number of participating organizations, methodology, and reporting practices.

Regarding participation, the 2015 Ithaka study captured data on 922 DCLA-funded organizations – the vast majority of the agency’s funding portfolio. This pilot study by SMU DataArts focused on a sample of 65 organizations, including all 33 of the Cultural Institutions Group members.

The methodologies utilized in the studies were also very different. Ithaka utilized a method where one representative at each organization filled out and submitted one spreadsheet of demographic data on all employees at their institution. This study utilized an online platform where individual employees anonymously self-reported their data to SMU DataArts.

The report from Ithaka S+R included a wide range of data on New York City’s nonprofit cultural workforce. However, due to the methodology employed, the study was unable to delve deeply into areas such as workers’ disability status or sexual orientation. The SMU DataArts survey, relying on self-reported data, captured detailed data on these and other aspects of the cultural workforce.

When reporting, this study classifies Volunteers and Independent Contractors as roles while the Ithaka study treated “Volunteer” as a descriptor of a role and treated “Independent Contractor” as an employment status such as full-time or part-time.

These differences make direct comparisons between specific data in the two studies impossible. However, some broad trends are reflected in both reports.

4. The Ithaka S+R report can be viewed at: <https://sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community/>.

Study Participation

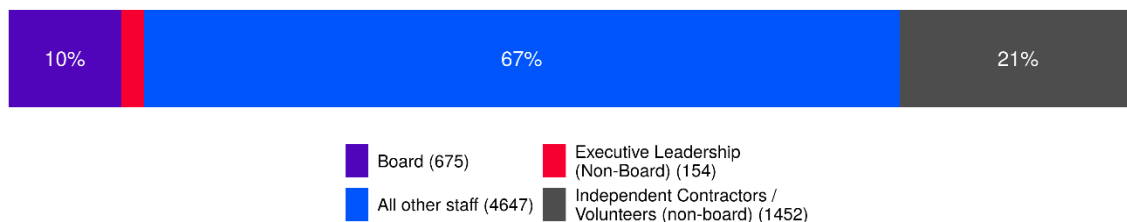
This study asked respondents to identify their role within the organization to allow for analysis of demographic characteristics at the role level. Respondents were asked to select one role from a list of 25 roles developed by SMU DataArts and DCLA. Table 1 shows responses broken out by role. For an additional level of analysis, this report groups roles into four larger categories as shown in Figure 1: Board, Executive Leadership, General Staff, and Independent Contractors/Volunteers (non-board).

TABLE 1 – Response by Role

Role Title	# Total Responses
Artist/Performer	289
Board	675
Community Engagement	66
Conservator	97
Curator	227
Designer	70
Development	396
Editorial	44
Education	820
Executive Leadership (non-board)	154
Facilities	171
Finance	187
Independent Contractor	154
IT/Web Development	110
Librarian	81
Marketing/PR	204
Membership/Constituents	65
Programming	170
Project/Exhibition	175
Retail/Merchandise	107
Security	196
Support/Administration	499
Technical/Production	272
Visitor/Patron Services	401
Volunteer (non-board)	1,298

FIGURE 1

Primary Role (Roll-up)



Heritage

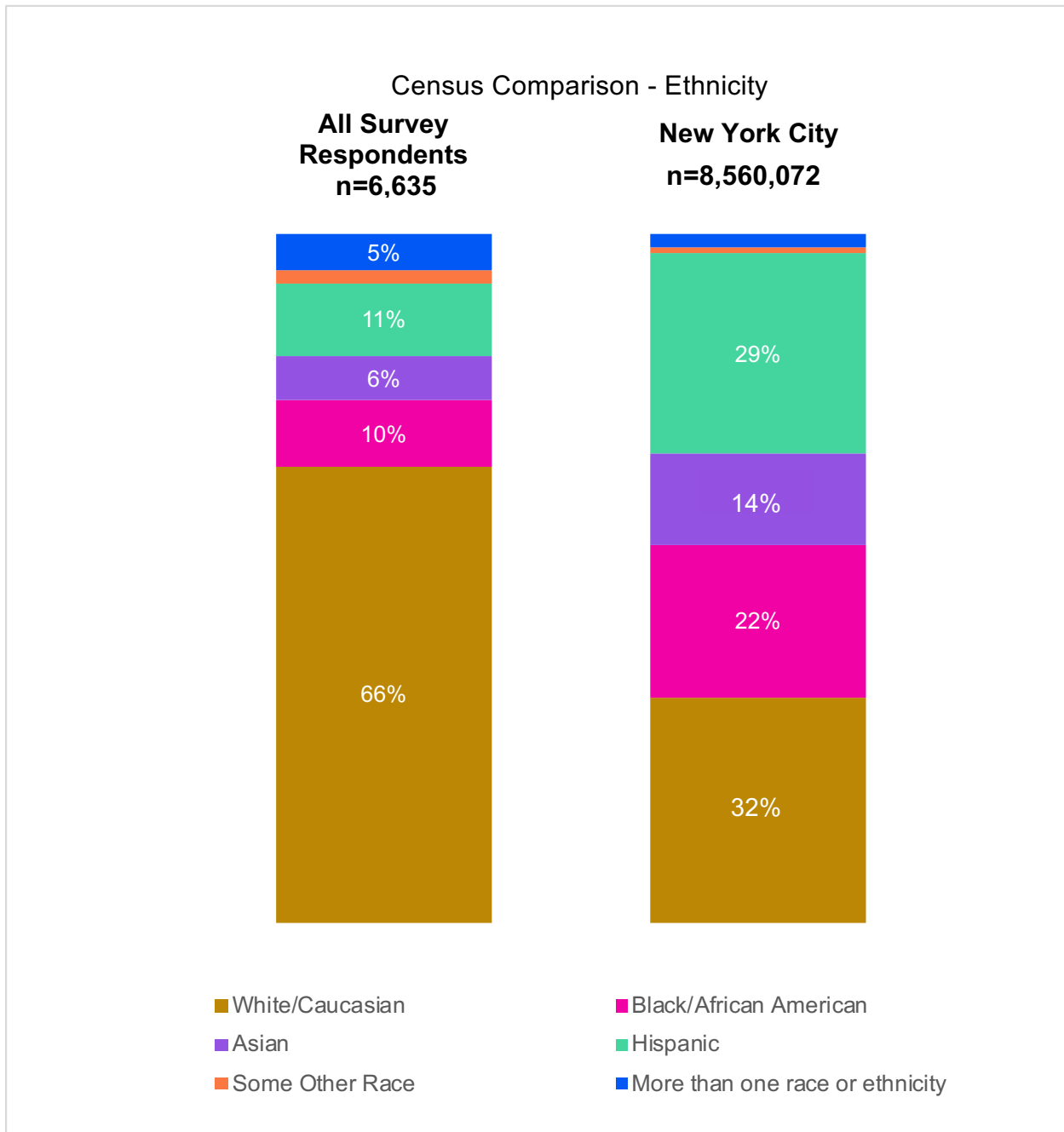
The SMU DataArts Workforce Demographics Survey attempts to ensure that all participants can see themselves in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to write in an identifier if the response options fail to capture a particular trait. The Hispanic/Latino(a) response category is a response option alongside the race categories such that the summation of all categories totals 100%. The survey ensures that the data can be meaningfully combined and compared to benchmark demographic data.⁵

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

In Figure 2, we show a breakdown of the racial and ethnic heritage of study respondents compared with that of New York City residents overall. Looking at NYC DCLA organizations represented in this study, a high share (66%) of cultural workers identify as White (non-Hispanic), compared to just 32% of New York City's population. In contrast, Hispanics and Blacks/African Americans are underrepresented – 10% of cultural workers identify as Black/African American, compared to 22% of the city's population; 11% identify as Hispanic, compared to 29% of city residents; and 6% identify as Asian, compared to 14% of city residents.

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

FIGURE 2



* The workforce survey numbers in this chart do not include 293 respondents who declined to self-identify their ethnicity since there is no equivalent in the data for New York City. All groups are mutually exclusive.

Studies conducted by SMU DataArts in other cities identify similar patterns in the heritage makeup of arts and culture workforces. For example, in Harris County, TX (Houston), 73% of SMU DataArts’ survey respondents identified as “White (non-Hispanic)” while the general population is 32% “White (non-Hispanic)” according to the Census. In Los Angeles County, CA, 60% of the survey respondents self-identified as

“White (non-Hispanic)” whereas that figure is 27% for the population as a whole. Similar to New York City, Hispanic arts and culture workforce respondents in both Los Angeles and Harris counties were underrepresented compared to the general population (Los Angeles County: 14% compared to 48%, Harris County: 11% to 41%).⁶

Figure 3 shows the taxonomy employed and results from the New York City workforce survey, with distinct groups for “Hispanic/Latino(a)” and “Middle-Eastern” along with “White,” “Black/African American,” “Asian,” “Indigenous,” “More than one race or ethnicity,” “Not listed/Other,” “Decline to state,” and “No Response”.⁷ Non-Hispanic Whites still comprise 63% of cultural workers.

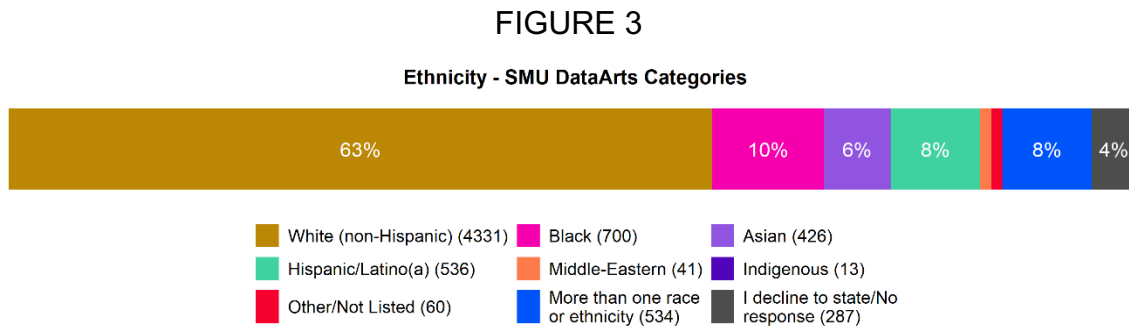


Figure 4 shows that race and ethnicity vary significantly depending on organizational role.⁸ Notably, the General Staff population at New York City organizations is more diverse (38% people of color) than Executive Leadership (27%), Board (26%), or Independent Contractors/Volunteers (20%). The Board and Executive Leadership include significantly higher proportions of Whites (non-Hispanic) than General Staff, but General Staff has higher proportions of Hispanics. While underrepresented when compared to Census data, Black individuals comprise similar levels of representation at the Board, Executive Leadership, and General Staff roles.

6. SMU DataArts, *Engaged by the Arts: Greater Houston Arts and Culture Demographics and Audience Opportunity*, June 2019, p.5: <https://culturaldata.org/about/press-releases/study-on-greater-houston-arts-and-culture-demographics/>; DataArts, *The Demographics of the Arts and Cultural Workforce in Los Angeles County*, April 2017, p.24: <https://www.lacountyarts.org/article/demographics-arts-and-cultural-workforce-los-angeles-county>

7. This breakdown cannot be directly compared to Census data because we categorize anyone selecting both “Hispanic” and “Black,” for example, in “More than one race or ethnicity,” driving the percentage of respondents in this category higher than reflected in Figure 1, and the percentage of people in the Hispanic/Latino(a) category lower.

8. Any reference to significant differences in this document indicates that a two-tailed t-test examining the hypothesis of equal proportions across two groups is rejected at the $p < .05$ level of statistical significance.

FIGURE 4

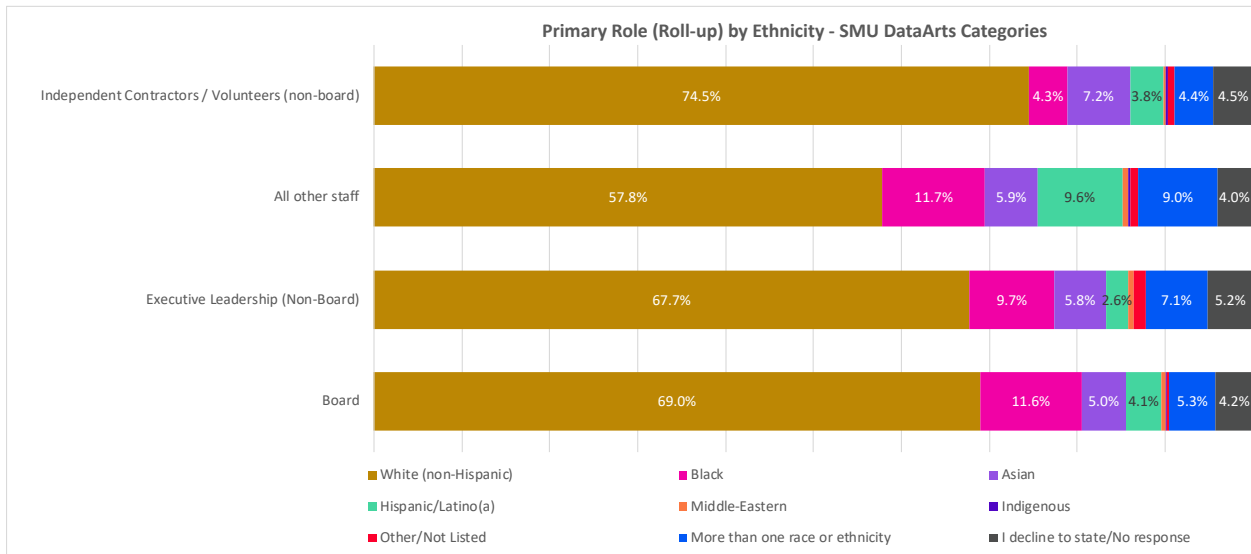
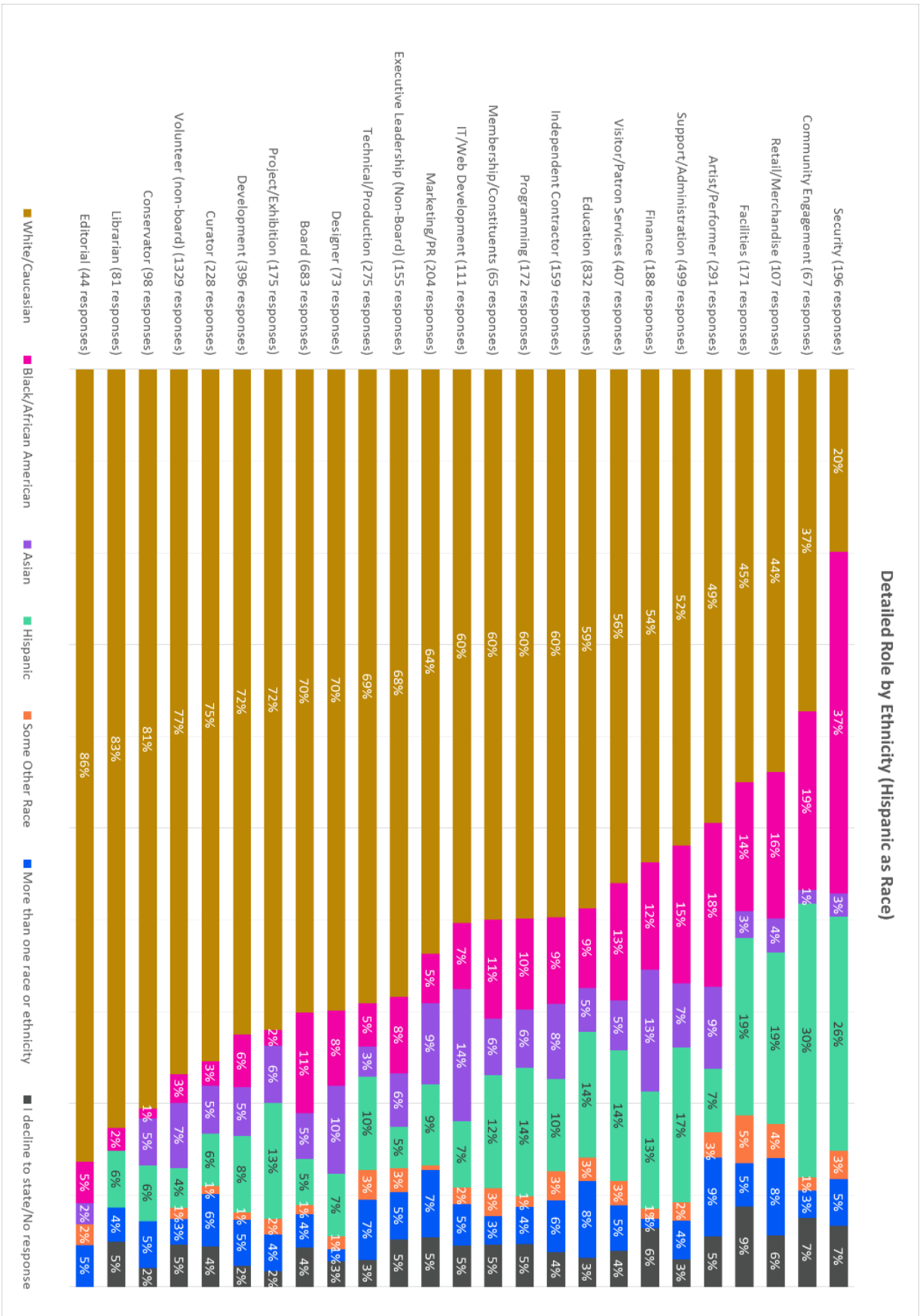


Figure 5 breaks down the race of the respondent workforce at the role level. Respondents in the role of Community Engagement most closely mirror the Census data for New York City. Security personnel are the most diverse at 73% non-White versus the least diverse role, Editorial (44 respondents), which is only 14% non-White. Service roles such as Security and Retail/Merchandise are some of the most diverse roles in the New York City cultural workforce.

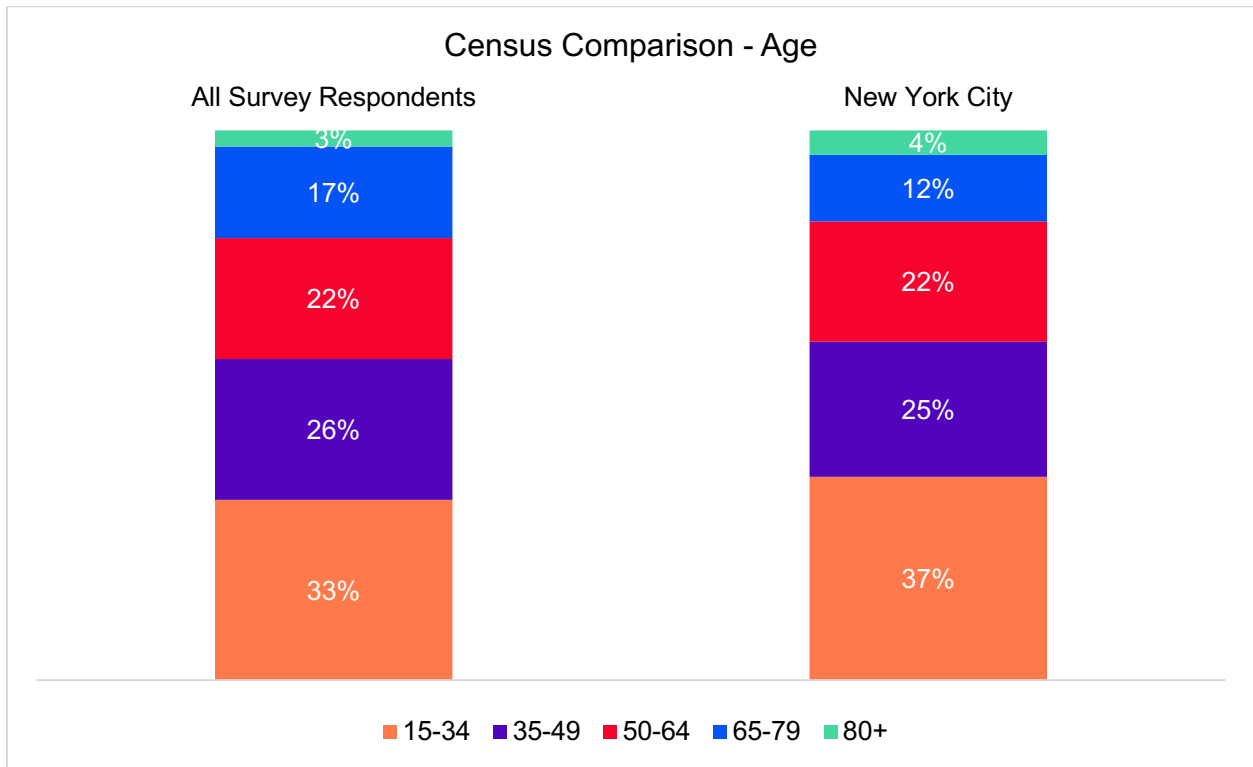
FIGURE 5



Age

The age distribution of respondents closely matches that of the population of individuals aged 15 or older in New York City as shown in Figure 6, and it is fairly well balanced as shown in Figure 7, which includes those who declined to state their age.

FIGURE 6



* The workforce survey numbers in this chart do not include 250 respondents who declined to self-identify their age as there is no equivalent in the data for New York City. (See Figure 7 for findings related to all respondents including those under age 15.)

FIGURE 7

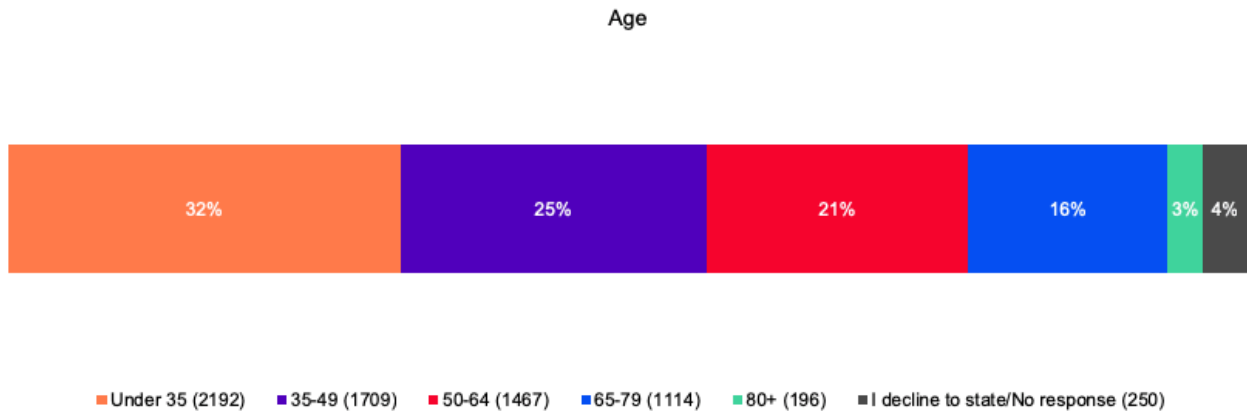
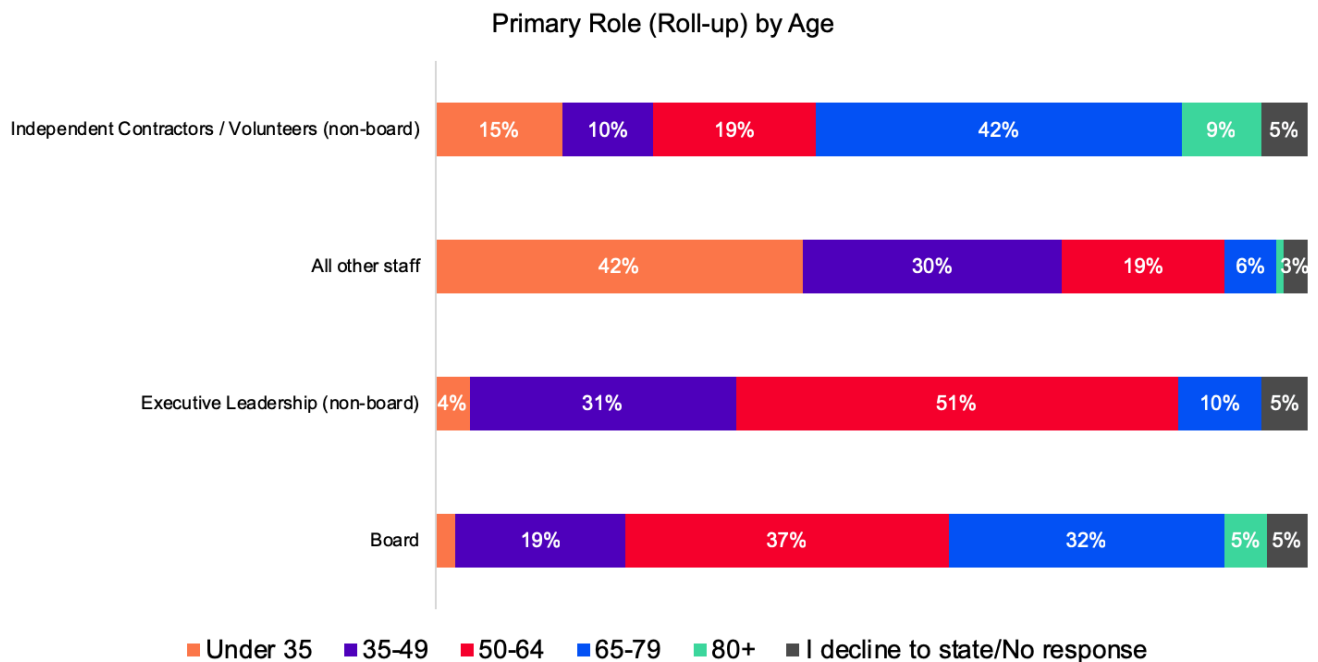


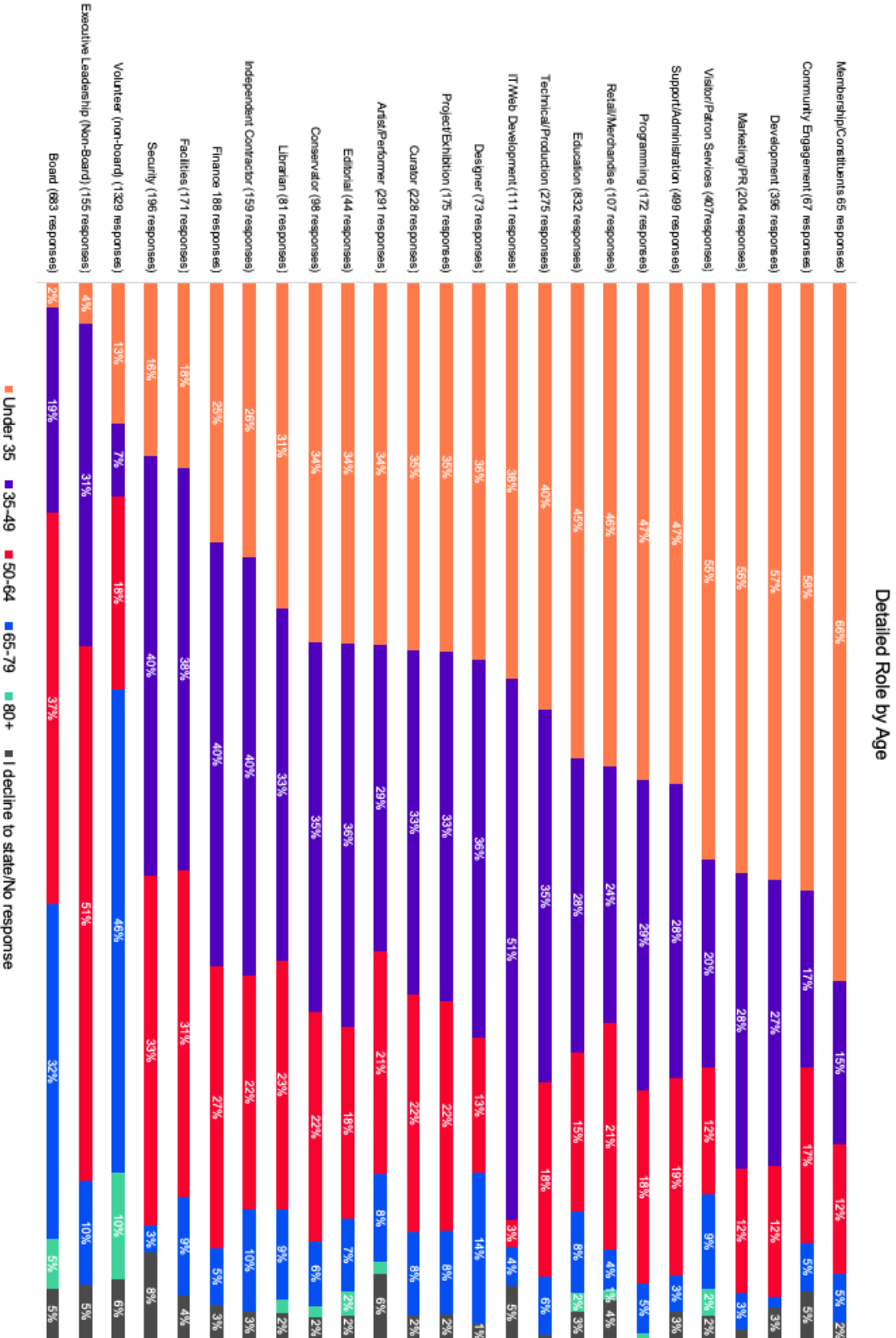
Figure 8 shows that general staff positions trend younger with 72% under the age of 50. Conversely, Executive Leadership and Boards trend older with over 61% and 69% over age 50, respectively.

FIGURE 8



At the detailed role level (Figure 9), positions in Membership, Community Engagement, and Development trended toward younger employees, while positions in Finance, Facilities, and Security trended older. This also reflects the accumulation of experience necessary for some leadership roles as well as the availability of discretionary time for older respondents to volunteer at arts and culture organizations.

FIGURE 9

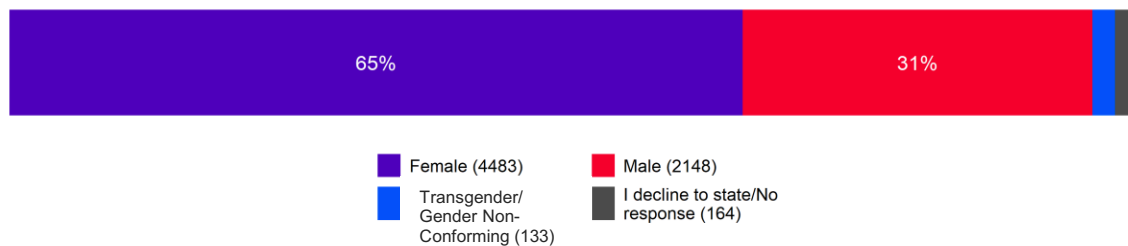


Gender

As shown in Figure 10, respondents self-identified as 65% female, 31% male, and less than 1% (0.2%) as transgender/gender non-conforming.⁹ The gender composition of the general population of New York City is a 52/48 split between female and male using Census definitions. This divergence is consistent with workforce demographics studies conducted by SMU DataArts in other markets, where the arts and cultural workforce tends to skew more female and with studies indicating that women are over-represented in the nonprofit workforce.¹⁰

FIGURE 10

Gender Identity

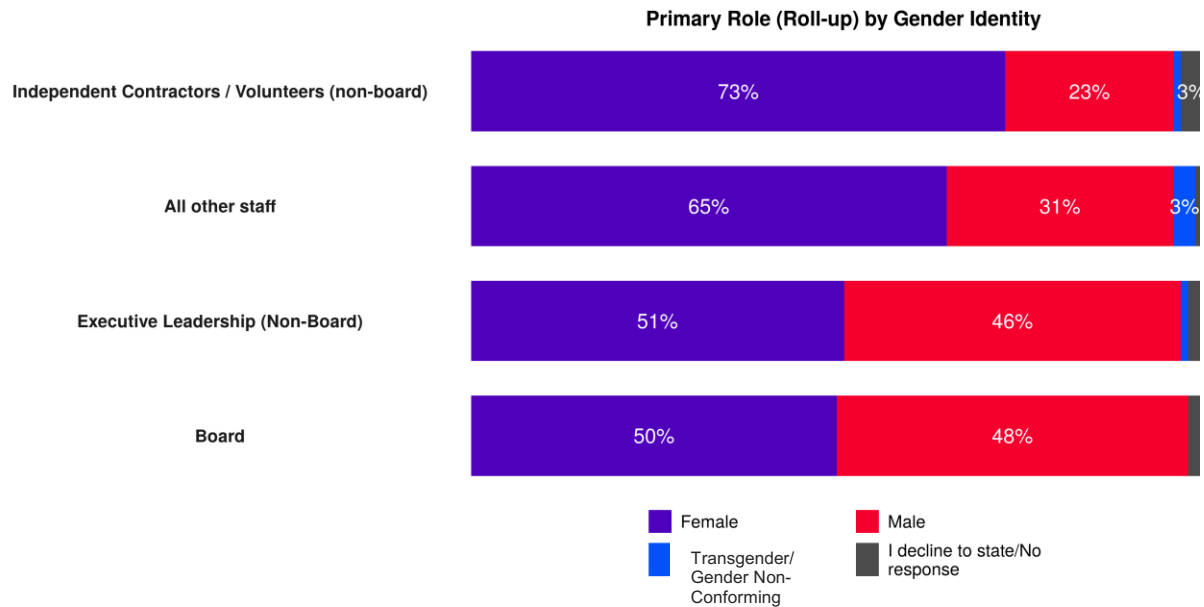


Gender balance becomes more even among executive leadership and board members as shown in Figure 11. While 65% of general staff within participating arts and cultural organizations identify as female, 51% of executive leadership and 50% of board members identify as female, which is more in line with the general population of New York City.

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

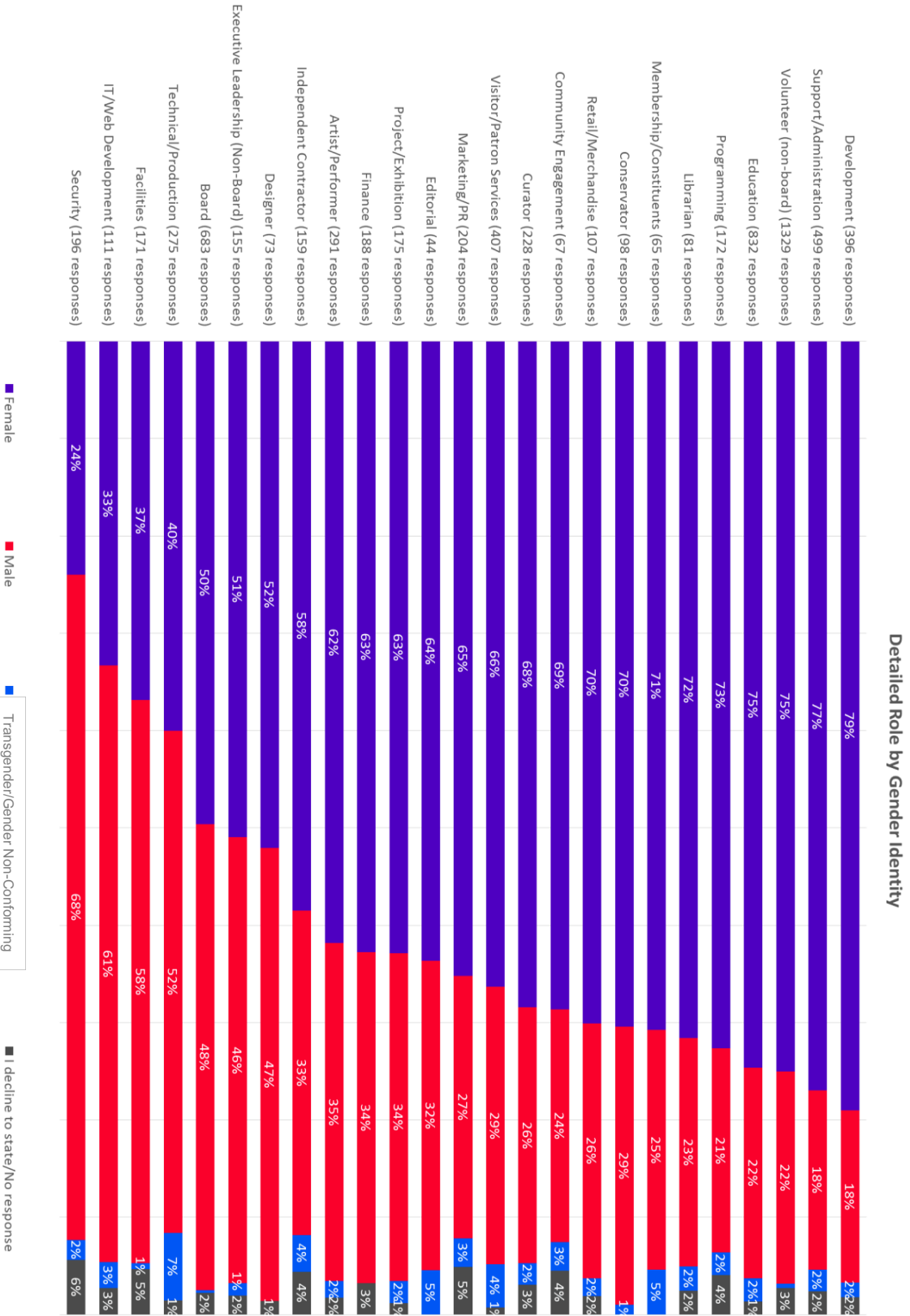
10. See, for example: DataArts, *The Demographics of the Arts and Cultural Workforce in Los Angeles County*, April 2017, p.24: <https://www.lacountyarts.org/article/demographics-arts-and-cultural-workforce-los-angeles-county>; Chronicle of Philanthropy, *Lack of Women in Top Roles Hinders Nonprofits, Female Nonprofit Workers Say*, April 28, 2014: <https://www.philanthropy.com/article/Lack-of-Women-in-Top-Roles/153197>

FIGURE 11



At the detailed role level (Figure 12), male employees are represented the most in positions such as security, facilities, and IT whereas women were represented the most in development, support, and education roles. Respondents selecting “Transgender/Gender Non-Conforming” saw highest representation in technical/production roles.

FIGURE 12



Sexual Orientation

Fifteen percent of respondents identify as gay, lesbian, bisexual, transgender, or queer as shown in Figure 13. This figure is similar to other communities studied by SMU DataArts.¹¹ In 2012 and 2014, the public-opinion company Gallup conducted the largest study of the distribution of the LGBTQ population to date.¹² In interviews with 36,947 respondents in the New York-Newark-Jersey City Metro Area, Gallup found that 4.0% of the New York City population responded “yes” to the question: “Do you, personally, identify as lesbian, gay, bisexual, or transgender?” As such, the rate of LGBTQ respondents in this study is nearly four times the baseline rate from the Gallup report.

FIGURE 13

Sexual Orientation

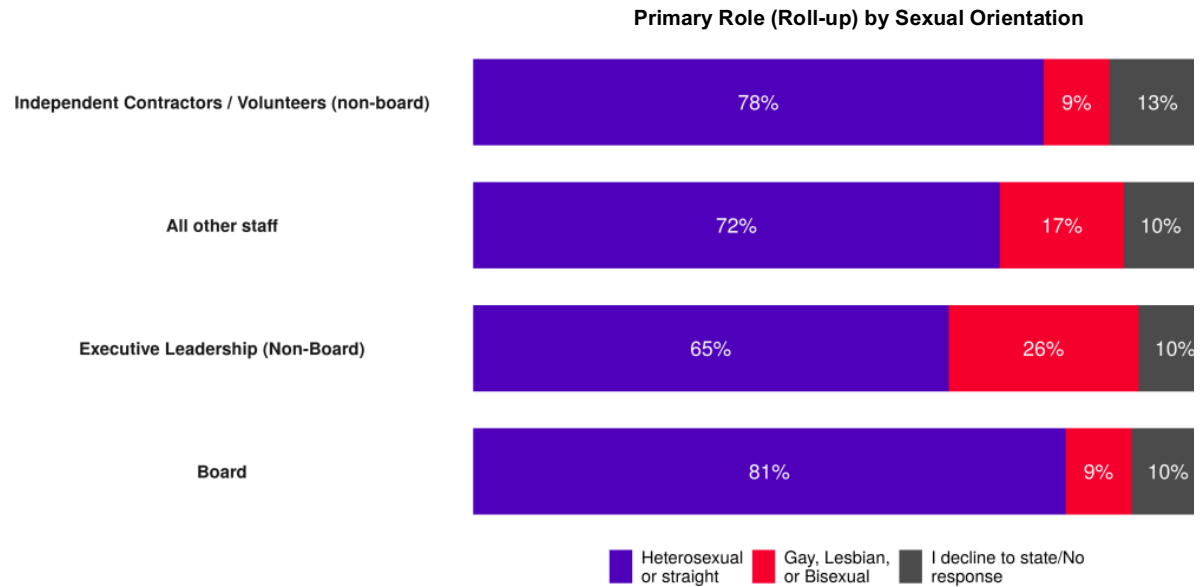


26% (40 respondents) of Executive Leadership (non-board) identified as LGBTQ as shown in Figure 14.

11. Ibid. The United States is in the early days of documenting the incidence of LGBTQ identity in the workplace. The Census does not collect this information and there is wide disparity of practice and policy complicating the ability to track this information across states or municipalities.

12. Frank Newport and Gary J. Gates, “San Francisco Metro Area Ranks Highest in LGBT Percentage,” Social & Policy Issues, March 20, 2015 on Gallup.com, retrieved on August 16, 2018. <https://news.gallup.com/poll/182051/san-francisco-metro-area-ranks-highest-lgbt-percentage.aspx>; Gallup reports the nationwide average of LGBTQ as 3.6% of the US population.

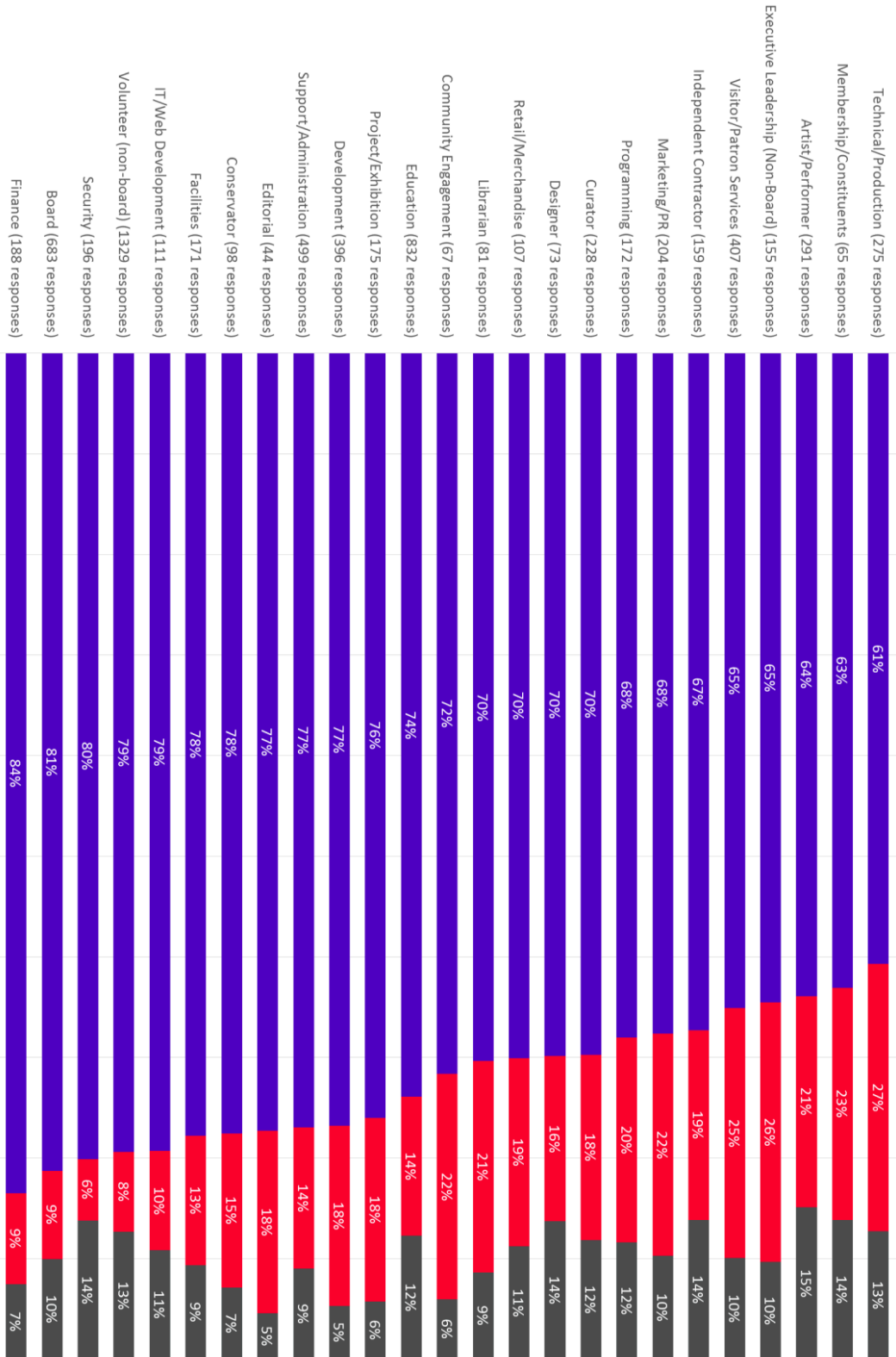
FIGURE 14



At the detailed role level (Figure 15), respondents in Technical/Production, Executive Leadership, and Visitor/Patron Services had the largest percentages of “Gay, Lesbian, or Bisexual” respondents with 27%, 26%, and 25%, respectively. Additionally, all roles had a higher response rate of “Gay, Lesbian, or Bisexual” respondents than was found in the Gallup study.

FIGURE 15

Detailed Role by Sexual Orientation



Disability

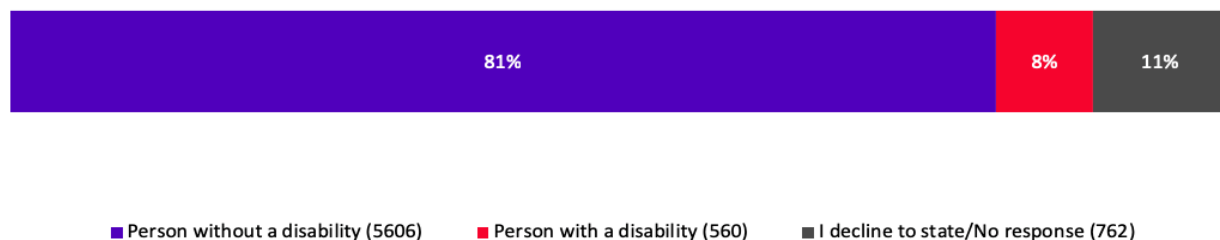
The SMU DataArts Workforce Demographics Study questionnaire asked respondents to describe their disability using the following options:

- Person with an emotional or behavioral disability
- Person with a learning disability
- Person with a physical disability or mobility impairment
- Person who is deaf or hard of hearing
- Person who is blind or visually impaired
- Person with an intellectual, cognitive, or developmental disability
- Person with a communication disorder, who is unable to speak, or who uses a device to speak
- Other, my disability is not listed here
- Person without a disability

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

“Person with a disability” (Figure 16) is the aggregation of the categories as shown in the list above. 8% of respondents identify as person with a disability. Previous studies by SMU DataArts found 10% of the arts and culture workforce in Los Angeles County identified as disabled, and 8% of respondents in Houston, TX identified as disabled.¹³ For comparison, 4% of employed NYC residents have a disability, and 11% of all NYC residents have a disability according to the Census.

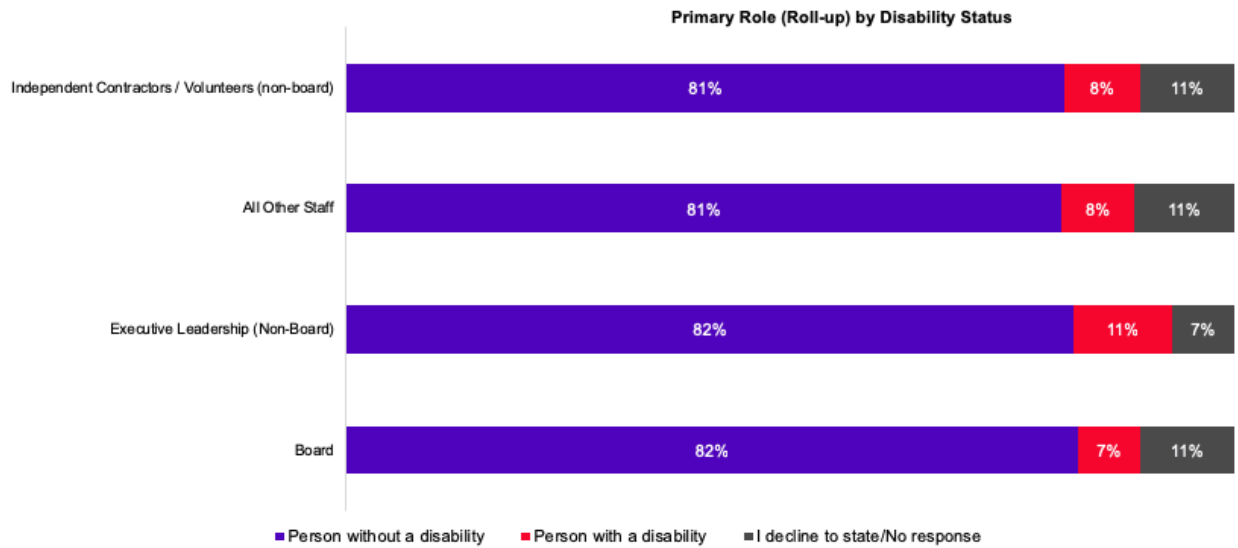
FIGURE 16
Disability Status



When viewed by organizational role (Figure 17), Executive Leadership (non-board) were most likely to report having a disability (11%).

13. DataArts, *The Demographics of the Arts and Cultural Workforce in Los Angeles County*, April 2017, p.24: <https://www.lacountyarts.org/article/demographics-arts-and-cultural-workforce-los-angeles-county>; SMU DataArts, *Engaged by the Arts: Greater Houston Arts and Culture Demographics and Audience Opportunity*, June 2019, p.10: <https://culturaldata.org/about/press-releases/study-on-greater-houston-arts-and-culture-demographics/>

FIGURE 17



At the detailed role level (Figure 18), Visitor/Patron Services and Retail/Merchandise respondents were most likely to report having a disability, with 14% and 15% selecting a disability, respectively.

FIGURE 18

Detailed Role by Disability Status



Conclusion

This pilot workforce demographics study provides a baseline of demographic data for 65 arts and culture organizations in New York City. The New York City Department of Cultural Affairs and SMU DataArts are planning a follow-up study to commence in Fall 2020 that will include more organizations and allow for comparisons over time for organizations participating in both studies. Specifically, this will include organizations in the Cultural Institutions Group as all 33 were surveyed for this study and will be surveyed again in the next iteration.

Appendix A: Participating Organizations

Cultural Institutions Group (CIG)

American Museum of Natural History
Bronx County Historical Society
Bronx Museum of the Arts
Brooklyn Academy of Music
Brooklyn Botanic Garden
Brooklyn Children's Museum
Brooklyn Museum
Carnegie Hall
El Museo del Barrio
Flushing Council on Culture and the Arts
Jamaica Center for Arts & Learning, Inc.
Lincoln Center for the Performing Arts, Inc.
Metropolitan Museum of Art
Museum of Jewish Heritage
Museum of the City of New York
Museum of the Moving Image
New York City Ballet
New York City Center, Inc.
New York Hall of Science
P.S.1 Contemporary Art Center
Queens Botanical Garden
Queens Museum
Queens Theatre in the Park, Inc.
Snug Harbor Cultural Center & Botanical Garden
Staten Island Children's Museum
Staten Island Historical Society Inc
Staten Island Museum
Staten Island Zoological Society, Inc.
The New York Botanical Garden
The Public Theater
The Studio Museum in Harlem
Wave Hill
Wildlife Conservation Society

Cultural Development Fund (CDF)

Aaron Davis Hall, Inc.
Asia Art Archive in America
BAAD! Bronx Academy of Arts & Dance
Baryshnikov Arts Center
Behind the Book
City Island Theater Group
Concrete Temple Theatre
Dance Theatre Etcetera
Dancewave
Exploring the Metropolis
Friends of the High Line
Greater Ridgewood Historical Society
Intrepid Museum Foundation
Jazz at Lincoln Center
Jazz Power Initiative
Kaufman Music Center
Leslie Lohman Museum of Gay and Lesbian Art
Ma-Yi Theater Company
Mark Morris Dance Group
Musica Reginae Productions
New York Deaf Theatre, Ltd.
New York Women in Film & Television
Queens County Farm Museum
Spaceworks
Sundog Theatre, Inc.
Sunset Park School of Music
The Frick Collection
The Studio in a School Association, Inc.
Tropicalfete Inc.
Universal Temple of the Arts, Inc.
Urban Arts Partnership
Whitney Museum of American Art

Appendix B: NYC DCLA Workforce Demographics Questionnaire

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

What primary role do you fill at [ORGANIZATION NAME]? : [required question]

If you are a full time staff person who also holds a board seat - e.g. "President and CEO" - please select your staff role as primary.

- | | |
|---|--|
| <input type="checkbox"/> Artist/Performer | <input type="checkbox"/> IT/Web Development |
| <input type="checkbox"/> Board | <input type="checkbox"/> Librarian |
| <input type="checkbox"/> Community Engagement | <input type="checkbox"/> Marketing/PR |
| <input type="checkbox"/> Conservator | <input type="checkbox"/> Membership/Constituents |
| <input type="checkbox"/> Curator | <input type="checkbox"/> Programming |
| <input type="checkbox"/> Designer | <input type="checkbox"/> Project/Exhibition |
| <input type="checkbox"/> Development | <input type="checkbox"/> Retail/Merchandise |
| <input type="checkbox"/> Editorial | <input type="checkbox"/> Security |
| <input type="checkbox"/> Education | <input type="checkbox"/> Support/Administration |
| <input type="checkbox"/> Executive Leadership (Non-Board) | <input type="checkbox"/> Technical/Production |
| <input type="checkbox"/> Facilities | <input type="checkbox"/> Visitor/Patron Services |
| <input type="checkbox"/> Finance | <input type="checkbox"/> Volunteer (non-board) |
| <input type="checkbox"/> Independent Contractor | |

Do you identify as an artist?

Yes No

[If "Yes", question below appears]

Do you receive any portion of your income as an artist or performer working for [ORGANIZATION NAME]?

Yes No

Age

In what year were you born?

(Years are listed in reverse chronological order from 2005 to 1915)

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

Zip Code

What is the postal/zip code of your current home residence? _____

If you prefer to decline to state, leave this blank.

Gender

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

Assigned at Birth

What sex were you assigned at birth, on your original birth certificate?

Male

Female

I decline to state

Current Gender Identity

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

- Male
- Female
- Trans male/trans man
- Trans female/trans woman
- Genderqueer/gender non-conforming
- Different identity (please state: _____)
- I decline to state

LGBTQ Identification

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

Do you consider yourself to be:

- Heterosexual or straight
- Gay or lesbian
- Bisexual
- I decline to state

Do you describe your sexual orientation or identity in any other way?

If yes, please describe: _____

Heritage

Where were you born?

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

Check all that apply:

**Indigenous person: A person who is a descendant of people who inhabited a geographical region at the time when people of different cultures or ethnic origins arrived. Other terms may include tribes, first peoples/nations, aboriginals, or ethnic groups.*

***Person of Latin American descent: A person whose parentage can be traced back to any of the countries in the Americas south of the United States, including Mexico, South America, Central America, and parts of the Caribbean.*

- | | |
|---|---|
| <input type="checkbox"/> Person of African descent | <input type="checkbox"/> Indigenous person* |
| <input type="checkbox"/> Person of Asian descent | <input type="checkbox"/> Person of Latin American descent** |
| <input type="checkbox"/> Black | <input type="checkbox"/> Person of Middle Eastern descent |
| <input type="checkbox"/> Person of European descent | <input type="checkbox"/> White |
| <input type="checkbox"/> Hispanic/Latino(a) | |

Or

- My ethnic identity is not listed here
- I decline to state

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

My ethnic identity is: _____

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

Person of African descent

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

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

Select the region(s) of your ancestry:

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Eastern | <input type="checkbox"/> Southern |
| <input type="checkbox"/> Middle | <input type="checkbox"/> Western |
| <input type="checkbox"/> Northern | <input type="checkbox"/> Skip this question |

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

Person of Asian descent

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

For a list of Asian nations by region, see:

<http://unstats.un.org/unsd/methods/m49/m49regin.htm#asia>

Select the region(s) of your ancestry:

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Central | <input type="checkbox"/> Southeastern |
| <input type="checkbox"/> Eastern | <input type="checkbox"/> Skip this question |
| <input type="checkbox"/> Southern | |

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

Person of European descent

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

For a list of European nations by region, see:

<http://unstats.un.org/unsd/methods/m49/m49regin.htm#europe>

Select the region(s) of your ancestry:

- | | |
|-----------------------------------|---|
| <input type="checkbox"/> Eastern | <input type="checkbox"/> Western |
| <input type="checkbox"/> Northern | <input type="checkbox"/> Skip this question |
| <input type="checkbox"/> Southern | |

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

Indigenous person

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

Select your affiliation(s):

- | | |
|--|---|
| <input type="checkbox"/> Alaskan Native | <input type="checkbox"/> Native Hawaiian |
| <input type="checkbox"/> American Indian | <input type="checkbox"/> Pacific Islander |
| <input type="checkbox"/> Australian Aborigine | <input type="checkbox"/> Other |
| <input type="checkbox"/> First Nations of Canada | <input type="checkbox"/> Skip this question |

[If "Other," question below appears]

Please describe: _____

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

Please specify your racial or tribal affiliation(s):

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

Person of Latin American descent

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

For a list of Latin American nations by region, see:

<http://unstats.un.org/unsd/methods/m49/m49regin.htm#americas>

Select the region(s) of your ancestry:

- | | |
|--|---|
| <input type="checkbox"/> Mexico | <input type="checkbox"/> South America |
| <input type="checkbox"/> Caribbean | <input type="checkbox"/> Skip this question |
| <input type="checkbox"/> Central America | |

Hispanic/Latino/a/x

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

Select the region(s) of your ancestry:

- | | |
|--|---|
| <input type="checkbox"/> Mexico | <input type="checkbox"/> South America |
| <input type="checkbox"/> Caribbean | <input type="checkbox"/> Spain |
| <input type="checkbox"/> Central America | <input type="checkbox"/> Skip this question |

[If any one of the following was selected in the original question:

- | | |
|---|---|
| <input type="checkbox"/> Person of African descent | <input type="checkbox"/> Indigenous person* |
| <input type="checkbox"/> Person of Asian descent | <input type="checkbox"/> Person of Latin American descent** |
| <input type="checkbox"/> Black | <input type="checkbox"/> Person of Middle Eastern descent |
| <input type="checkbox"/> Person of European descent | <input type="checkbox"/> White |
| <input type="checkbox"/> Hispanic/Latino(a) | the question below appears] |

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

Disability Status

Disability is defined by the Oxford dictionary as "a physical or mental condition that limits a person's movements, senses, or activities."

I am a:

- Person who is blind or visually impaired
- Person with a communication disorder, who is unable to speak, or who uses a device to speak
- Person with an emotional or behavioral disability
- Person who is deaf or hard of hearing
- Person with an intellectual, cognitive, or developmental disability
- Person with a learning disability
- Person with a physical disability or mobility impairment

Or

- Person without a disability
- My disability is not listed here
- I decline to state

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

My disability is: _____

Thank You!

For more information about DataArts and our work, please see www.culturaldata.org/about/.
To learn more about other diversity and inclusion initiatives in the nonprofit sector, visit these pages:

D5 Coalition: www.d5coalition.org/about/why-d5/

Guidestar: <http://trust.guidestar.org/2014/11/17/rolling-out-a-platform-to-provide-diversity-data/>

Green 2.0: <http://diversegreen.org/resources/>

Grantmakers in the Arts: <http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose>

Theatre Communications Group: <http://www.tcg.org/fifty/diversity.cfm>

National Association of Latino Arts and Cultures:

<http://www.nalac.org/communications/newsroom/1412-arts-culture-and-shifting-demographics>

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

About SMU DataArts

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