

BASELINE DEMOGRAPHIC SURVEY OF THE LOCAL ARTS FIELD

2017





"Her Secret Is Patience" by Janet Echelman. Commissioned by the City of Phoenix Office of Arts & Culture. Photo Credit: Craig Smith



AMERICANS FOR THE ARTS BASELINE DEMOGRAPHIC SURVEY 2017

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Survey conducted May 2017

The creation and review of this survey, compilation of data, and analysis, was completed by a broad team of staff members, board members, and advisors at Americans for the Arts.

The mission of Americans for the Arts is to serve, advance, and lead the network of organizations and individuals who cultivate, promote, sustain, and support the arts in America. Connecting your best ideas and leaders from the arts, communities, and business, together we can work to ensure that every American has access to the transformative power of the arts.

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EXECUTIVE SUMMARY

To support a full creative life for all, we at Americans for the Arts are committed to championing policies and practices of cultural equity that empower a just, inclusive, and equitable nation.

In May of 2017, Americans for the Arts deployed a 17-question anonymous demographic survey to 9,026 affiliated individuals representing the local arts field as part of our ongoing commitment to pursuing cultural equity. The survey was distributed with an understanding that basic demographics are neither the beginning nor the end of any conversation about equity, but that such anonymous demographic information about our organization and those we serve was crucial to our ability to continue providing the strongest services and ensuring our field is fully supported and sees themselves in our work.

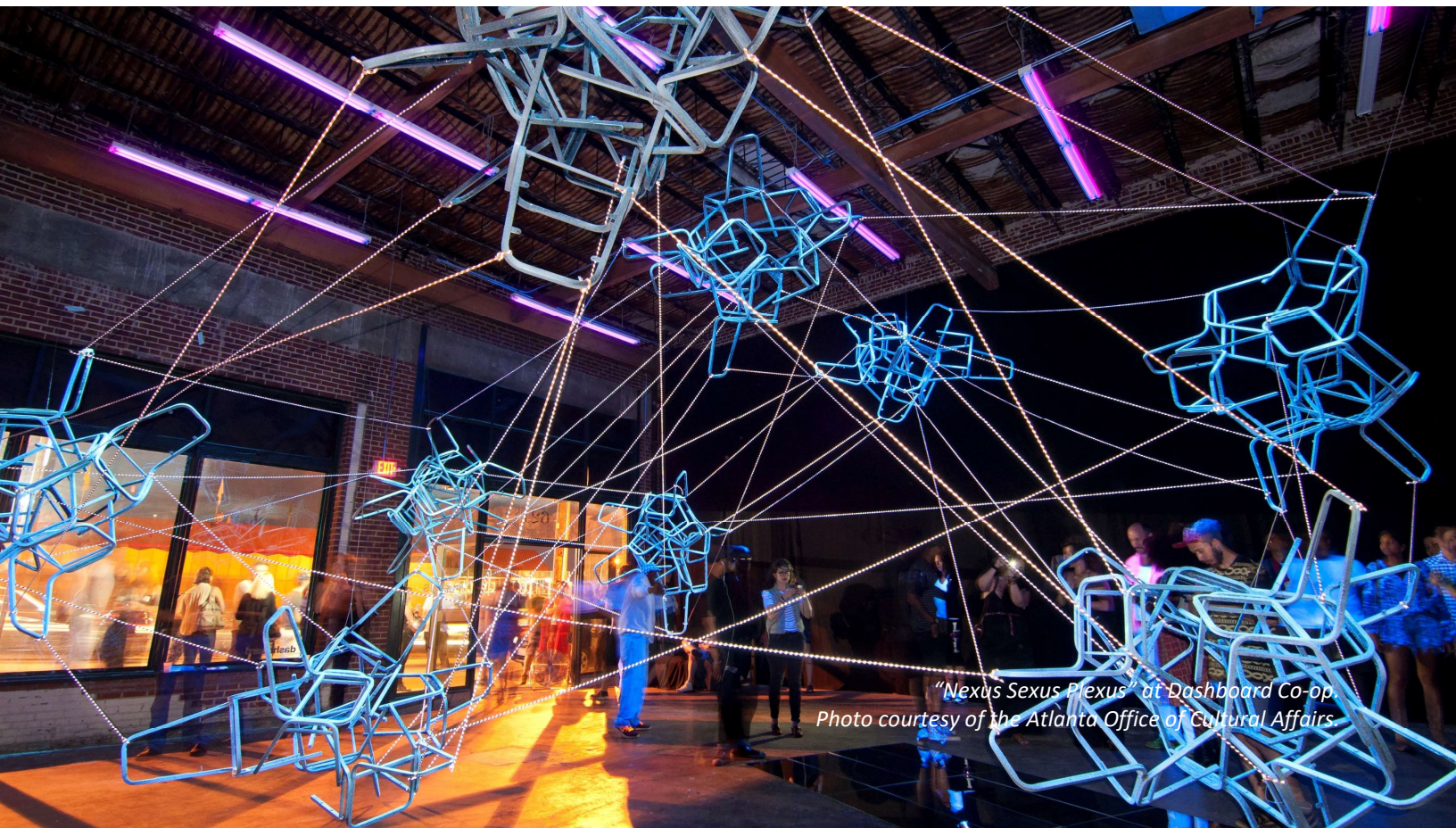
The goal of this survey was to provide Americans for the Arts with a baseline understanding of the demographics of those we directly serve, while also providing the respondents and the local arts field

with a broad portrait of field demographics, which we believe both Americans for the Arts and the local arts field have historically lacked.

The overarching results in this report may (or may not be) surprising to individuals who have spent any amount of time inside the local arts field. But it is important to have specific and actionable information about where local arts agencies and others who sit at the intersection of the arts and the broader community do and do not reflect the broad face of America.

Americans for the Arts will use this information to inform and continue to strengthen the field through our strategic planning process, as well as to craft and deploy more effective services, set and pursue goals and objectives around diversity, equity, and inclusion, and provide transparency about our organization, those we serve, and the field at large.

Thank you to all who helped create this survey, and to the 3,074 individuals who completed it.



*"Nexus Sexus Plexus" at Dashboard Co-op.
Photo courtesy of the Atlanta Office of Cultural Affairs.*

TOP FIVE FINDINGS

1) All the local arts segments in this survey were strongly demographically different from the general U.S. population, particularly in the findings on less visible demographics such as educational attainment, household income, political affiliation, political activation, and sexual orientation. We must work to represent those we serve by broadening the diversity of those in the field through targeted recruitment of under-represented groups and by more deeply training those in the field on what biases they might be bringing to their work.

2) The median age of local arts respondents was 12 years older than the median age of the U.S. population (49 vs. 37), and local arts careers ranged in length from over 60 years to not-yet-begun. Given the pace of change and the differences in viewpoints and cultural consumption between generations, we must examine the leadership pipeline—both for impactful training and preparation of those entering the field and to adjust systems and structures inside organizations. Bridging of generational gaps, which can extend to attitudes, ways of working and engaging, beliefs, and knowledge, must occur. All parts of the age spectrum have important expertise to bring.

3) People with disabilities were represented in the local arts segments at one third of the frequency of the general U.S. population (6 percent vs. 18 percent). Disability is arguably one of the most neglected aspects of cultural equity, in part because of the challenge of visibility. Even among the small proportion of respondents who indicated they had a disability, the majority of disabilities reported in this survey would be invisible to others unless self-reported. How can we make our organizations and ways of working more universally accessible and ensure strong allies in the effort?

4) Local arts respondents were significantly more educated than the general U.S. population. Over half of all local arts respondents had earned an advanced degree (54 percent) compared to just 10 percent of the U.S. population. The difference here is stark. As we consider this metric, we must seek to understand what, beyond a degree, supplemental education might afford us in terms of knowledge, views, biases, and privileges. We must reconsider and set aside the weighing of educational privilege above community accomplishment in our hiring practices.

5) Women made up three-quarters of the local arts segment respondents, and outnumbered men in all segments. That said, men were more likely to hold a doctorate than female respondents (15 percent vs. 7 percent), had a slightly longer tenure in the arts field (4 years), and were more likely to earn \$100,000 or more in annual income (56 percent vs. 44 percent). While the majority of the local arts field remains female, senior leadership positions in the local arts field have historically disproportionately gone to men. In this report, the segments in which men feature most prominently roughly align with what are often the most senior positions: boards and executive leadership. Given the prevalence of women in other areas, preparing boards to hire women into senior positions is key. This is particularly true because of the other gender disparities evident in the findings, which echo findings from previous research.

AMERICANS FOR THE ARTS

REACTIONS AND ACTIONS

Americans for the Arts took up this demographic exploration to understand how our staff, board, membership, networks, and field elected council leadership relate to the make-up of the communities we serve. The results will help us better consider our current work relating to these demographic realities and what new efforts we could undertake as we endeavor to look more like the communities we serve, and work to develop stronger and more equitable systems and practices for ourselves and the field.

Creating Americans for the Arts’ Statement on Cultural Equity, working on internal cultural assessment, and partnering with those in the field who are pursuing cultural equity, all lead to a need for

us to better understand the relationship between our own demographics and those stakeholders we serve. This valuable information is critical to our ability to move forward with policy change, broad training, and an ongoing commitment to field transformation, and it uncovers specific demographic differences in the nonprofit arts field in areas that aren’t fully explored including political affiliation, educational attainment, and household income.

While our organization is just beginning to understand how best to use this information, the ability to place benchmarks and goals for change is important to us as a service organization, and important to the local arts field as well.

IMPACTS OF DEMOGRAPHIC RESULTS ON OUR WORK

RACE/ETHNICITY

Taking Racial Equity Seriously. Americans for the Arts is committed to reflecting the growing and changing racial and ethnic diversity of the United States in our board, staff, advisory bodies, and to helping our membership in our shared pursuit of equitable support for the arts in communities across the United States. Deepening our demographic representation will enable us to create more inclusive policies, widen the leadership pipeline and encourage new management styles, consider new leadership models, and identify systems and structures that can change over time. In the more immediate term, however, we are committed to training ourselves and our field to recognize and combat biases and be the best allies possible in pursuing racial equity.

Supporting Emerging Leaders of Color. The emerging leaders respondents in this study are markedly more diverse than the rest of the study population. Findings from a 2016 report from the Hewlett Foundation, however, as well as our own research and anecdotal evidence from the field indicate that emerging leaders programming and regional networks, while generally successful, has, in some cases, inadvertently reinforced displacement of the voices of people of color. In cities including Washington, DC, New York City, and Los Angeles, arts leaders of color are stepping away from the existing Emerging Leaders networks and creating their own. We will work to connect with and support these new networks and to think differently about the purpose and intended impact of these regional networks to keep racially diverse leadership in the field over time.

AGE AND ARTS CAREER LENGTH

Supporting Those in Mid-Career. The information on age in these demographic results confirms that there is a large gap between the senior-most echelon of arts leaders and our emerging leaders in the field. And within that gap are mid-career leaders, who seem to be at the highest risk of leaving the field because of a lack of professional development opportunities and being caught in the push and pull of two strongly opinionated generations with different styles of management, leadership, and work. Americans for the Arts is increasing our investment in those leaders in the middles stages of their career. We started with the creation of a special Thread cohort for mid-career leaders at the 2017 Annual Convention, introduced a nursing room at our events, and are exploring other ways of extending the cohort and capacity development structures that nurture emerging and senior leaders, to keep these mid-career leaders within the field and prepare them for senior leadership.

Getting Flexible on Career Stage and Need. This data confirms that our current age-based conception of career stage is flawed, and that dividing the field up into emerging, mid-career, and executive/senior chunks may run counter to the reality. Americans for the Arts will continue to re-examine our structures and systems for supporting leadership development across the field to ensure that there is a cohort and a set of programming for as many people as possible.

Creating Dialogue on Generational Difference and Succession Issues. As a relatively young field (the oldest local arts agency was founded just under 70 years ago, and most are 30-40 years old), our field leadership has a median career length of 19 years. Survey results support anecdotal data many in the arts field have seen—that senior leaders are working longer. While this career longevity means more time for transferring knowledge, it also translates to longer waits on vertical advancement for emerging and mid-career leaders, and mutual feelings of impatience and lack of understanding. Americans for the Arts is considering follow-up research related to debt load across generations, retirement savings/ability to retire, staff retention strategies, transfer of knowledge, and attitudes about the future leadership of the arts field.

DISABILITY

Reflecting our Commitment in Practice. When Americans for the Arts released our Statement on Cultural Equity, one of the demographic areas where we were called upon to show more leadership was around disability. In fact, some disability advocates advised us that by not intentionally creating opportunities to participate in our programs, we had made it difficult for people with disabilities to see our organization as representative of them. To begin to address these concerns, we formed a loose advisory group of experts on disability equity and began to have conversations about our national in-person events, our collateral materials, our website, and our policies and practices. We also commissioned outside experts to provide internal working sessions with staff to help us understand how to serve disabled constituents across the entire organization.

First-year changes that emerged from conversations about disability included the implementation of live-captioning at all of our national events; the redesign of our general areas at events to ensure accessibility; the creation of a quiet room at our live events; a shift towards best practices in written materials including increased font sizes and awareness of high-contrast backgrounds; and the creation of written guidelines for both accessible PowerPoint creation and being a conscientious conference participant.

DISABILITY (continued)

Highlighting the Marginalization of Disability in Equity Conversations. On a programmatic side, we have taken the concerns about the marginalization of disability in the equity conversation and made them visible in sessions particularly designed to confront that question. We have worked to incorporate conversations about disability into other dialogues, while also preserving opportunities for disability to be discussed in depth, and have seen increased interest in these sessions over time.

Anticipating the Needs of an Aging Field. In an aging field, we can expect the population of people with age-related disabilities related to sight, hearing, and mobility to rise. As we continue to meet with our advisory group, we will specifically be taking these realities into account. One area where Americans for the Arts is working to address this is in our website. We are currently conducting an accessibility audit of both our desktop and mobile websites, and will be working to make changes to make our website more accessible to those who require large font, readers, image descriptions, etc.

EDUCATIONAL ATTAINMENT

Examining the Education of Our Field. The differentiation between the Americans for the Arts membership and the general field in terms of educational attainment is stark. It reflects a trend in the field towards professionalization that seems to be accelerating—particularly visible given that emerging leaders have a comparatively high rate of educational attainment. The implication of this data could affect both salary and retention rates in the field. Americans for the Arts has, and will continue to, provide field education that does not seek to replace higher education, but allows for increased competence on key trends and skills needed for arts leadership today.

Surfacing the Inequities in Education and Hiring. Two years ago, Americans for the Arts shifted from requiring specific higher-level educational attainment because of new research that indicated this education often wasn't necessary to do most jobs well and the requirement was locking out qualified candidates, including some who did meet the educational requirements but were put off by the primacy placed on formal education over experience. Americans for the Arts has embarked upon a set of conversations—with the Association of Arts Administration Educators, the Local Arts Network, our Emerging Leaders Advisory Council, and the United States Urban Arts Federation—to explore the nuances of field professionalization, the ability to compensate, and ways of dealing with the inequities that tension can create.

HOUSEHOLD INCOME

Dispelling Myths, and Dealing with Reality. With the marked exception of those who identify as emerging leaders, professionals in our field have relatively high household incomes compared to the general U.S. population. Americans for the Arts' last local arts agency salary survey was conducted in 2013, and we plan to conduct a follow-up survey soon, which will help us to understand this data point more effectively.

POLITICAL AFFILIATION AND VOTING HABITS

Recognizing and Addressing Challenges in Representation. Survey results show that our membership's personal political ideology swings strongly to the left. For decades now, Americans for the Arts' staff, many of whom are involved in local, state, and federal advocacy and policy work that must be bi-partisan to succeed, have had to learn how to listen and engage with all political ideologies for the sake of the arts. It is through these efforts that we have developed staunch allies at all points in the political spectrum—allies that have proven especially valuable in the 2017 efforts to secure the future of the federal cultural agencies. Regardless of political leaning, Americans for the Arts continues to help arts advocates learn approaches to bipartisan advocacy on the local, state and national levels.

Understanding When Our Bias is Showing. We also recognize that no matter how hard we try, actual or perceived bias can make its way into our programs, services, and language. When that happens, we count on our membership and partners to let us know, and we work hard to hear other perspectives and address them head on. In moments when we discern true bias, we attempt to correct it, and in moments when the perception of bias seems to be based more on a lack of transparency about our full spectrum of work, we attempt to make the bipartisan nature of the work more visible.

Disentangling Being Pro-Arts from Political Ideology. Political affiliation results in this study notwithstanding, the arts are not a partisan issue, and their impacts can be felt across the political spectrum. Regardless of personal political affiliation, many of our members spend their days working hard for all people, regardless of politics. As Americans for the Arts expands our resources around the social and instrumental impacts of the arts, we are doing so with a focus on all political perspectives and are making strategic investments in programs and services in areas such as creative economy and workforce development that will have bipartisan impact and appeal.

Harnessing Our High Rates of Civic Participation. This study confirms other research that indicates that the arts tend to be associated with high civic participation and voting. Our membership is two to four times more likely to vote than the general population. We are working on how this political clout might be amplified, particularly at the local level. This requires a more complete understanding of the civic participation of artists and audiences as well as those in this study. We're investigating how to learn more about those populations, and—should the trend of high civic participation hold true—how to maximize that impact.

RELIGIOUS AFFILIATION AND ATTENDANCE

Exploring the Untapped Partnership between Arts and Faith. The study results indicate a lower rate of religious association and participation by our members than by the general population. Like political affiliation, this opens a question about finding common ground since, for many, faith institutions are a primary connection to creative expression and art. According to the Local Arts Agency Census, less than a quarter of all local arts agencies are currently partnering with places of worship—a much lower rate than most other types of partnership. Americans for the Arts will be working to surface and share exemplars of arts and faith partnerships, with a goal of making such work more prevalent in the field.

MILITARY STATUS

Standing by Our Military Community. While the representation of former or current armed service members was low in our survey, the intersection of the arts and the military is an example of being able to promote important work even when direct representation from within that community is low in the field. Americans for the Arts has been a primary partner in this ongoing work through the National Initiative on Arts & Health in the Military and the Creative Forces project—a priority of which is to drive strong local and state participation in the adoption of arts and military efforts and to help the local arts field have better information and resources to partner with military constituencies.

AMERICANS FOR THE ARTS INTERNAL WORK AND CULTURE

Revising Interview and Hiring Practices. Americans for the Arts has long had efforts in place to ensure, insofar as possible, broadly diverse candidate pools for staff positions, board positions, and participation on our various advisory councils. In the 18 months since adopting our Statement on Cultural Equity, we have translated past efforts into formalized policies, and reviewed them to bring them in line with a cultural equity lens that focuses on all demographics.

Continuing a Focus on Equity. With the completion of our New Community Visions Initiative research project, we have identified five areas of specific next-generation skills for field education, which will drive all our field education work for at least the next five years—equity and engagement is one of those five areas. ArtsU, our multi-modal learning platform that allows us to distribute content digitally, regionally, and nationally, has always had as a core objective the leveling of access barriers for our field. We continue to think about our pricing, our language, and our content with this lens.

Expanding Who We Survey. In the next iteration of this research, planned for January 2019, we will seek to field the survey to many of the non-member groups we serve to see what demographic differences exist among them. In addition, we hope to pursue funding to broaden research to the full arts field, including artists, arts organizations, arts board members, and possibly even patrons, with the hope of providing a more nuanced and complete portrait. Simply attempting to equalize our demographics with the general population is neither feasible nor sufficient. Americans for the Arts has over 7,000 members and reaches a total constituency that is hundreds of thousands of people larger than that. Each of the organizations and individuals we serve has its own universe of service as well. This survey did not actually gather the demographic information for the full breadth of individuals that Americans for the Arts serves. Our 350,000 Arts Action Fund members, for example, and our Artists Committee were not solicited for this portrait, nor were most practicing artists, genre-specific professionals in the field, nor audiences. The national demographics listed in this research, while a useful starting point, are an inexact benchmark for any individual community to work from in pursuing better representation and enacting more equitable policies and practices. Art is local, and a true benchmarking exercise for demographics should emerge from the service area of the local arts organization.

AMERICANS FOR THE ARTS INTERNAL WORK AND CULTURE (continued)

Doing More External Benchmarking. Americans for the Arts has begun the process of consulting with each of our advisory councils to identify areas where both the networks and the councils themselves, as well as our annual leadership awards, can be approached with more targeted effort and specific benchmarking and outcomes.

Reflecting the General Population. Thanks to long-term efforts to pursue parity with the general U.S. population on the more well-known demographic categories such as race/ethnicity and gender identity, the Americans for the Arts board of directors and staff are already relatively reflective of the broader community. In other areas, such as educational attainment, household income, and political affiliation, both groups do not strongly align with the population, which requires more work as well as competency building around empathy and cross-community collaboration.

CONCLUSION

Many of the discussions and work related to these specific demographic results are not actually about simple representation. Instead, Americans for the Arts has been pursuing, and will continue to pursue, programs, services, and policies that are informed by, and progress forward from, demographics and representation toward creating systemic change.



ChalkFest 2017, Memphis, TN.
Photo courtesy of the Brooks Museum.

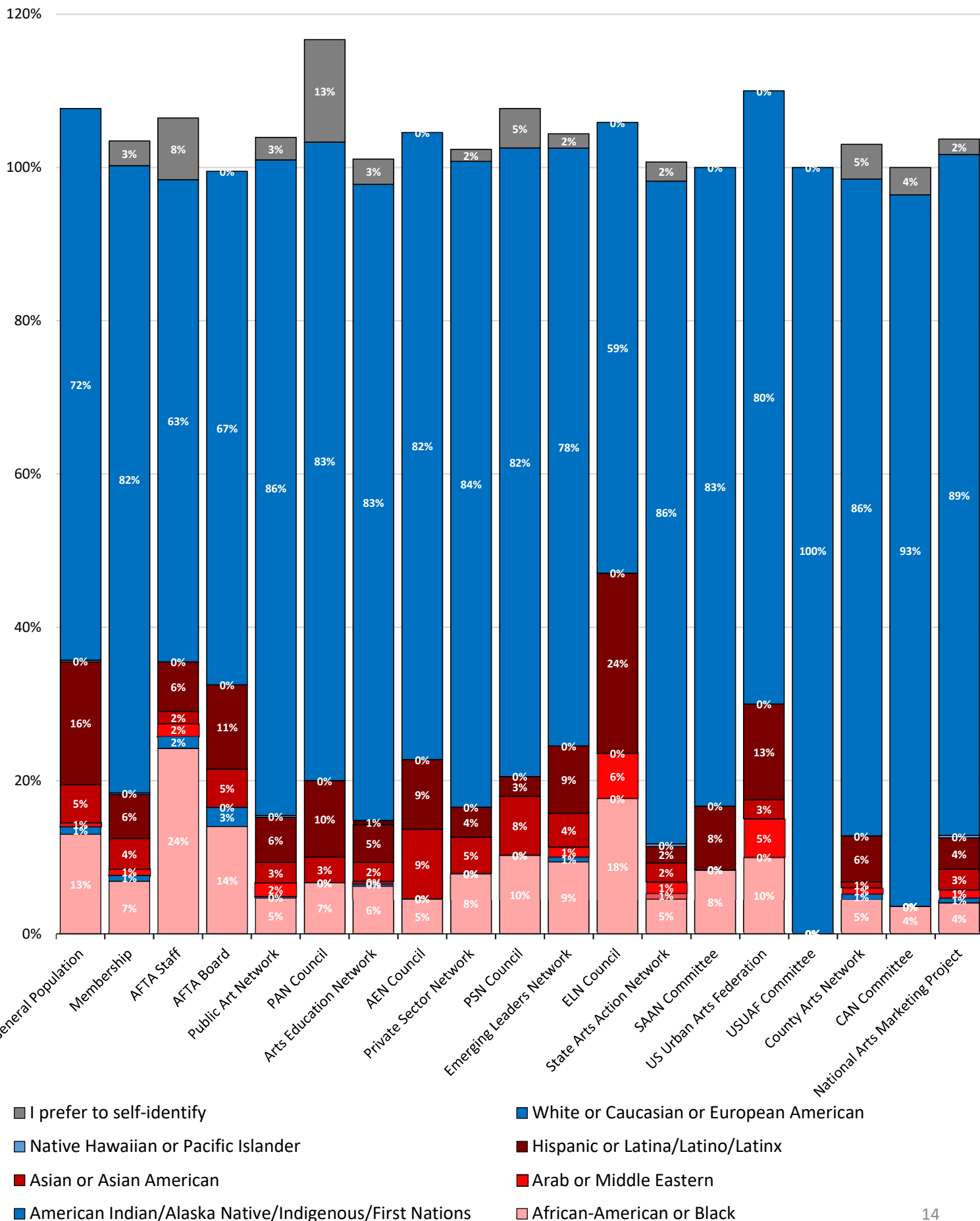




FINDINGS

Public Mural, Pilsen Neighborhood, Chicago. Photo by Adam Jones.

RACE/ETHNICITY



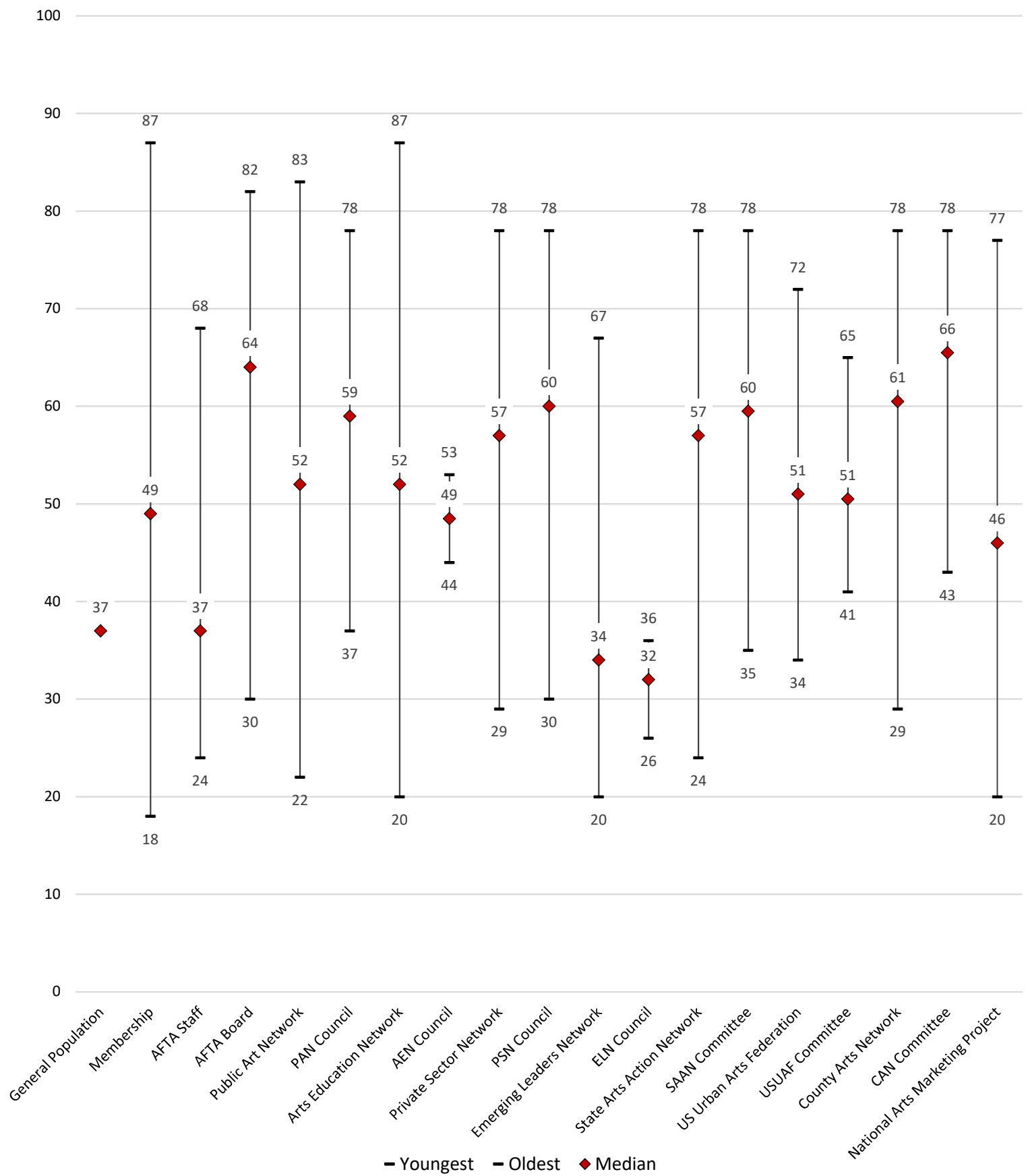
TAKEAWAYS RACE/ETHNICITY

- The general population of the United States is currently 36 percent people of color. The Americans for the Arts Board is 33 percent people of color, and the staff is 37 percent people of color. In most other categories, the **arts segments lag behind the general population**, in some cases significantly.
- All of the Advisory Councils, with the exception of U.S. Urban Arts Federation Executive Committee and the County Arts Network Committee, have **more racial/ethnic diversity than the constituencies they represent**.
- **Native communities** (both Native Hawaiian and American) are **almost entirely unrepresented** in the arts segments (but generally align with national numbers).

* Respondents could select multiple answers, which is why totals exceed 100%.

MEDIAN AGE

(WITH MIN/MAX SPREAD)

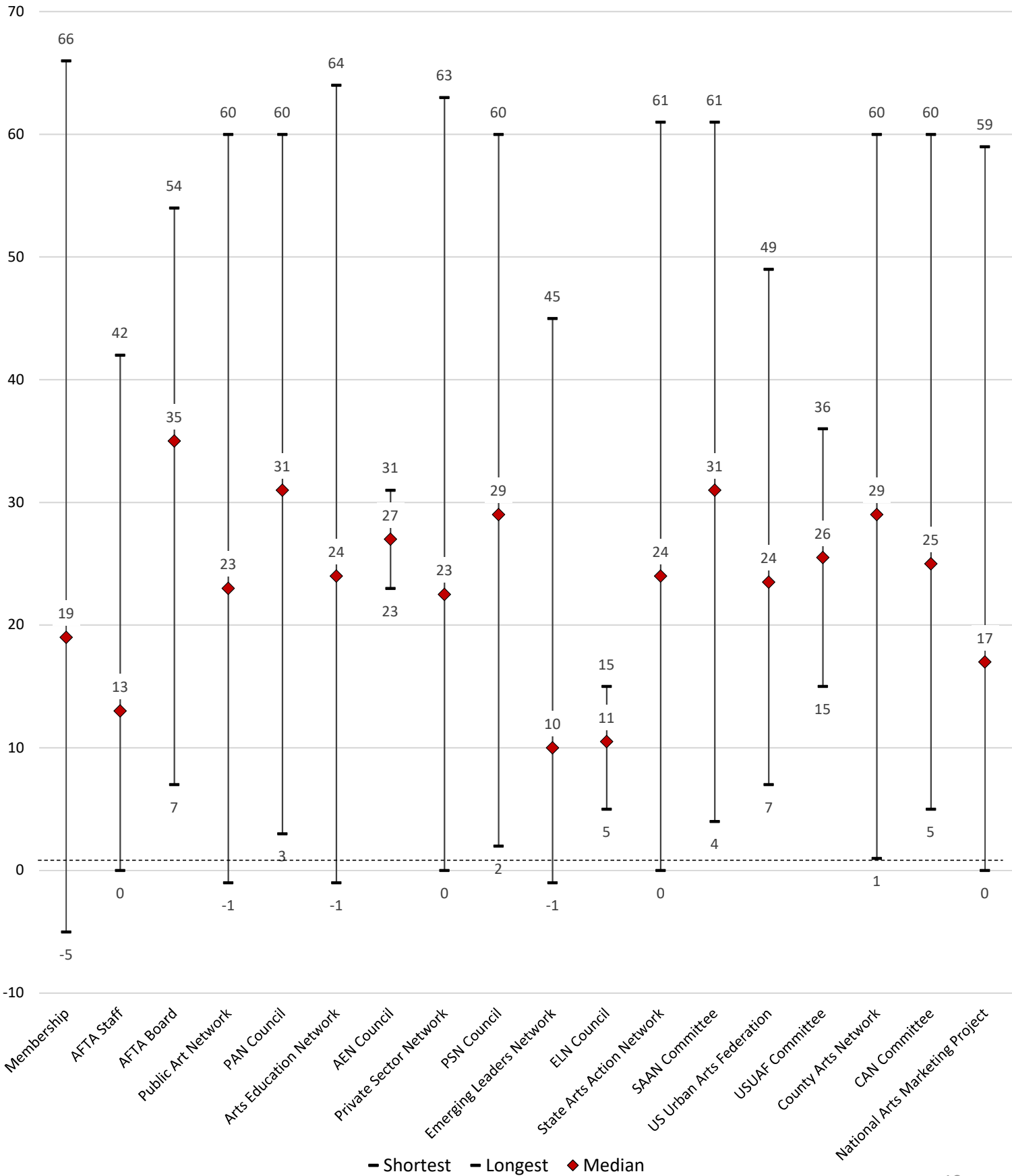


TAKEAWAYS MEDIAN AGE

- The **general population** of the United States has a **median age of 37**. The median age of the **Americans for the Arts membership** is **49**.
- In general, **the median ages of the local arts segments are higher than the national average by between 10 and 20 years**. Exceptions include the Americans for the Arts staff (37), the Emerging Leaders Network (34) and the Emerging Leaders Network Council (32).
- The spreads indicated show the minimum and maximum answers given in each category. **The youngest member to complete the survey was 18 years old, and the oldest member was 87.**
- The **Arts Education Council**, the **Emerging Leaders Council**, and the **U.S. Urban Arts Federation Executive (USUAF) Committee** had much **narrower age spreads** than the other segments. Emerging Leaders tended to be younger while USUAF executive leaders tended to be older. **The youngest USUAF leader was still older than the oldest member of the Emerging Leaders Council.**

MEDIAN LENGTH OF ARTS CAREER

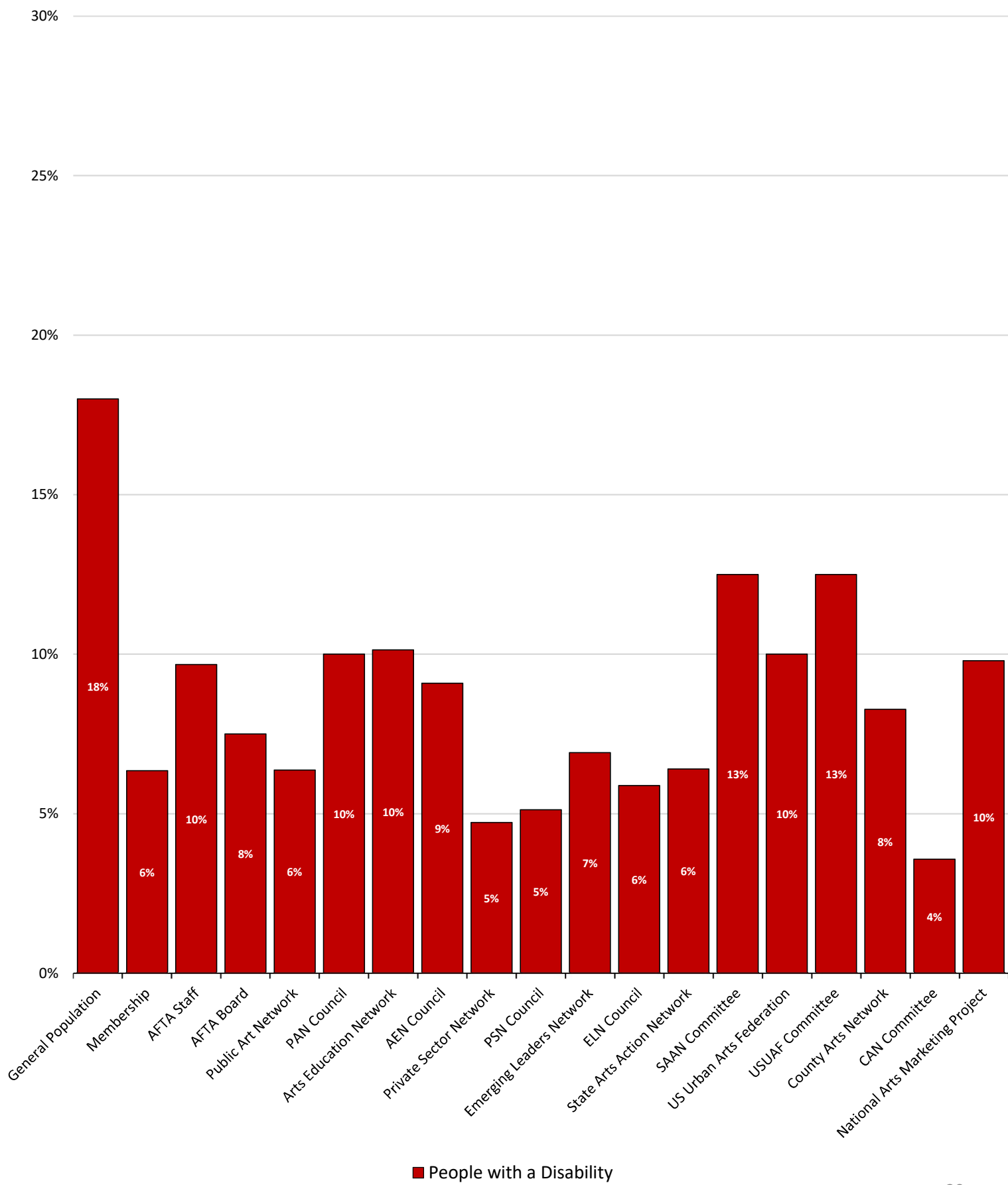
(WITH MIN/MAX SPREAD)



TAKEAWAYS MEDIAN LENGTH OF ARTS CAREER

- In certain categories, respondents indicated that the start of their arts career is in the future. On this graph, those answers show up as negative numbers. **The longest career reported among our members started in 1951 (66 years), while one respondent does not plan to start his or her career until 2022.**
- **Emerging Leaders** and members of the **National Arts Marketing Project** have had **shorter tenures** than other local arts segments, although for both categories outliers indicated careers far longer than the median.
- As with their ages (previous graph), the **arts career lengths** of the **Arts Education Network**, the **Emerging Leaders Network Council**, and the **U.S. Urban Arts Federation Executive Committee** were **relatively tightly clustered**.
- The **Americans for the Arts staff**, which ranges in **age** (previous graph) from **24 to 68 years old**, ranges in **arts career length** from **less than 1 year to 42 years**, with a median career length of 13 years.

DISABILITY

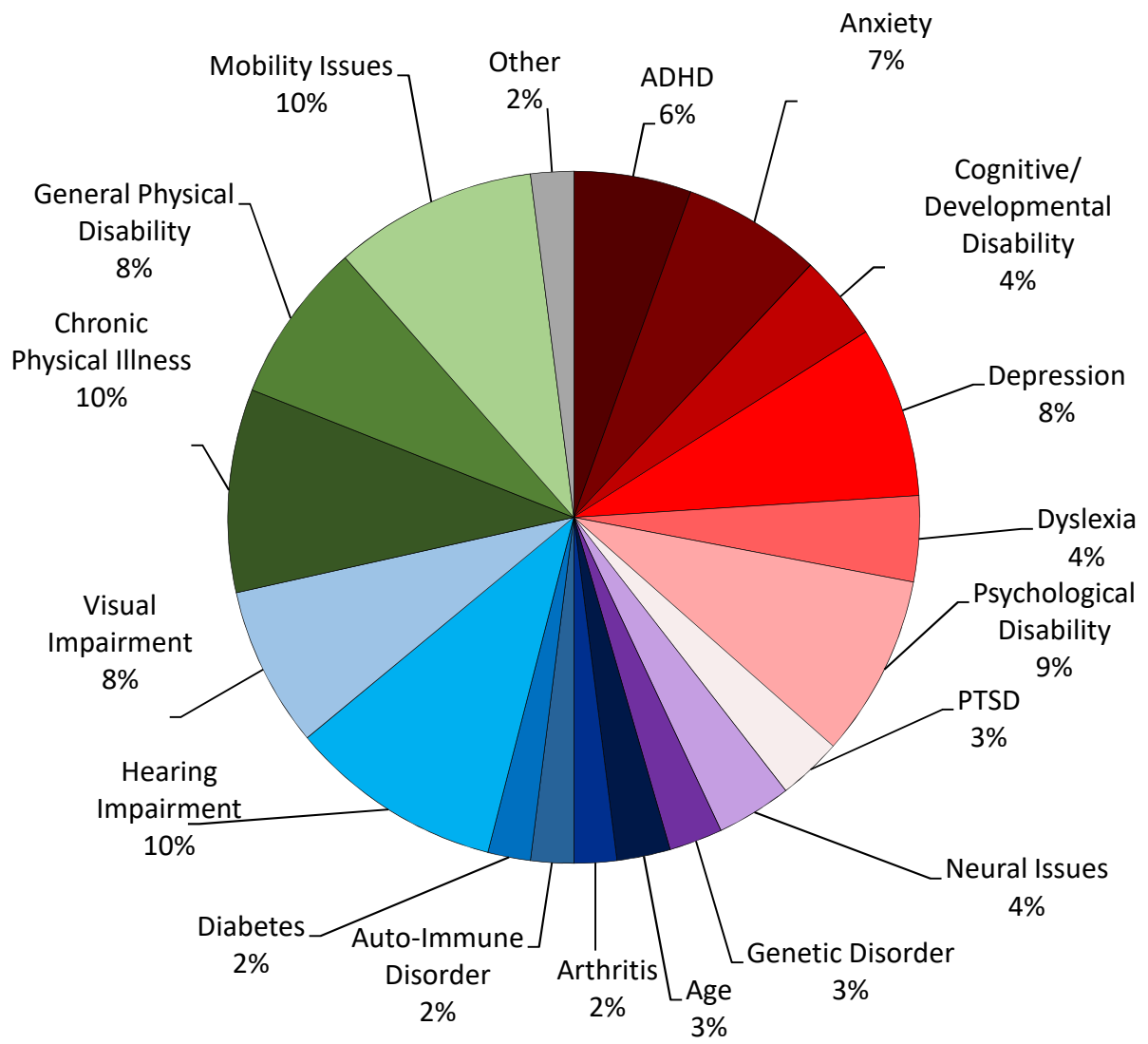


TAKEAWAYS DISABILITY

- **In the United States, about 1 in 5 people have a disability.** Among the local arts segments, numbers were remarkably similar across segments, but **no segment had equal representation to the national sample.**
- Across the membership overall, **6 percent identified as a person with a disability.**
- In most cases, there was **no appreciable difference between the Council representation and the network** they represented.

* Please note, this graph only goes to 30 percent on the vertical axis.

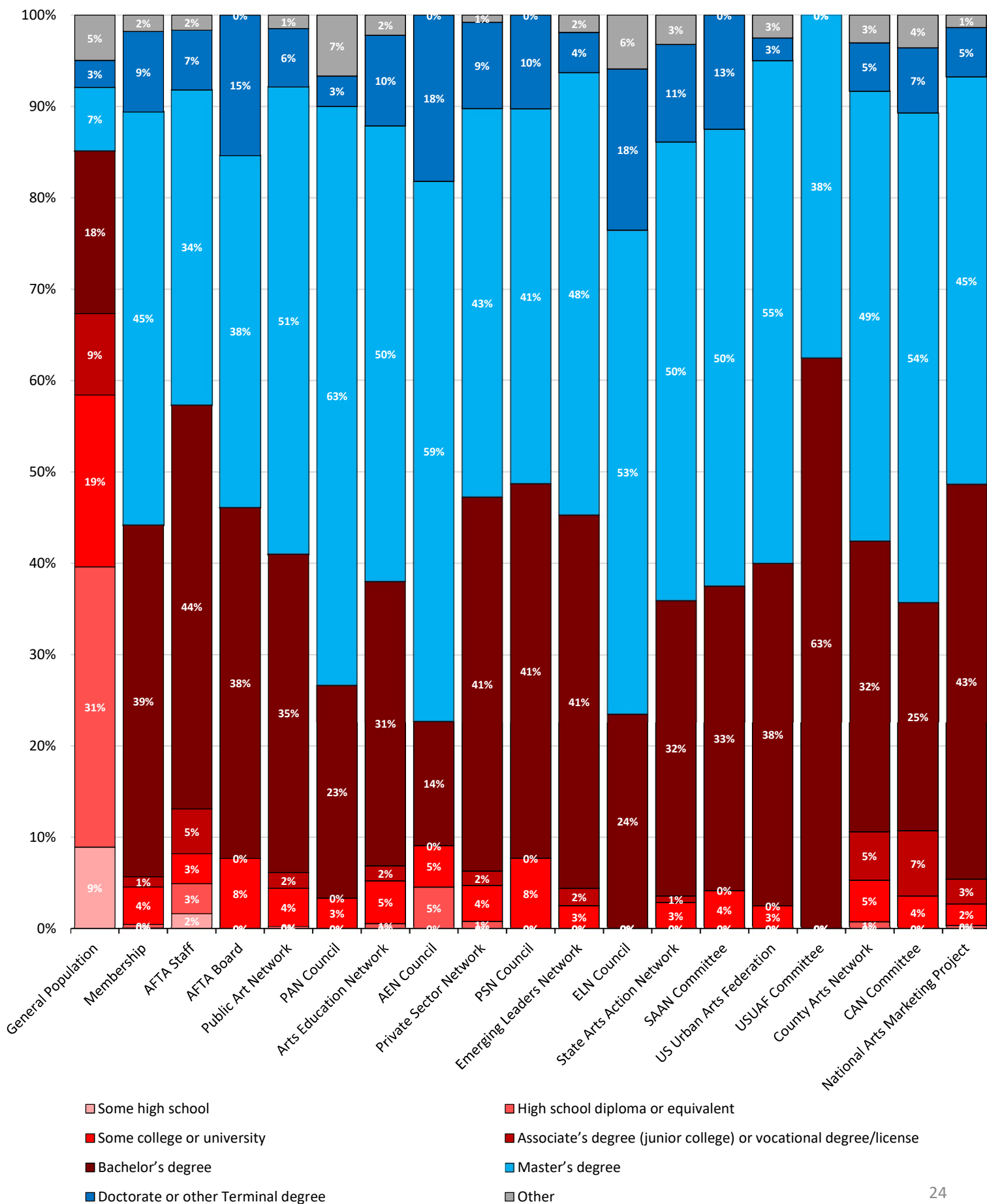
TYPE OF DISABILITY



TAKEAWAYS TYPE OF DISABILITY

- We asked respondents with disabilities to self-report their disabilities, and then analyzed and grouped them.
- **Thirty-five percent of reported disabilities were generally categorized as mental in nature, and the remaining 65 percent were generally categorized as physical in nature.**
- **General or chronic physical or mobility issues collectively comprised 28 percent of all reported disabilities.**
- Among mental disabilities, **depression, anxiety, and ADHD** were the top three specific issues reported.

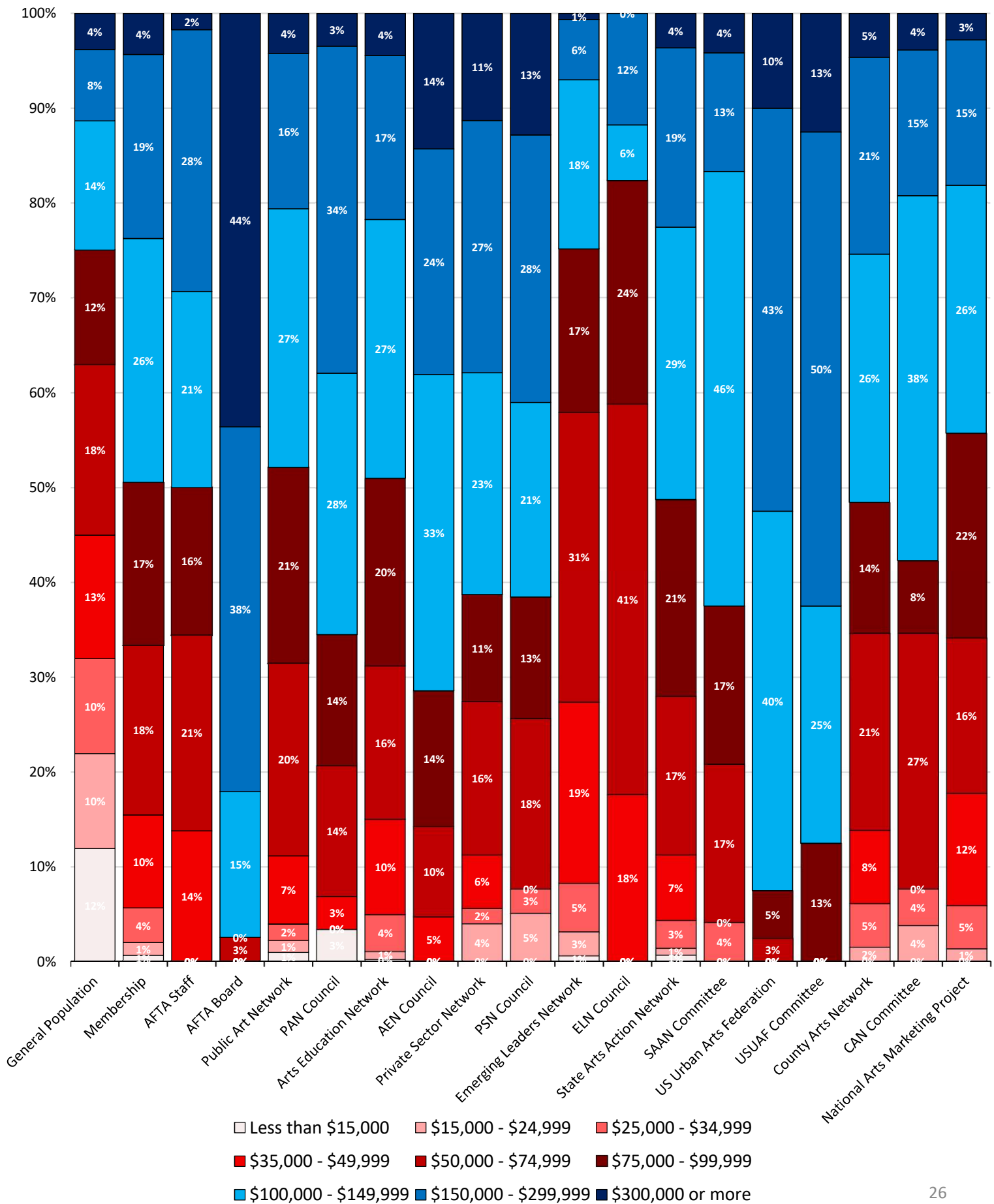
EDUCATIONAL ATTAINMENT



TAKEAWAYS EDUCATIONAL ATTAINMENT

- In the United States, 59 percent of adults do not have a bachelor's degree or terminal degree. In stark contrast, **across arts categories the vast majority of those survey have completed at least a bachelor's degree.**
- **Master's degrees/ doctorates/terminal degrees are highly over-represented in the arts segments.** Such individuals make up 10 percent of the total U.S. population, but 54 percent of the Americans for the Arts membership.
- The **highest educated segments are the Arts Education Council and the Emerging Leaders Council.** That is juxtaposed against household income that is substantially lower than the other arts segments (next page).

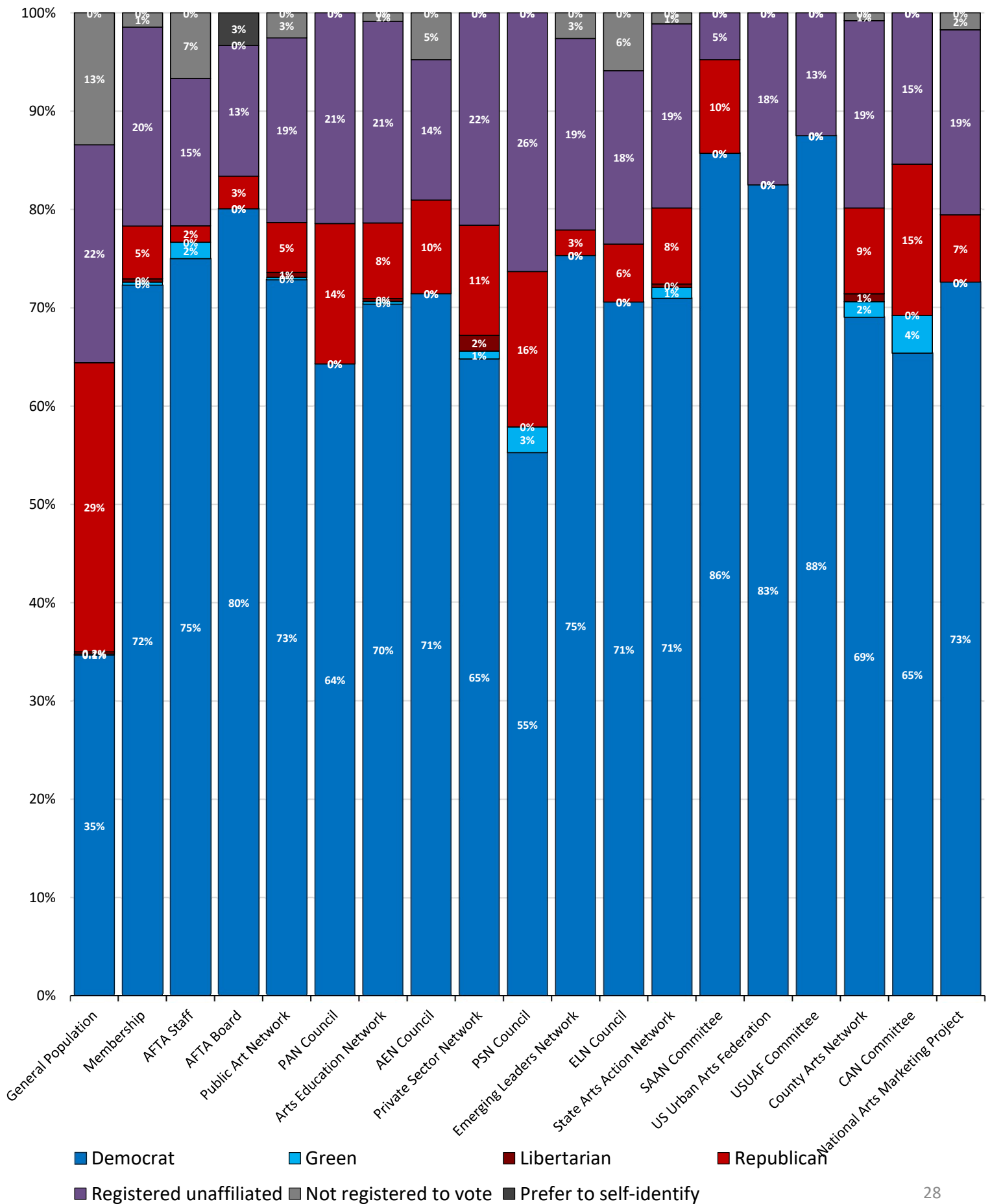
HOUSEHOLD INCOME



TAKEAWAYS HOUSEHOLD INCOME

- In the U.S. overall, one out of four adults have a household income over \$100,000. Excepting the Emerging Leaders Network and Council, **all other local arts segments had significantly higher percentages of incomes under \$100,000 than the general population** (indicated in the blue ranges).
- **Organizational leadership** such as the Americans for the Arts Board of Directors and the U.S. Urban Arts Federation, which is made up of executive directors, had the **highest household incomes by a significant margin**.
- **One of the most well-educated segments**, the Emerging Leaders, also has **the lowest average household income** among all the arts segments. They are also the only segment with a lower percentage of \$100,000+ earners than the general U.S. population.

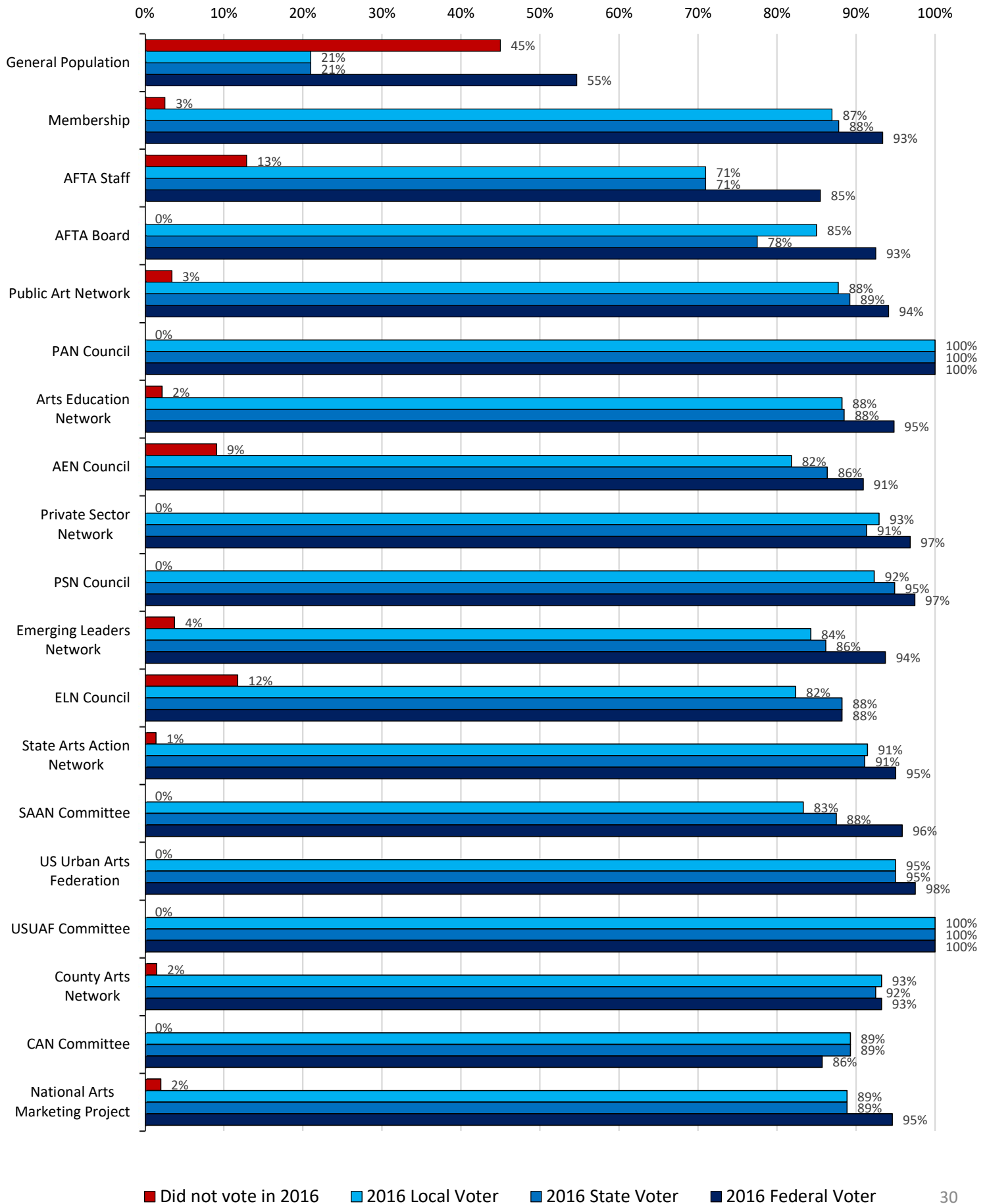
POLITICAL AFFILIATION



TAKEAWAYS POLITICAL AFFILIATION

- Overall, the major trend here is a **strong liberal over-representation within the arts segments.**
- **35 percent of the total U.S. population is registered as a Democrat or Green, while 73 percent of the Americans for the Arts membership is.**
- Among the U.S. population, **13 percent of all people eligible to vote are not registered.** Among the Americans for the Arts membership, that number is **just over 1 percent.**
- **Republican representation is extremely low over all of the local arts segments,** particularly compared to the 29 percent of the general population. It is highest among the Private Sector Network, the County Art Network and the State Arts Action Network. There was also a strong showing on the Public Art Network Council.

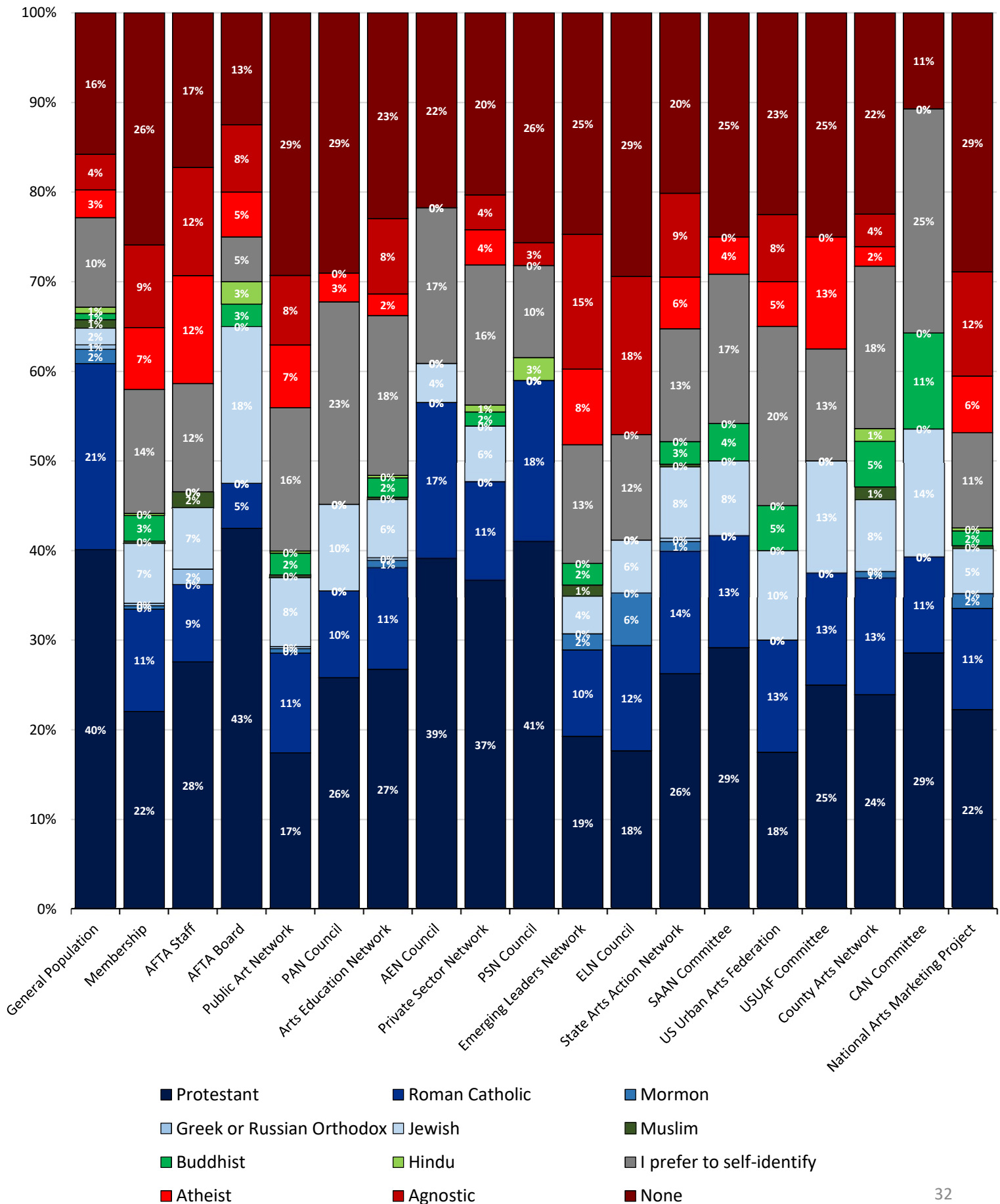
VOTING HABITS



TAKEAWAYS VOTING HABITS

- The **voting habits of the various arts segments** in this study are **substantially different than the general U.S. population**—the **arts segments vote at a substantially higher rate** than the general population at a local, state, and federal level.
- **97 percent of the Americans for the Arts membership voted** in 2016 compared to **55 percent of the general eligible voter population** of the U.S.
- Over **98 percent of all member respondents** indicated they were **registered** to vote, compared with 87 percent of the general U.S. voting-eligible population.
- **Local arts respondents were twice as likely to have voted in the federal election** and **four times as likely to have voted in local and state elections** as the general population.
- **No arts segment had less than 85 percent federal voting participation** or less than **71 percent local/state voting participation**.

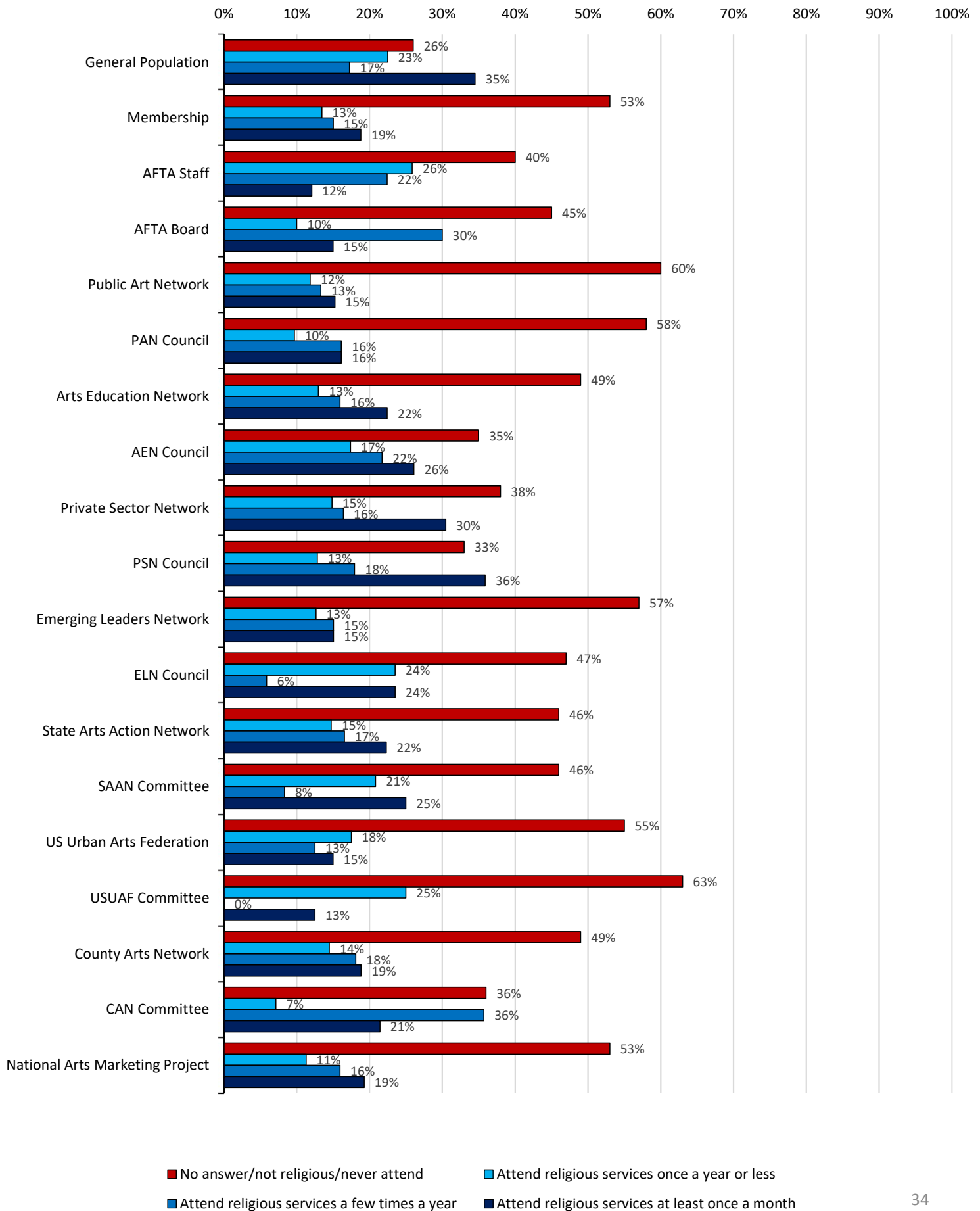
RELIGIOUS AFFILIATION



TAKEAWAYS RELIGIOUS AFFILIATION

- About two-thirds of the overall U.S. population subscribes to one of the named religions in this research, with another 10% preferring to self-identify when it comes to religious preference. **In the majority of cases, the arts segments are less religiously affiliated** and more likely to be atheist, agnostic, or non-religious.
- **The arts segments have larger percentages of respondents who wish to self-identify than the general population.** They also, generally, have **larger percentages who indicated “None.”**
- In general, the **Membership and Americans for the Arts Staff segments are closely aligned** with each other.

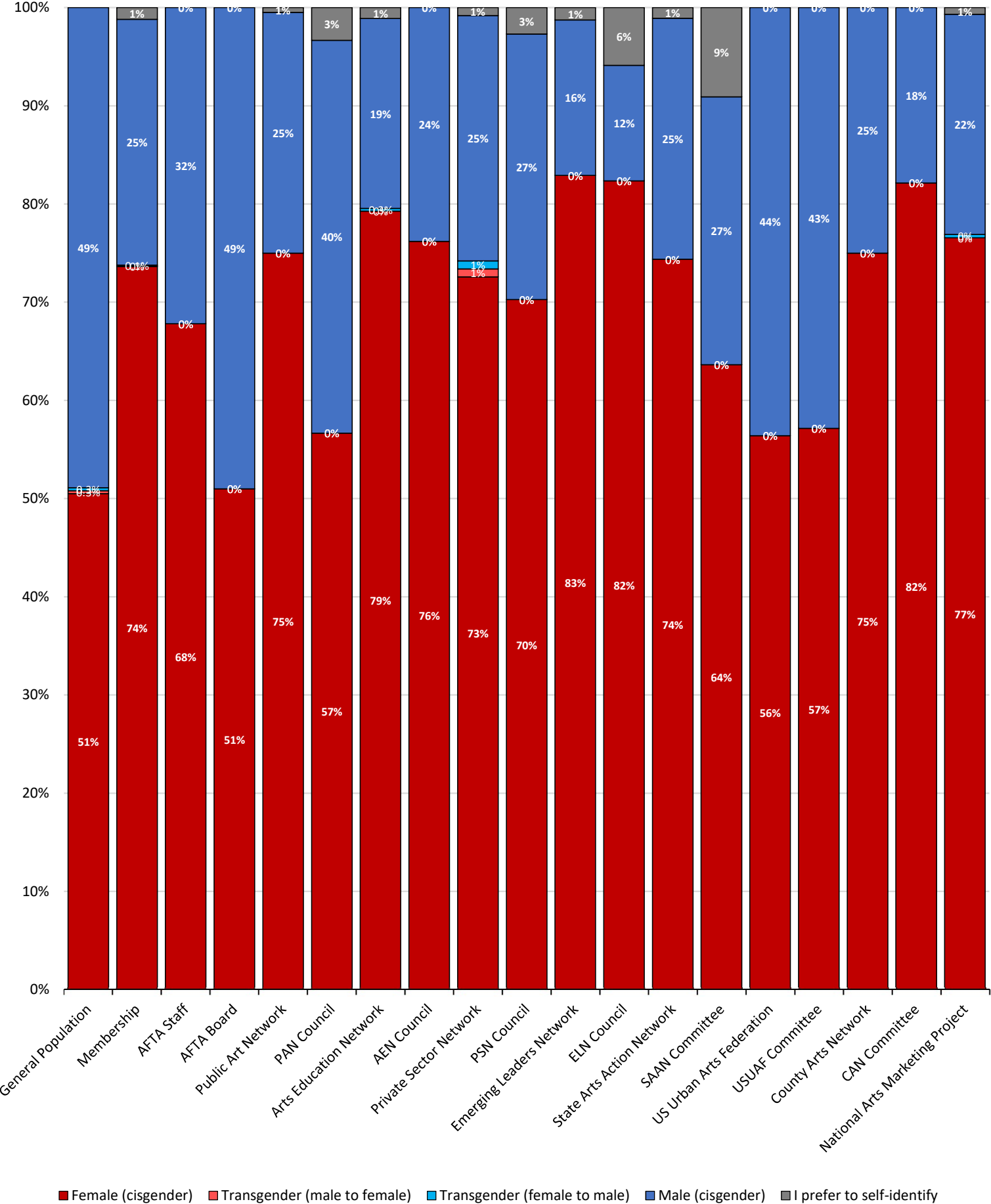
RELIGIOUS ATTENDANCE HABITS



TAKEAWAYS RELIGIOUS ATTENDANCE HABITS

- About a quarter of the U.S. population falls into the “No answer/not religious/never attend” category. **All arts segments have higher percentages of non-attendance than the general population**, in some cases more than double.
- Among the smaller percentage of the arts segments who are religious, **those who do attend tend to be more frequent attendees rather than less frequent attendees.**

GENDER IDENTITY

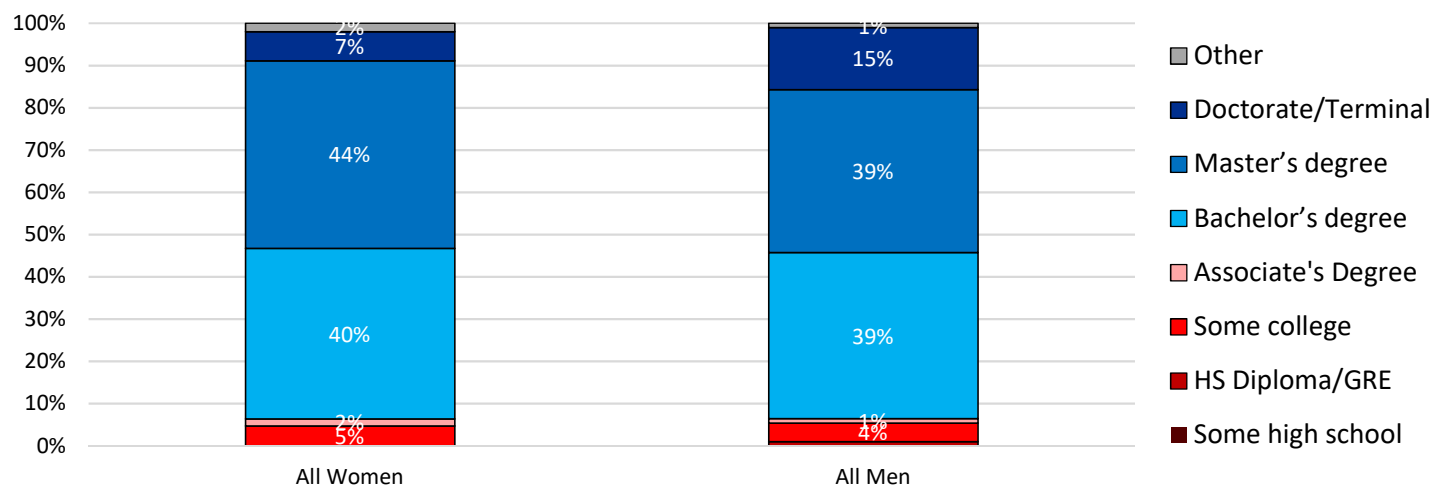


TAKEAWAYS GENDER IDENTITY

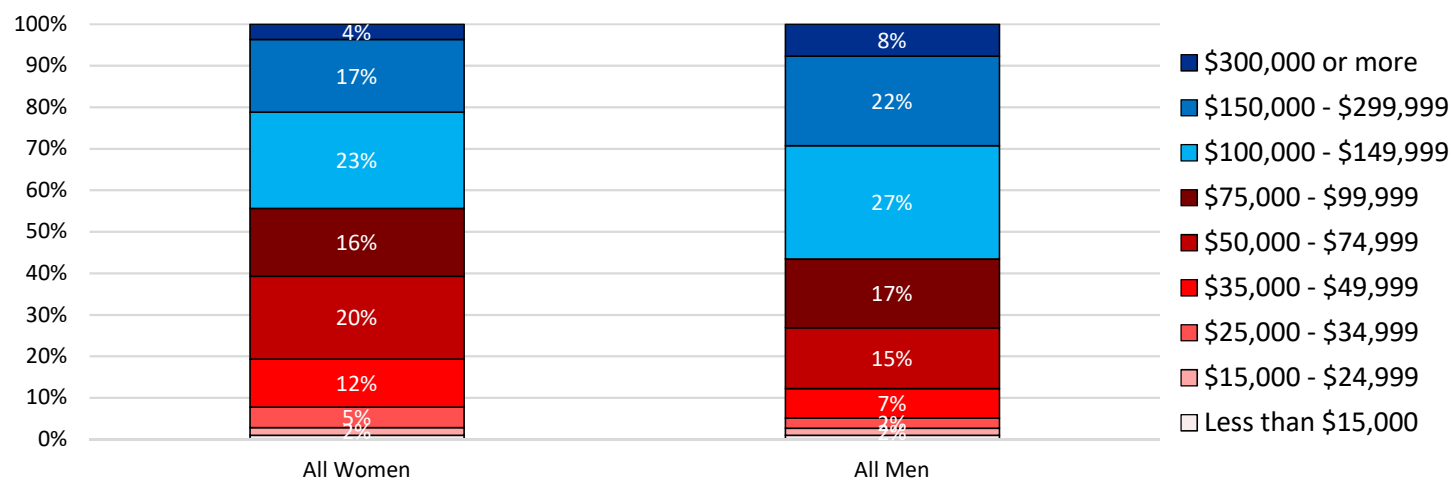
- The U.S. Census Bureau pegs the **total population at almost exactly 50/50 men and women**. In 2010, it did not account for transgender status.
- In all segments except for the AFTA Board, **women outnumbered men, in many cases by almost 2 to 1**. The largest number of women were in the Emerging Leaders categories. The closest to parity was with the U.S. Urban Arts Federation and with the Public Art Network Council.
- According to other research, **approximately .3 percent of the U.S. population is transgender**. In almost all categories, the arts segments registered no trans representation, though **.1 percent of our total membership** (2 people) did indicate that they were transgender.
- While this research did not expressly look at hierarchy, the segments with the largest male representation (Americans for the Arts Board and U.S. Urban Arts Federation) are made up of senior leaders.

GENDER PARITY

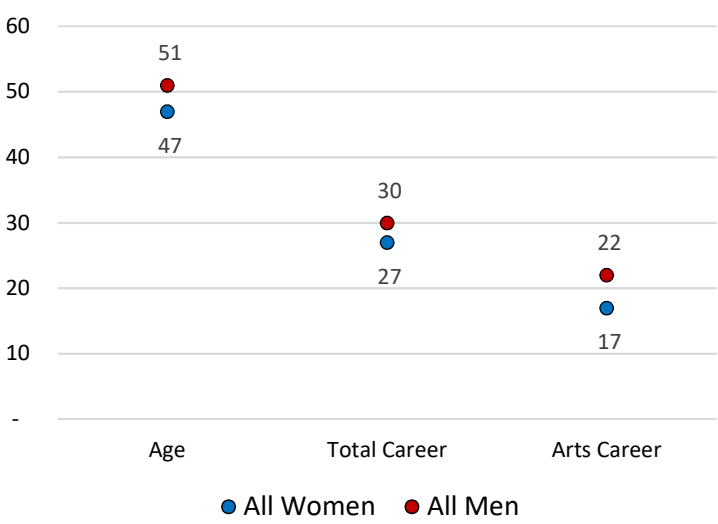
Educational Attainment



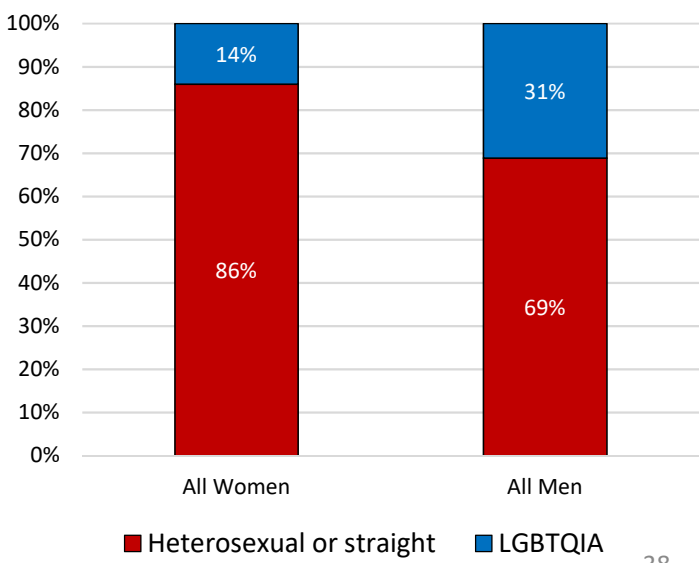
Household Income



Age and Career Length
(Median # of Years)



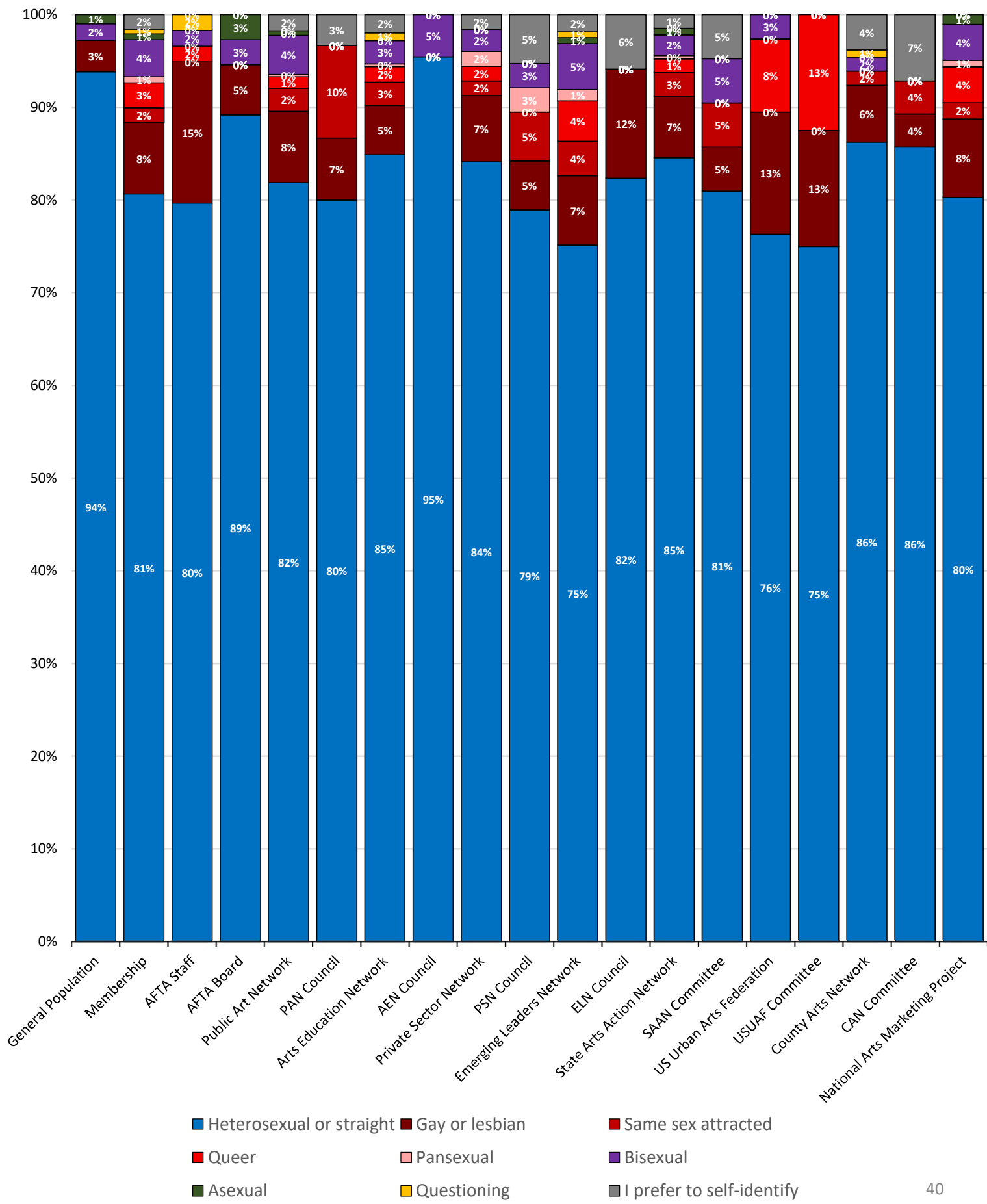
Sexual Orientation



TAKEAWAYS GENDER PARITY

- In comparing people who identified as female and male within the local arts segments, four areas with disparities emerged: educational attainment, household income, age/career length, and sexual orientation.
- While essentially equal percentages of men and women had received an advanced degree, **more men than women (15 percent vs. 7 percent) continued to a Doctorate or terminal degree.**
- **More men reported an annual household income of \$100,000 or more (57 percent vs. 44 percent).** This confirms a salary survey conducted by Americans for the Arts in 2013, which also indicated that this is partially due to men being in more of the most senior positions in the field.
- **Men were also, in aggregate, slightly older (by 4 years) and had been in the local arts field longer (also by 4 years).**
- **A third of all male respondents, and 14 percent of female respondents, identified as LGBTQIA.** In both cases, this is substantially higher than the national average.

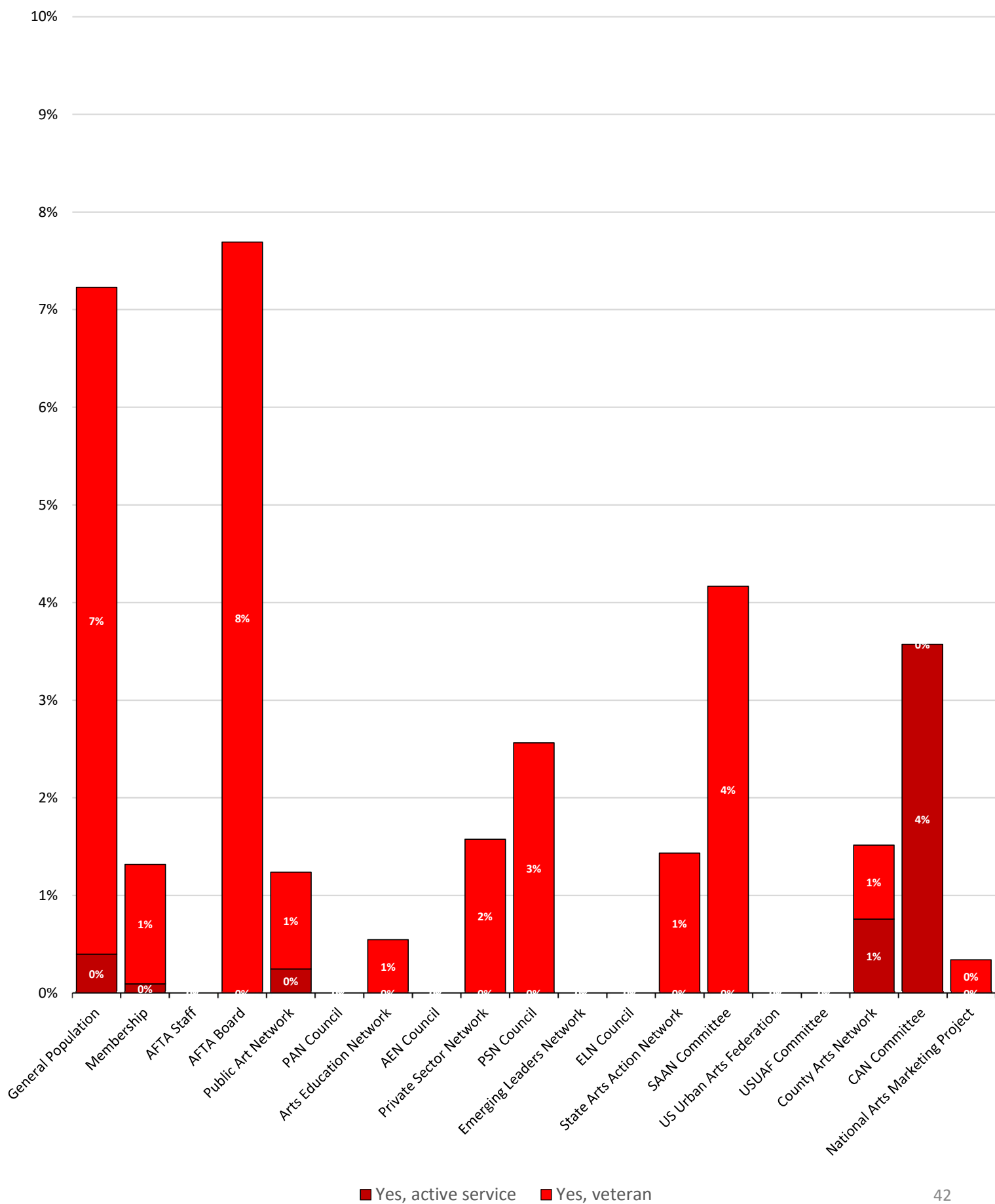
SEXUAL ORIENTATION



TAKEAWAYS SEXUAL ORIENTATION

- According to the U.S. Census Bureau, 94 percent of the total population is heterosexual. **In all but one arts segment** (Arts Education Network Council), the **representation of heterosexuals was lower** than the Census data.
- While there was some question about the need to include as many non-heterosexual categories as possible responses, **all possible answers were selected by at least some small portion of the total membership**, and other options were written in as well, including “hetero-flexible,” “open-minded,” “solosexual,” and a variety of ways of saying “none of your business.”
- Beyond heterosexual, the **largest category of response ways “gay or lesbian,”** although in certain categories **“bisexual”** and **“same sex attracted”** had significant representation.

MILITARY STATUS



TAKEAWAYS MILITARY STATUS

- The U.S. veteran or active duty population is **just over 7 percent of the total population**. In all categories except one (the Americans for the Arts Board), the **military representation is lower** than that of the general population.
- Among arts respondents, **there are almost no active service members**.

* Please note, this graph only goes to 10 percent on the vertical axis.



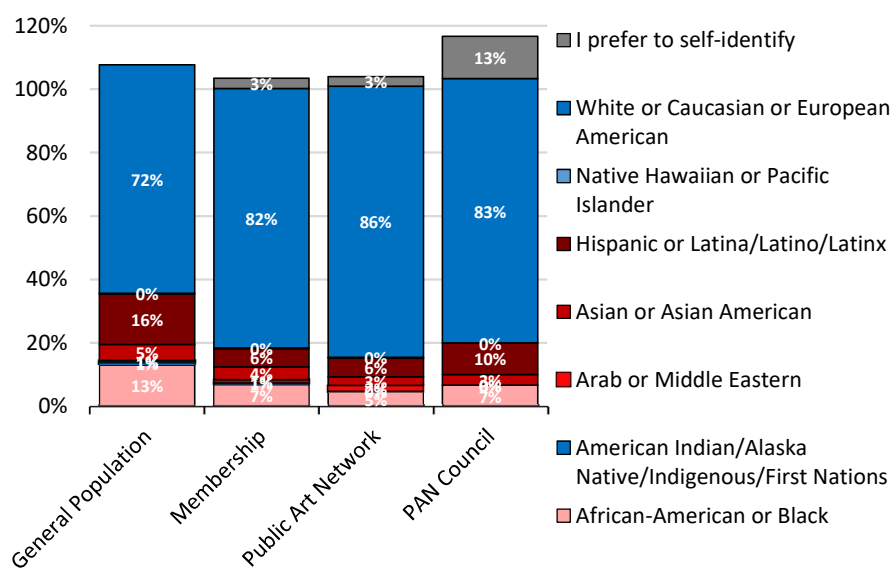


NETWORK DEMOGRAPHIC PROFILES

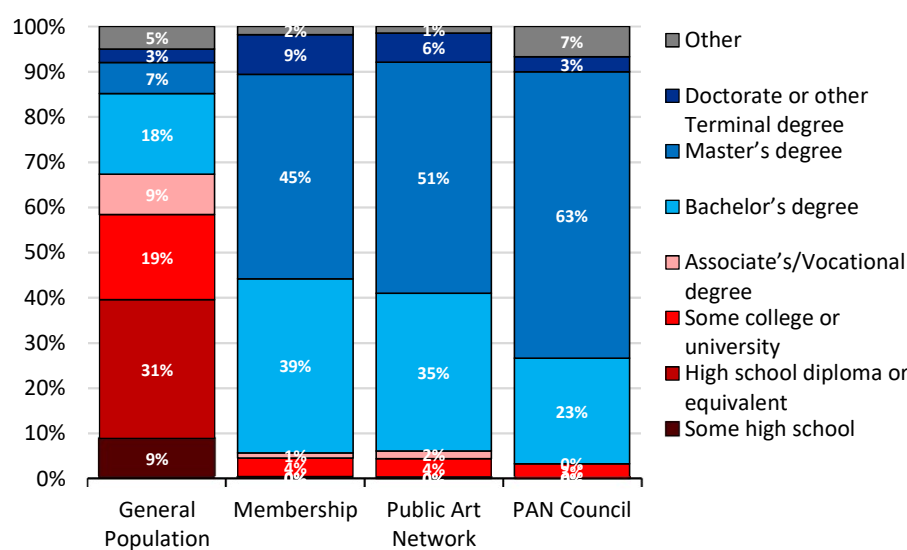
Community engagement, Memphis, TN. Photo courtesy of ArtsMemphis, photo by The Levitt Shell.

PUBLIC ART NETWORK DETAILS

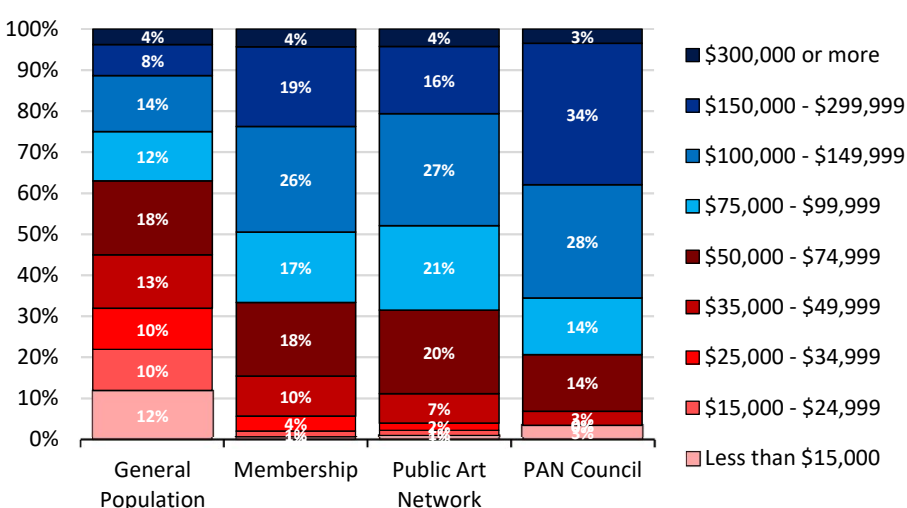
Race/Ethnicity



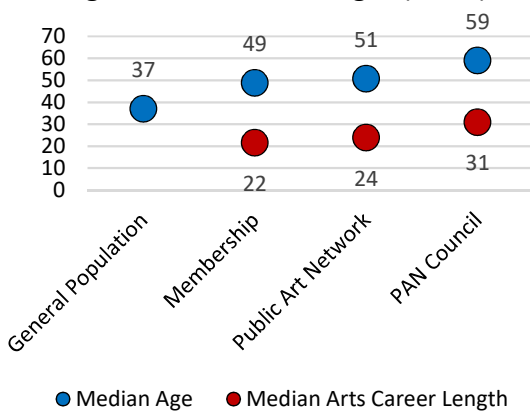
Educational Attainment



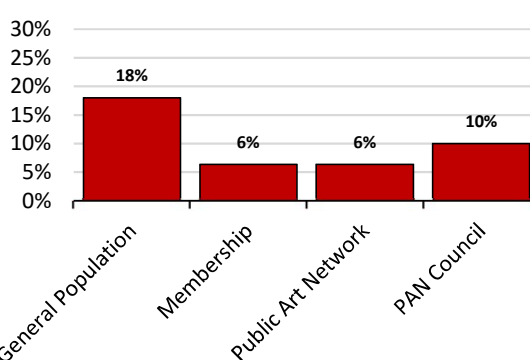
Household Income



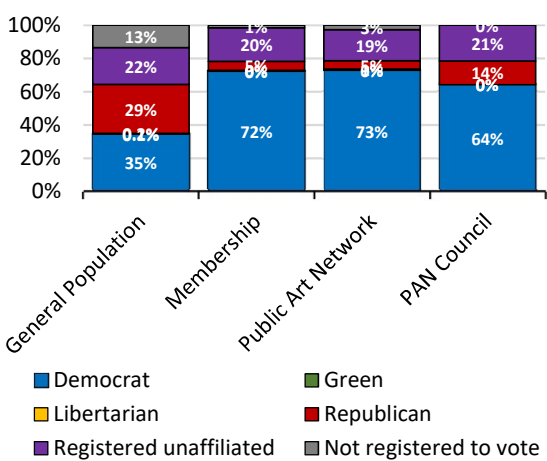
Age & Arts Career Length (Years)



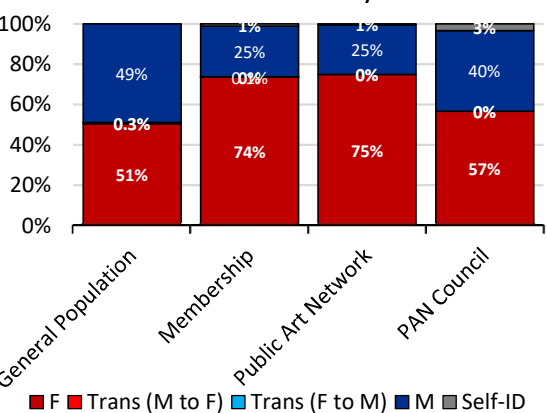
Individuals with Disabilities



Political Affiliation

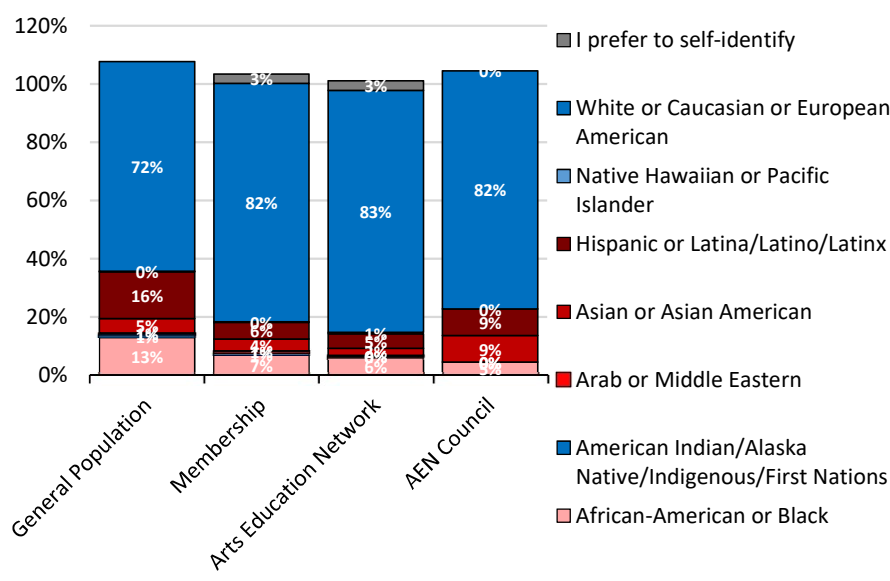


Gender Identity

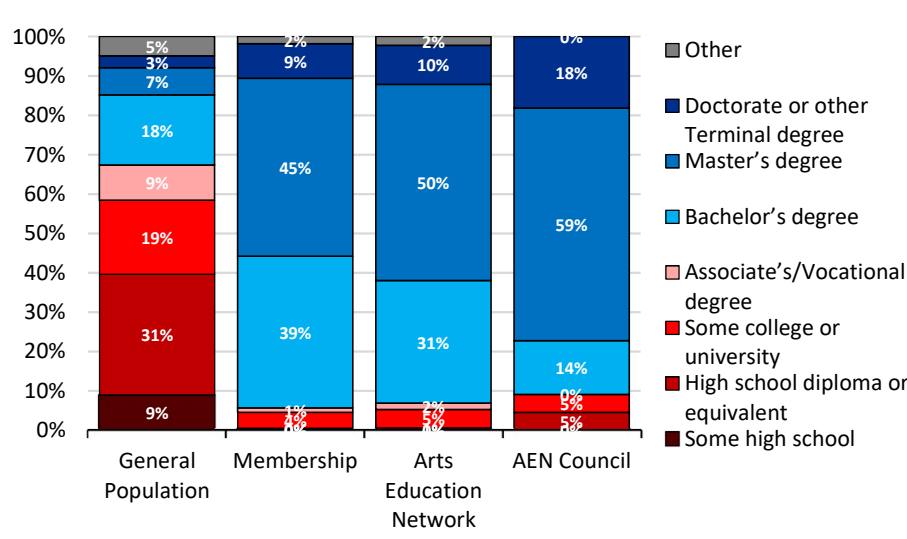


ARTS EDUCATION NETWORK DETAILS

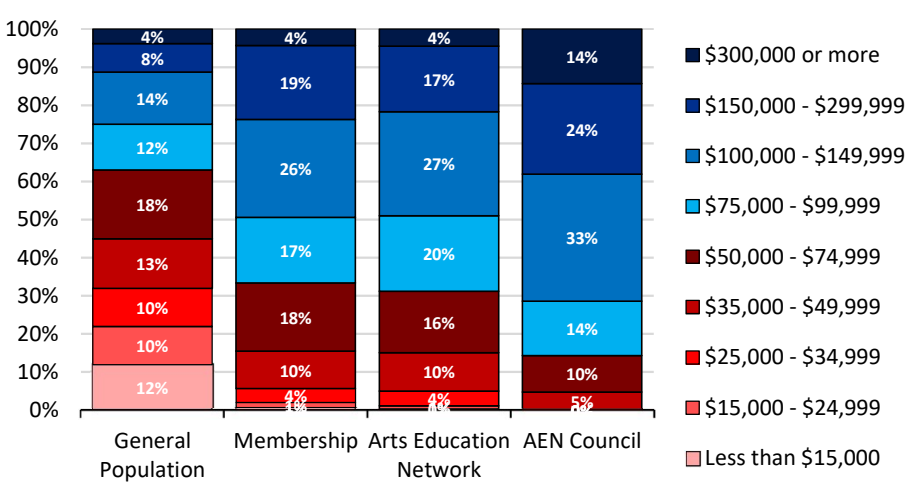
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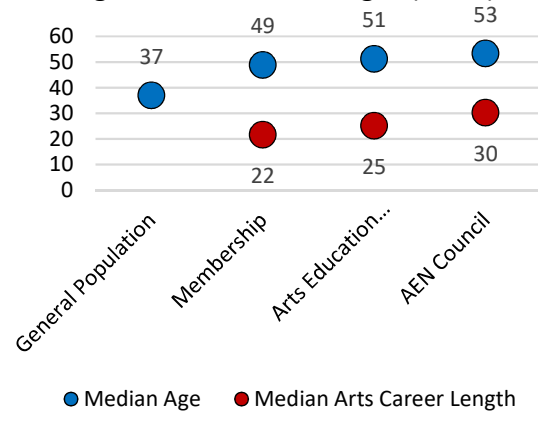
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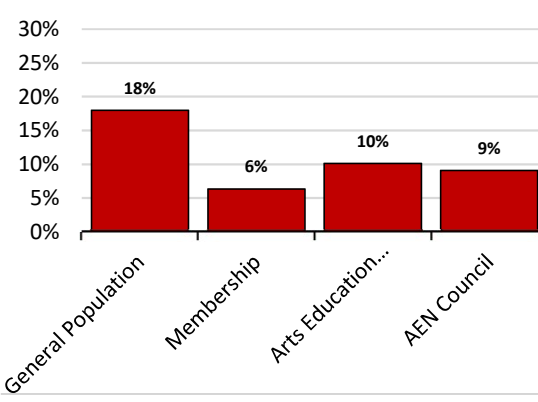
Household Income



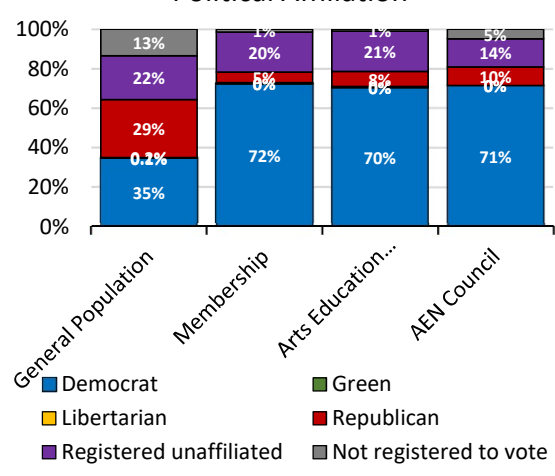
Age & Arts Career Length (Years)



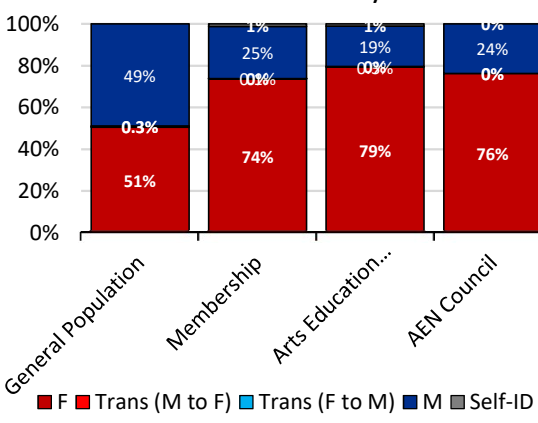
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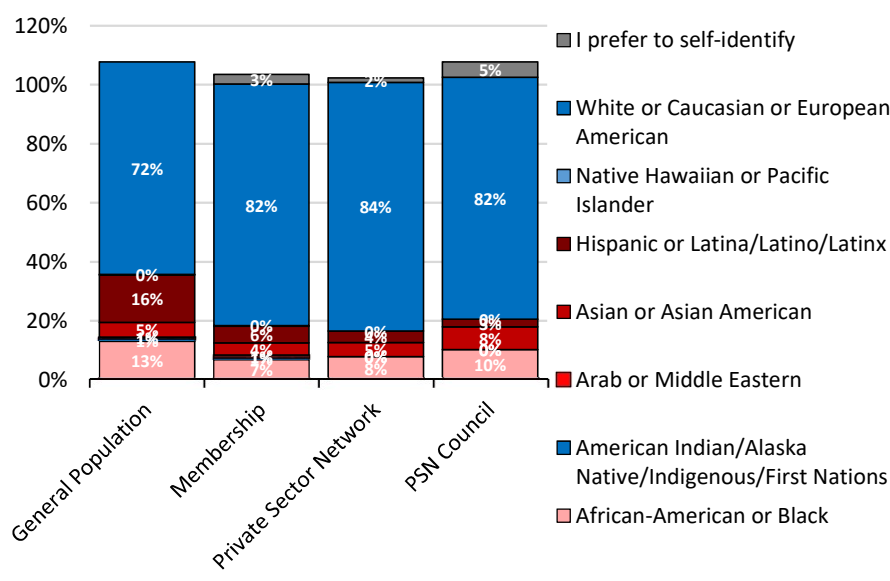


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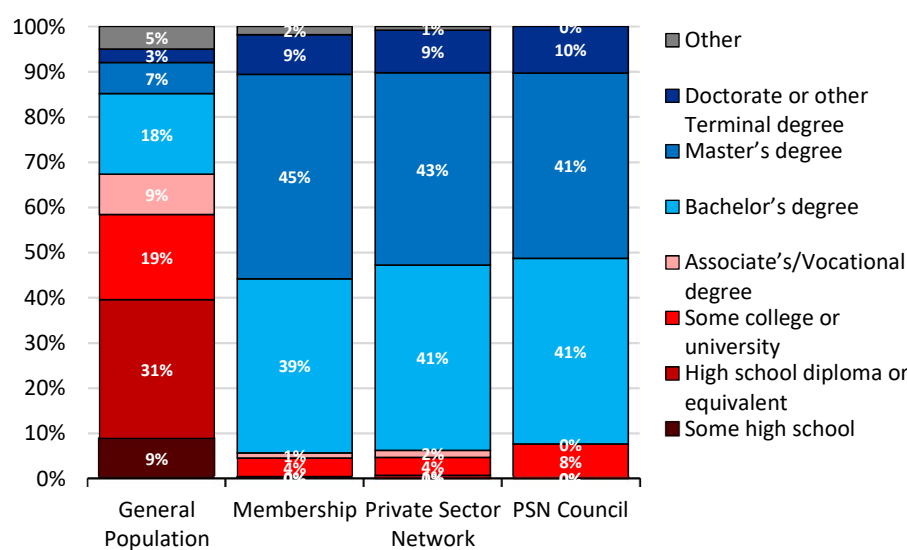


PRIVATE SECTOR NETWORK DETAILS

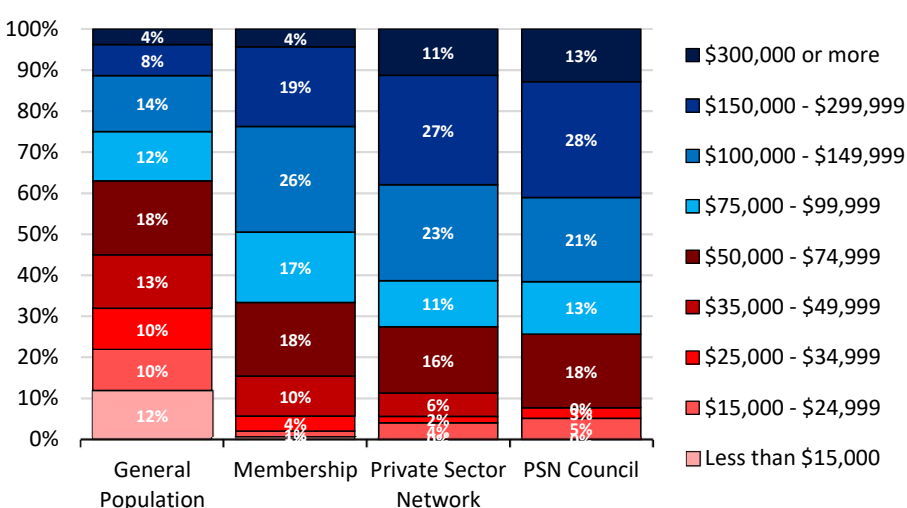
Race/Ethnicity



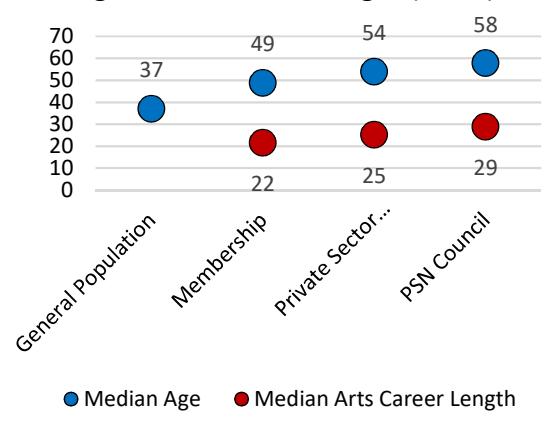
Educational Attainment



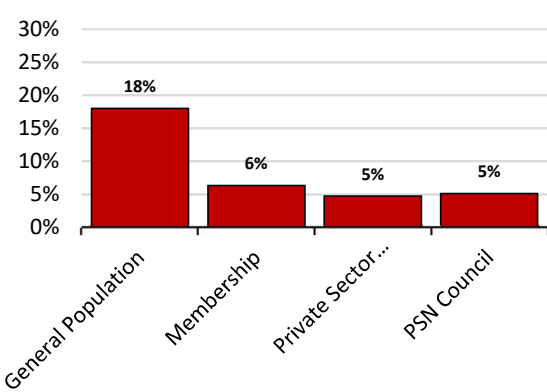
Household Income



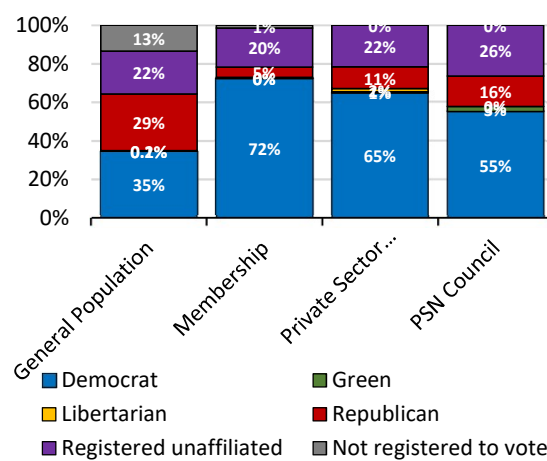
Age & Arts Career Length (Years)



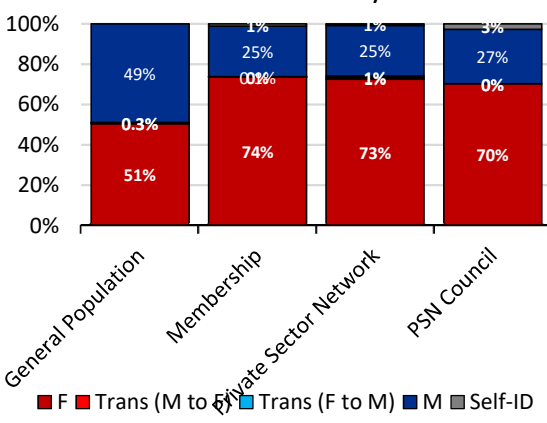
Individuals with Disabilities



Political Affiliation



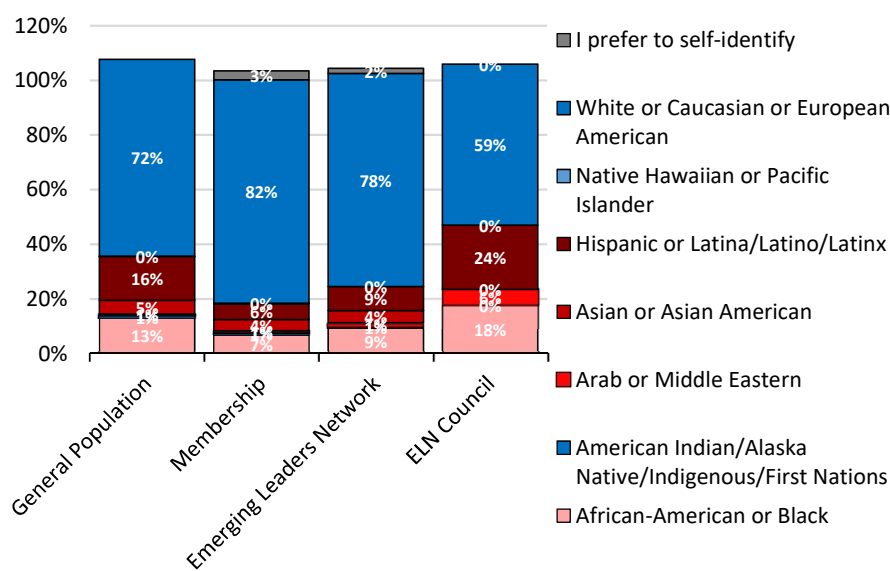
Gender Identity



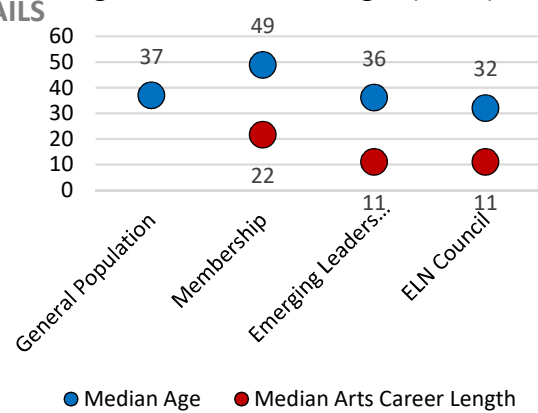
EMERGING LEADERS NETWORK

DETAILS

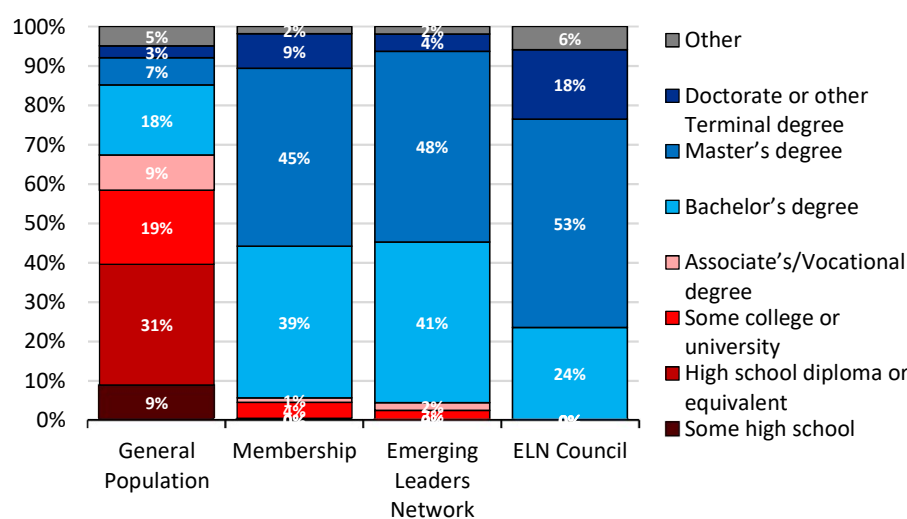
Race/Ethnicity



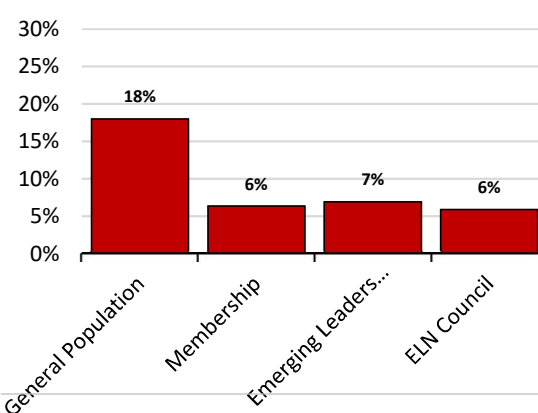
Age & Arts Career Length (Years)



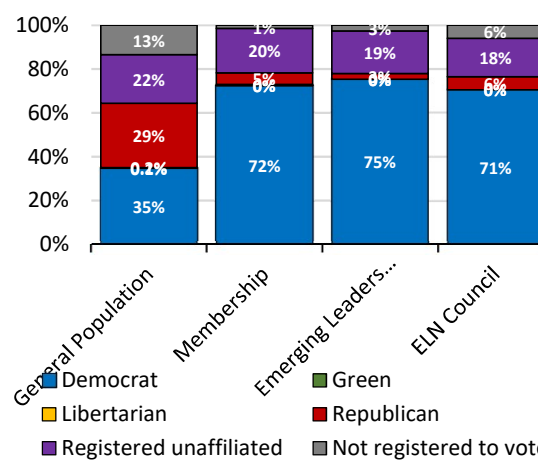
Educational Attainment



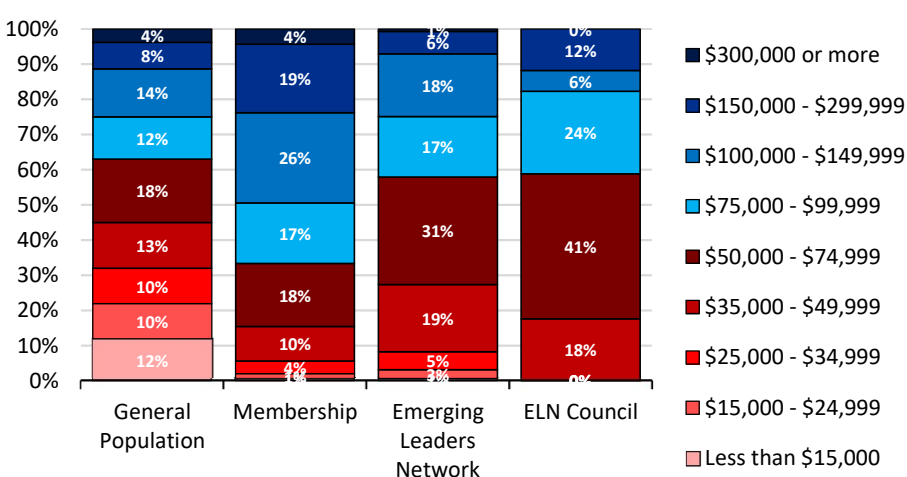
Individuals with Disabilities



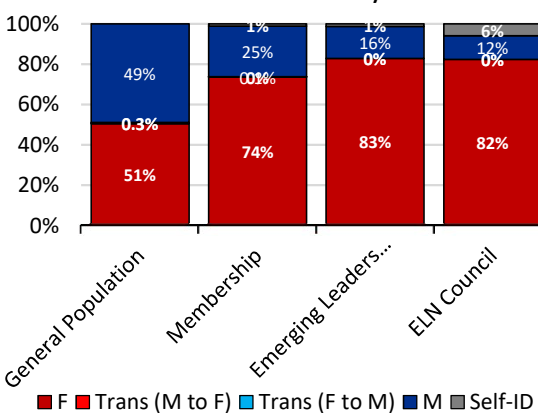
Political Affiliation



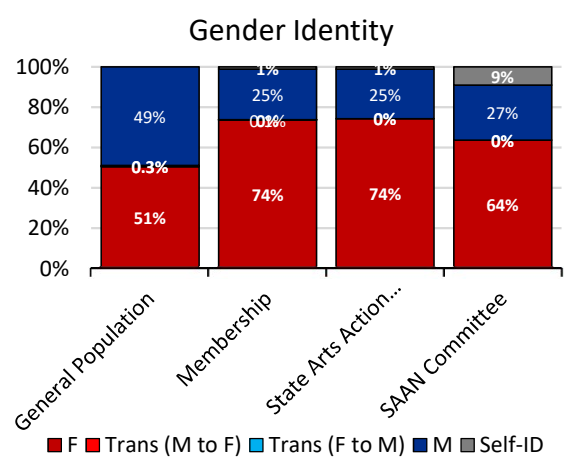
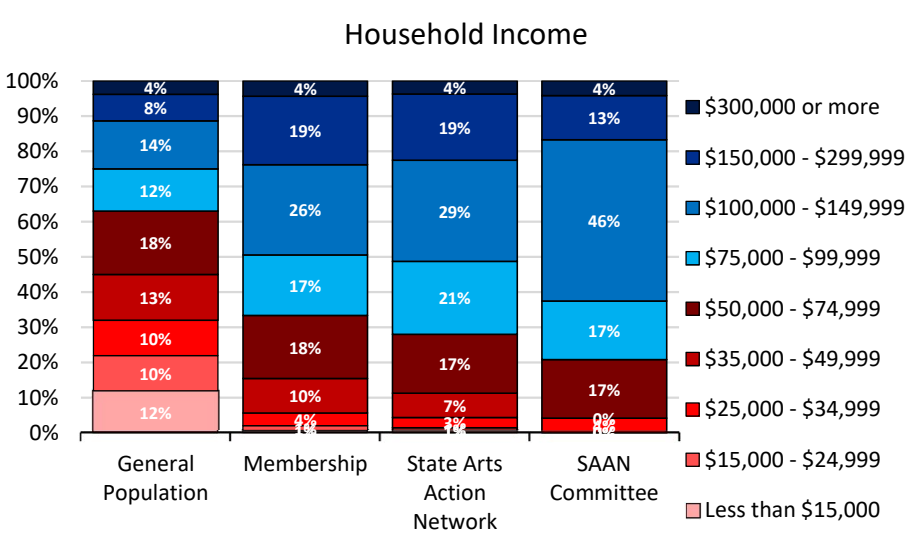
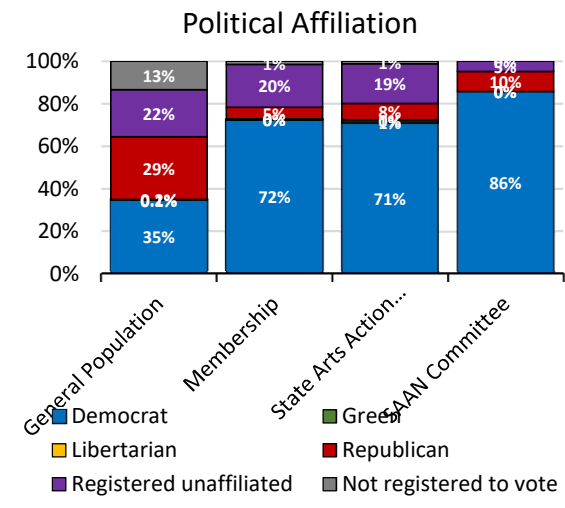
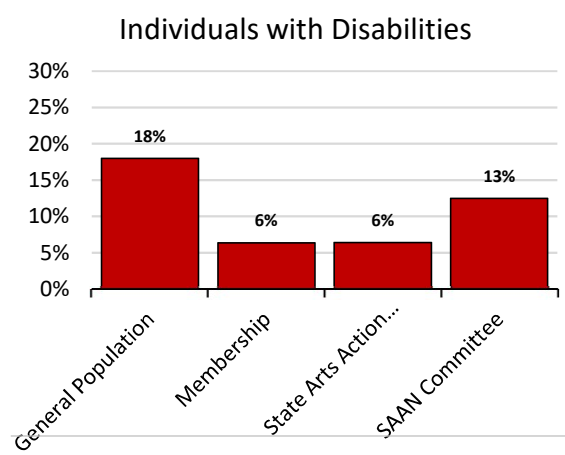
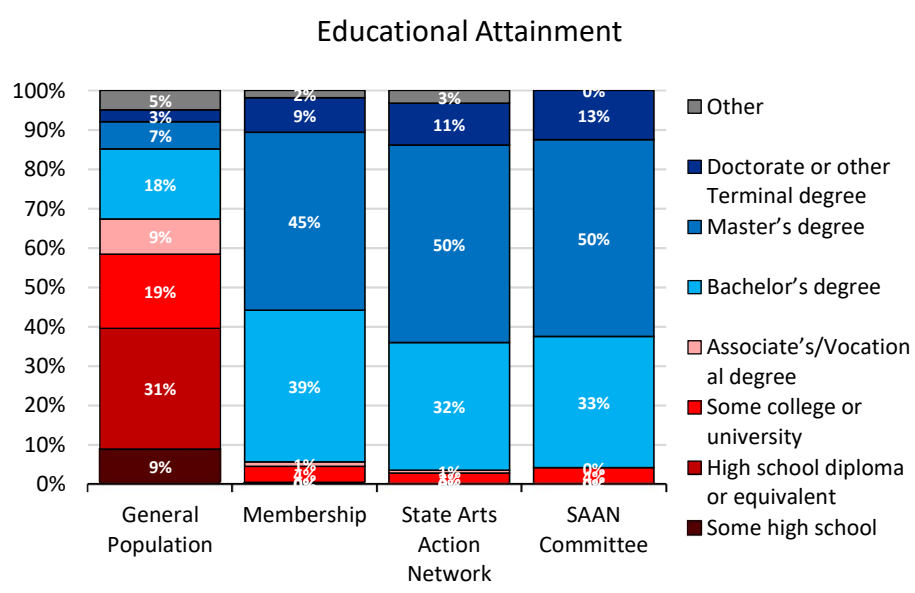
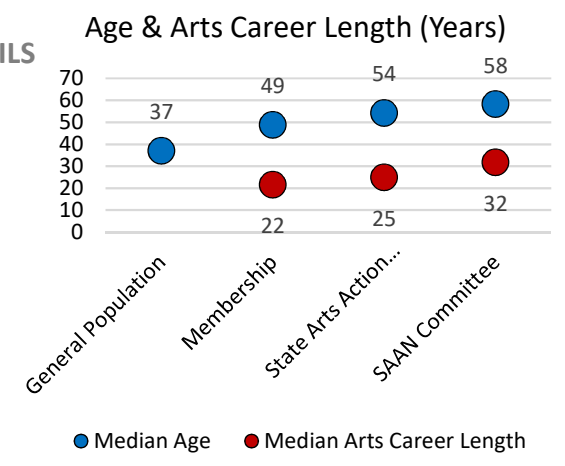
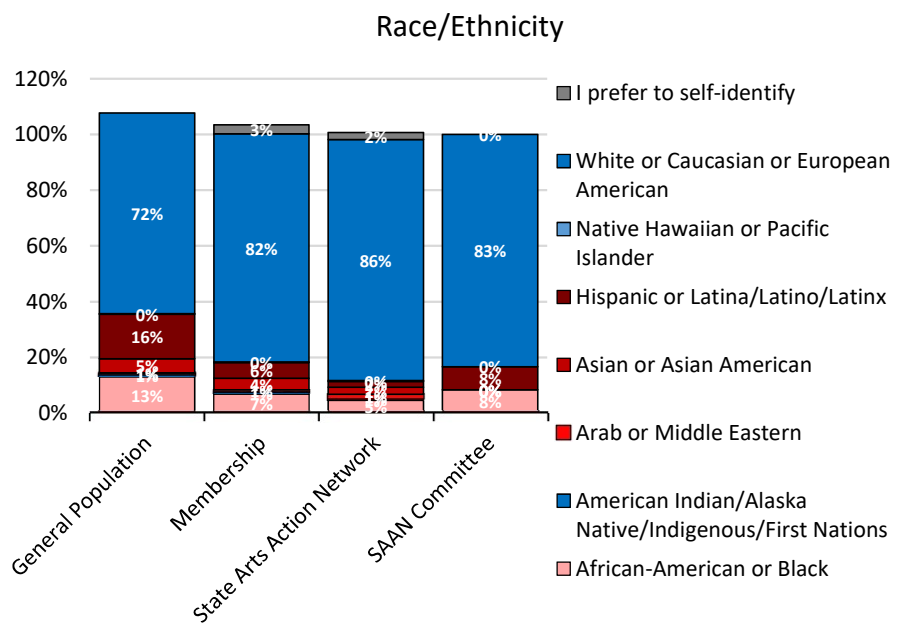
Household Income



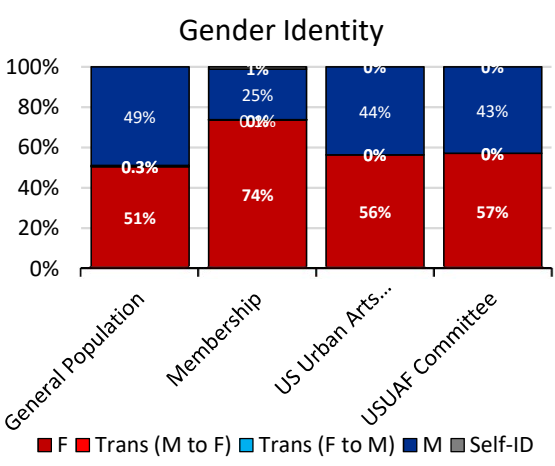
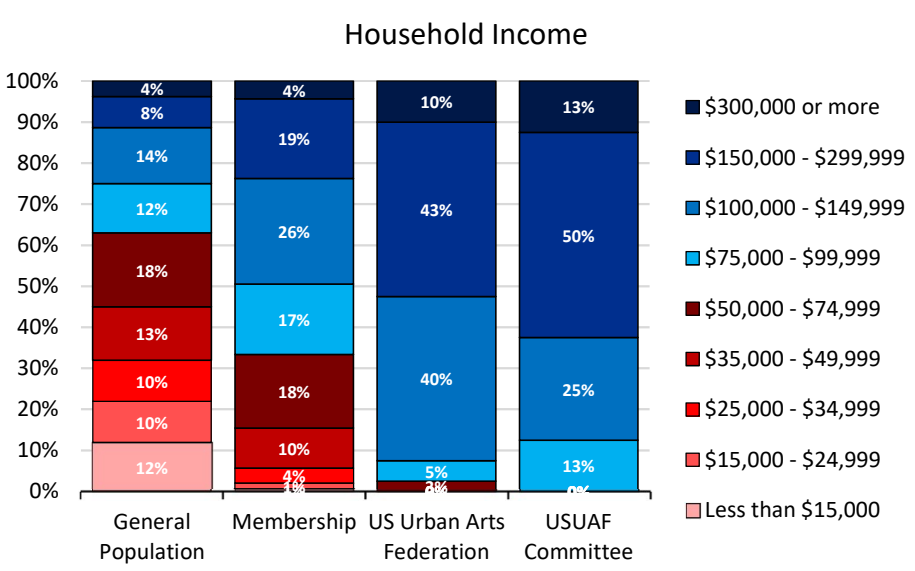
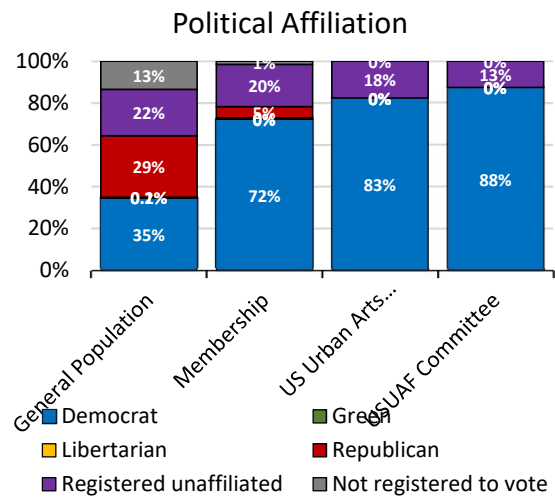
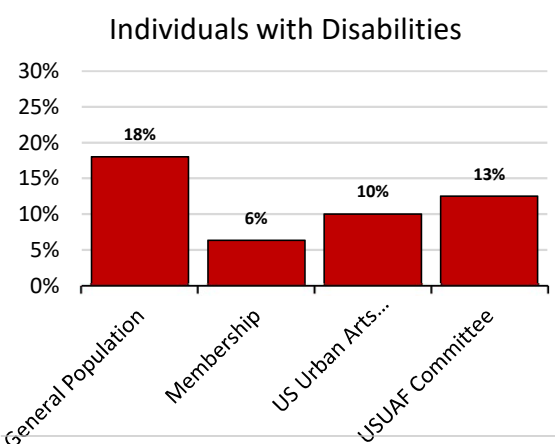
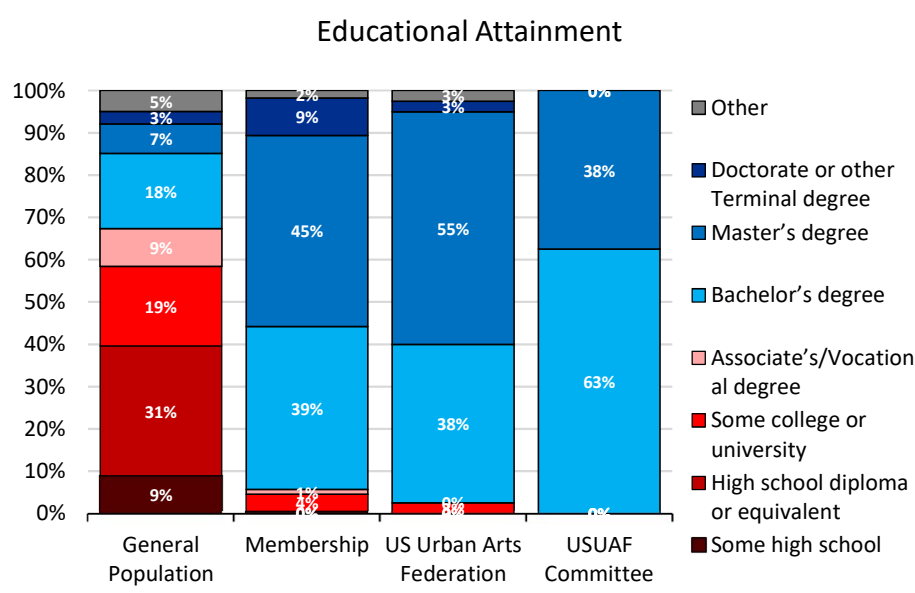
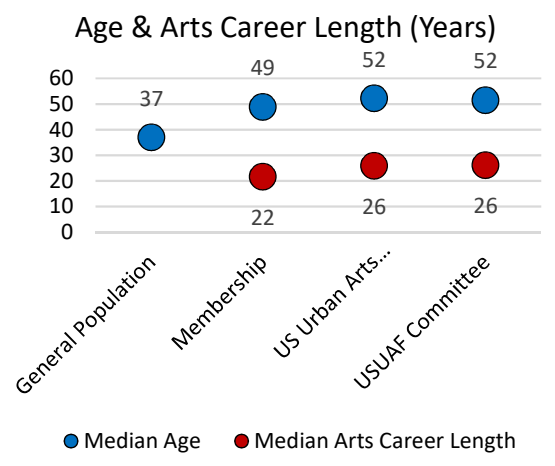
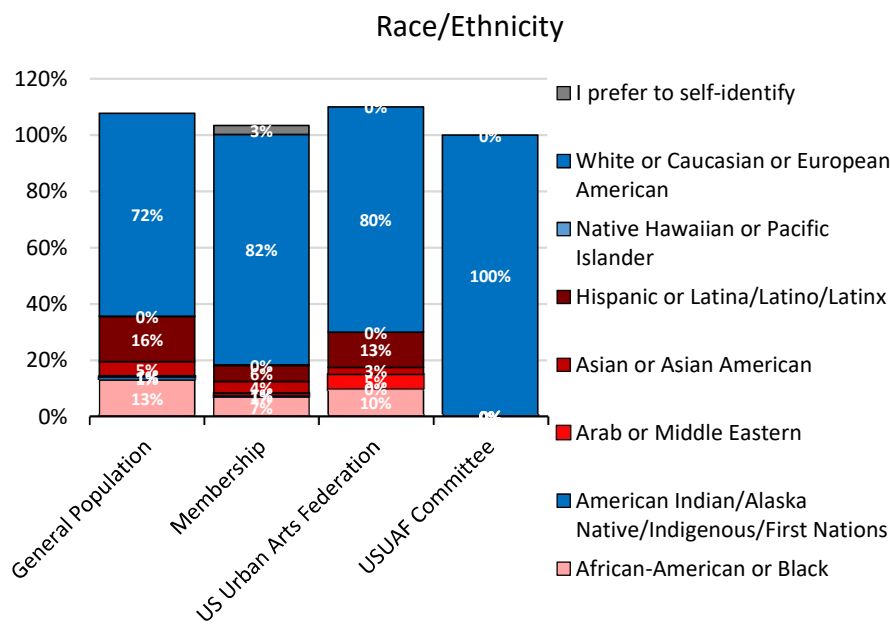
Gender Identity



STATE ARTS ACTION NETWORK DETAILS

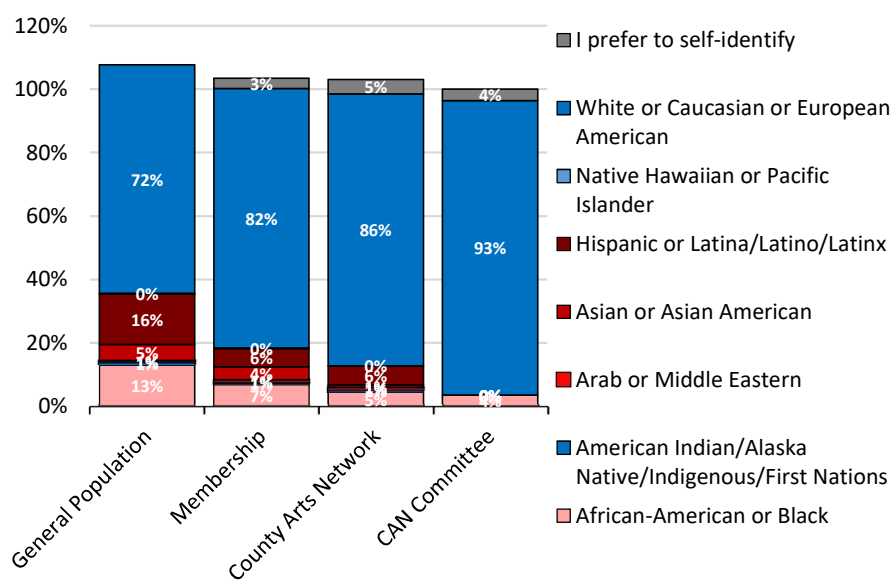


US URBAN ARTS FEDERATION DETAILS

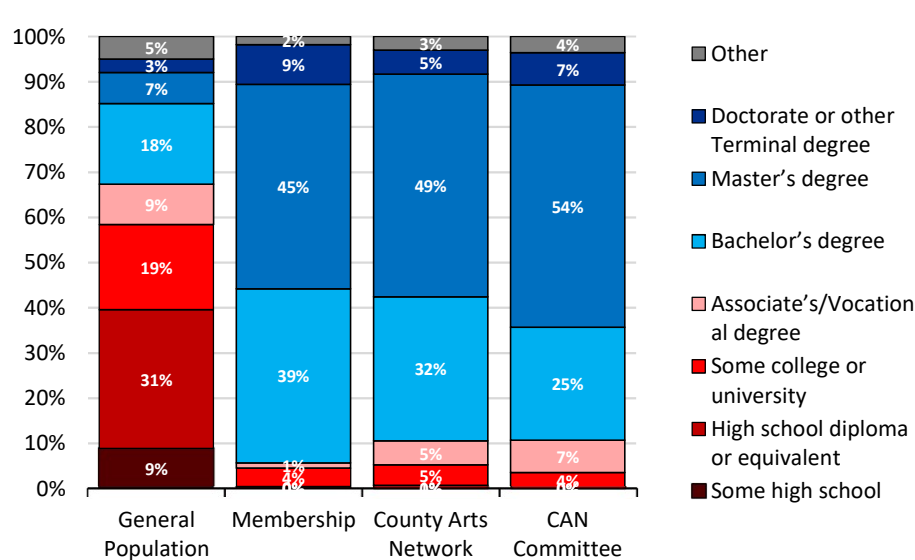


COUNTY ARTS NETWORK DETAILS

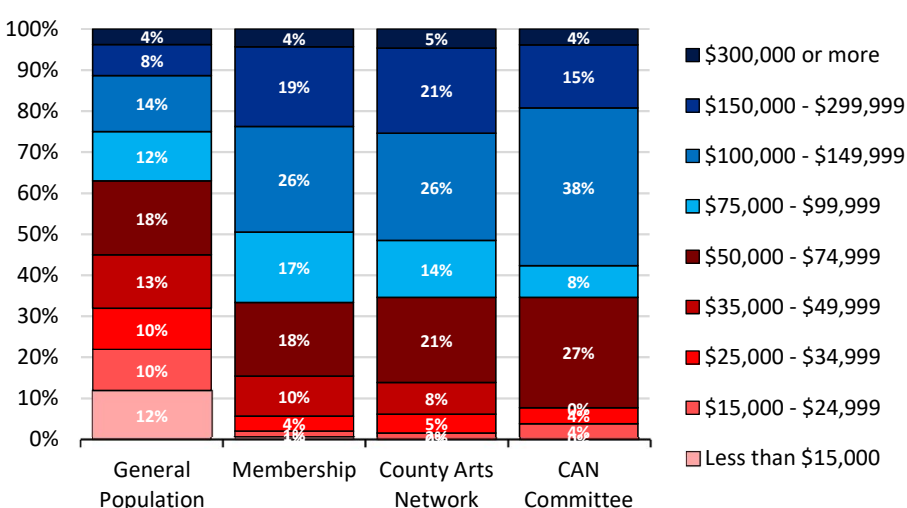
Race/Ethnicity



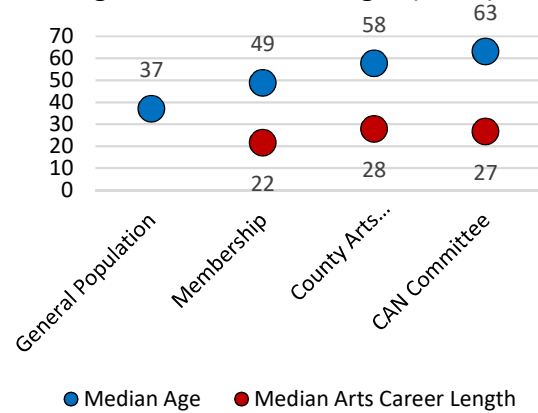
Educational Attainment



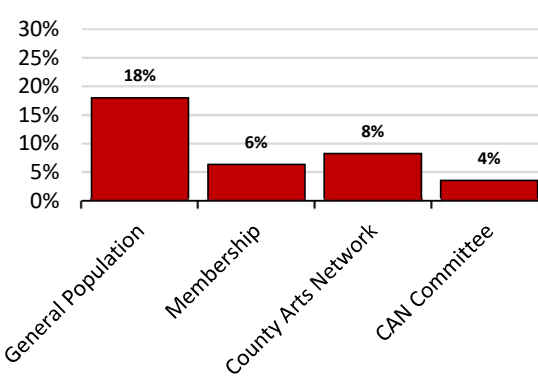
Household Income



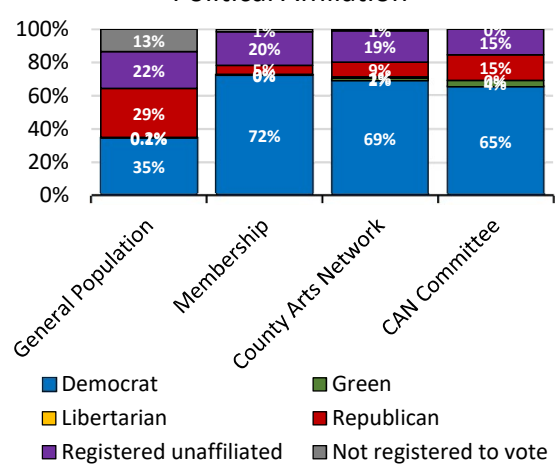
Age & Arts Career Length (Years)



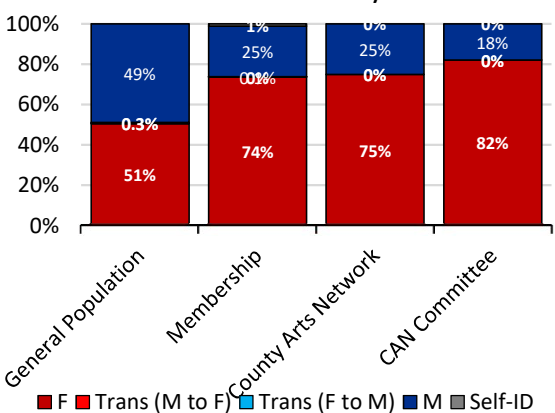
Individuals with Disabilities



Political Affiliation



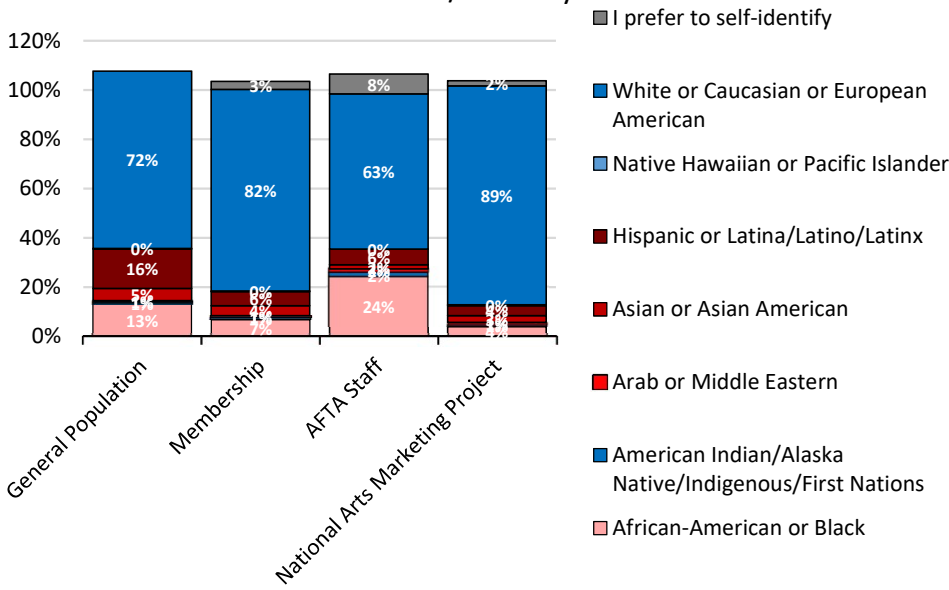
Gender Identity



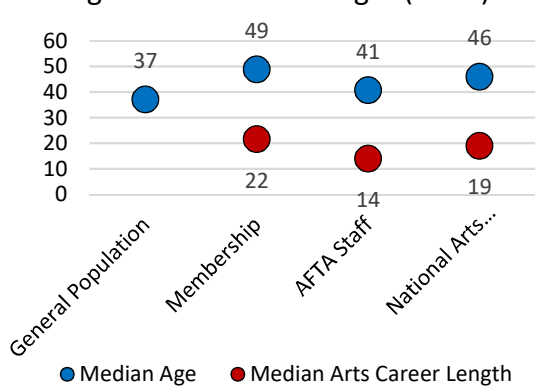
NATIONAL ARTS MARKETING PROJECT

DETAILS

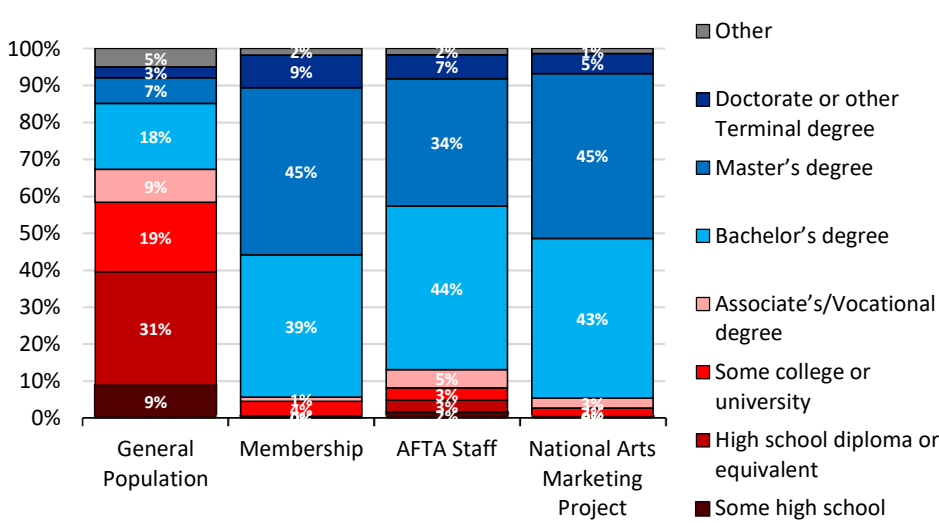
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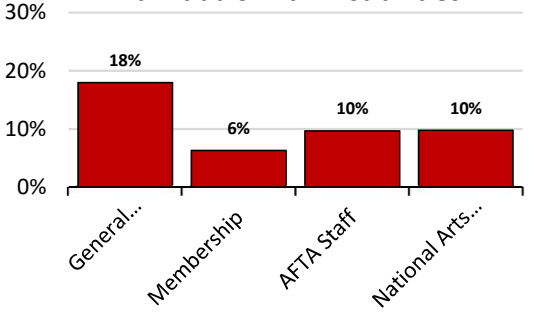
Age & Arts Career Length (Years)



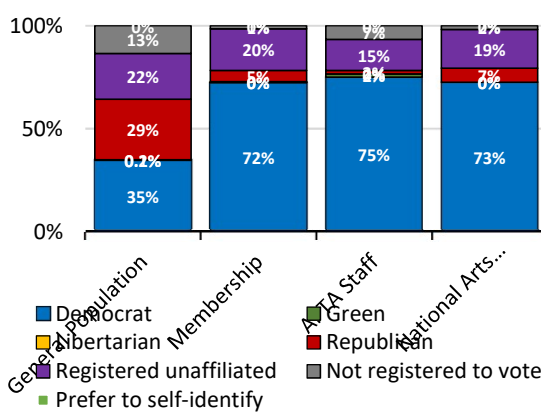
Educational Attainment



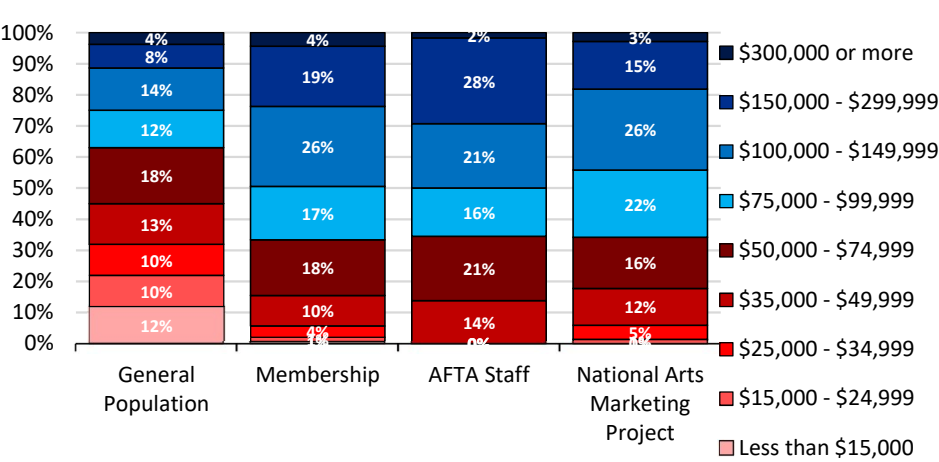
Individuals with Disabilities



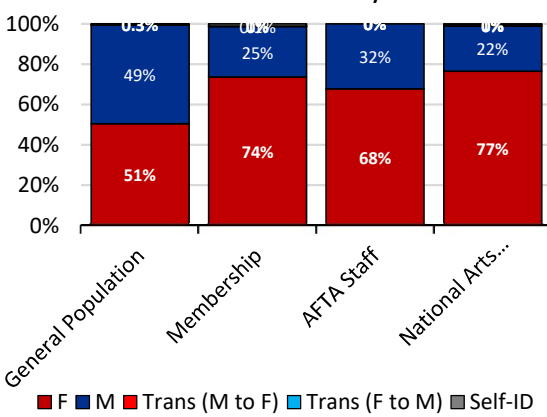
Political Affiliation



Household Income



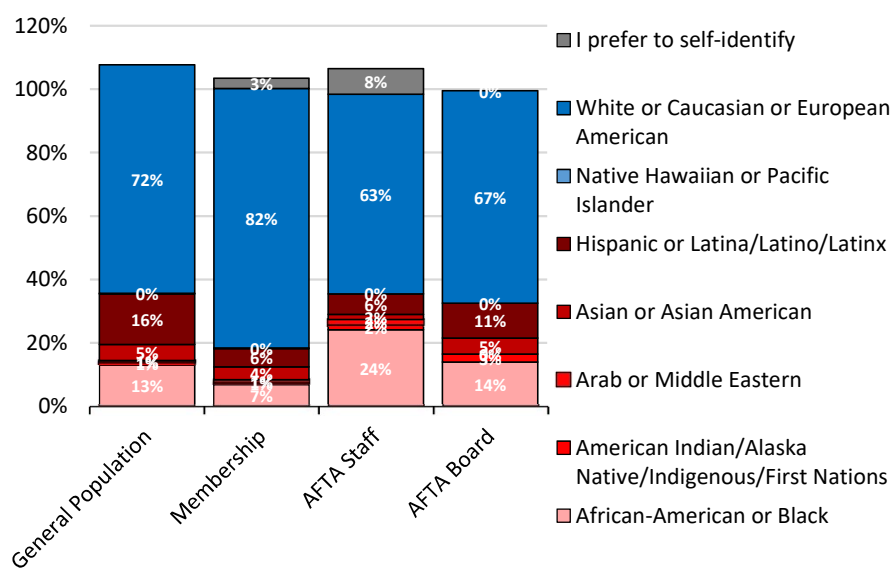
Gender Identity



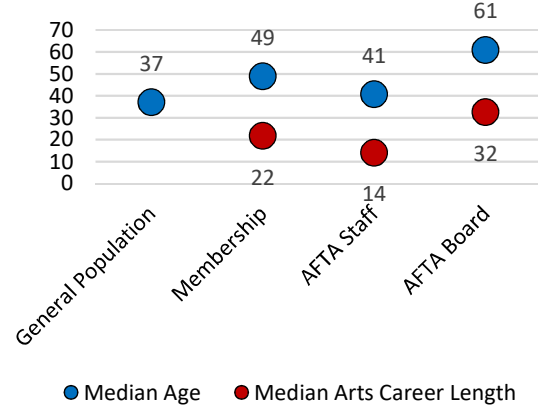
AMERICANS FOR THE ARTS BOARD AND STAFF

DETAILS

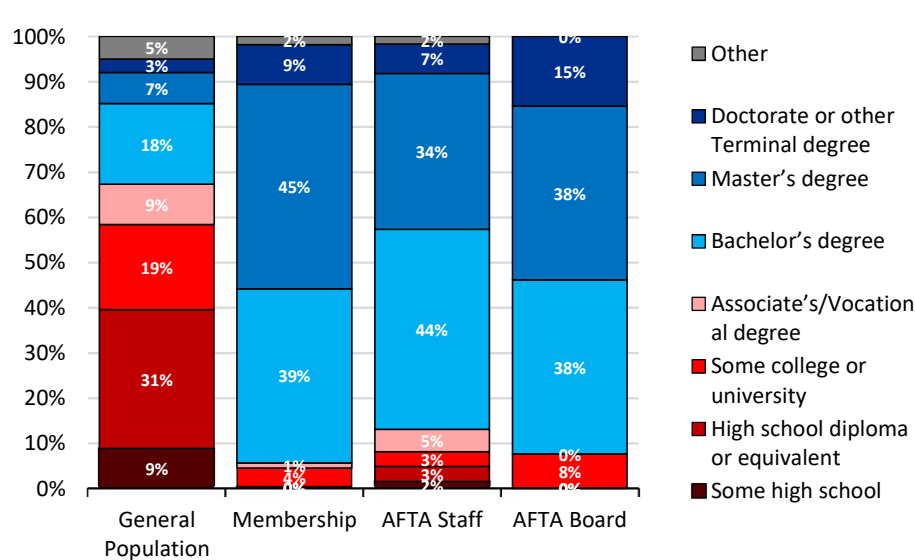
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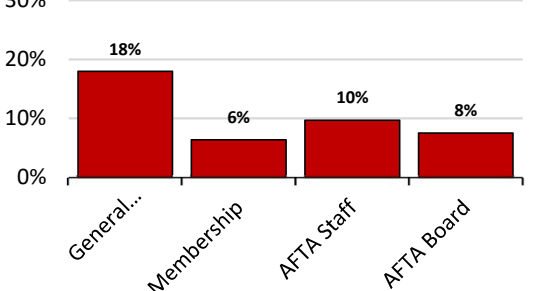
Age & Arts Career Length (Years)



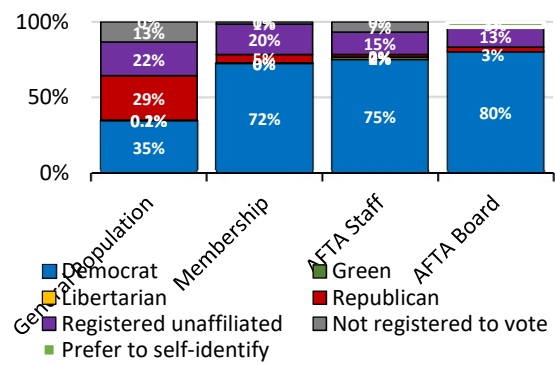
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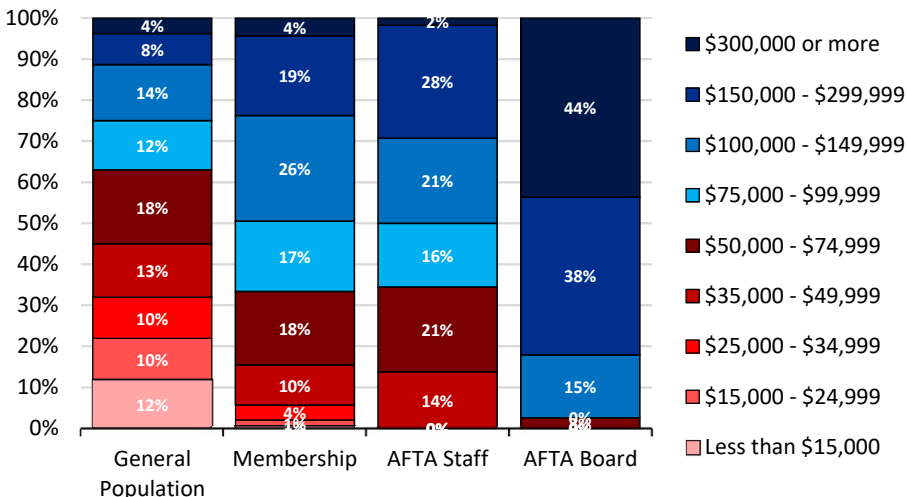
Individuals with Disabilities



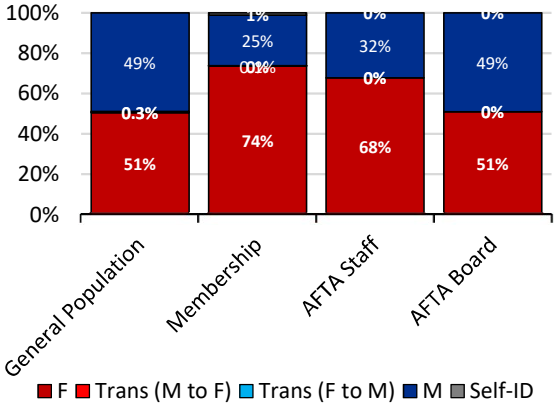
Political Affiliation



Household Income



Gender Identity



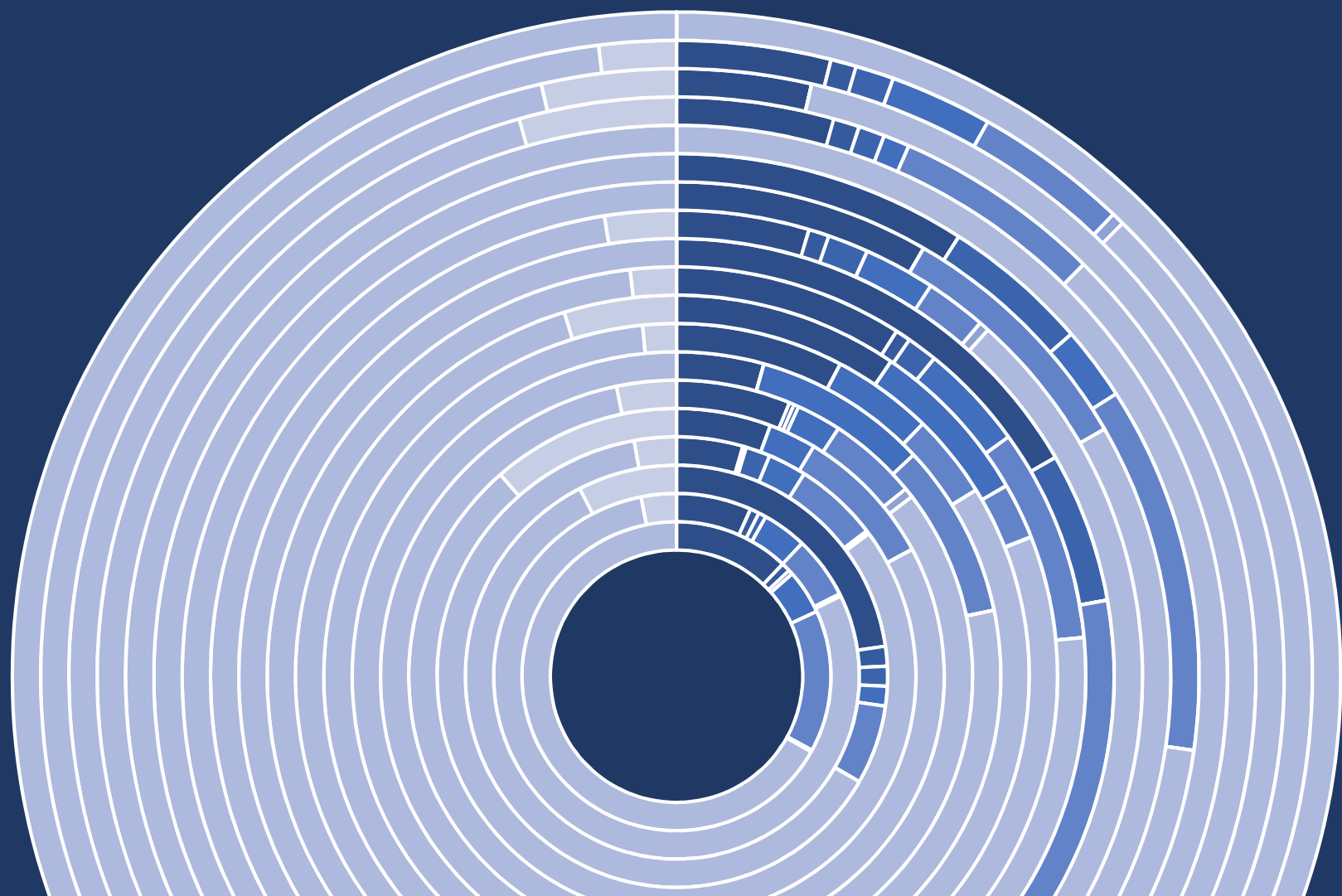




APPENDICES

RedBall by Kirt Perschke, at the Brooks Museum. Photo courtesy of ArtsMemphis.

APPENDIX 1: DEVELOPMENT, DEPLOYMENT, AND METHODOLOGY



Development

This baseline survey was created with input from many different parts of the Americans for the Arts staff and constituencies, and with feedback from advisory committees and individuals with expertise in some of the demographic areas we sought to survey. We reviewed best practices literature regarding the format of questions, the selection of response options, the wording of categories, and the balancing of flexible self-identification options with the need for analyzable data. We are grateful to all of the voices and sources that helped to craft these 17 questions, which together comprise the most current thinking on how to gather baseline demographic information across a wide variety of categories.

The categories we chose to collect information on reflect the categories that Americans for the Arts has called out a commitment to addressing inequities around in our Statement on Cultural Equity (AmericansForTheArts.org/culturalequity). These categories are: race/ethnicity, age, disability, sexual orientation, gender/gender identity, socioeconomic status, citizenship status, and religion.

In addition, this survey also sought demographic information related to political affiliation and military service.

Deployment

Of the 9,026 individuals solicited, 7,087 were members of Americans for the Arts (including all staff, Board of Directors, and all of our advisory councils and committees). The remaining 1,939 were active non-members who had attended at least one major in-person Americans for the Arts field education event in the last 2 years. Of the total group solicited, 917 emails were returned as undeliverable.

The survey was deliberately deployed for an extremely compressed period of time (five days), during which time the full universe of those solicited received between 3 and 5 solicitations ranging from group listserv blasts to individual solicitations.

In total, 3,074 surveys were completed—a response rate of 38.3 percent. SurveyGizmo pegs a typical response rate at 30-40 percent, so we were happy with ours, particularly given the sensitive questions.

Category of Respondents & Abbreviations	#	%
All	3074	100%
Members	2141	70%
Non-Members	680	22%
Americans for the Arts staff	62	2%
Americans for the Arts Board of Directors	40	1%
Public Art Network (PAN)	408	13%
Public Art Network Advisory Council (PAN Council)	30	1%
Arts Education Network	365	12%
Arts Education Network Advisory Council (AEN Council)	22	1%
Private Sector Network	127	4%
Private Sector Network Advisory Council (PSN Council)	39	1%
Emerging Leaders Network	159	5%
Emerging Leaders Network Advisory Council (ELN Council)	17	1%
State Arts Action Network (SAAN)	281	9%
State Arts Action Executive Committee (SAAN Committee)	24	1%
United States Urban Arts Federation (USUAF)	40	1%
United States Urban Arts Federation Executive Committee	8	0%
County Arts Network	133	4%
County Arts Network Advisory Committee (CAN Committee)	28	1%
National Arts Marketing Project (NAMP)	296	10%

Of those respondents, 2,141 (70 percent) identified as members of Americans for the Arts and the remainder identified as non-members or chose not to self-identify membership status. Due to the anonymous nature of the survey, respondents were asked to self-identify whether they were part of various governance and interest groups. Overall, we received strong representation among all of the groups that we solicited as parts of the Americans for the Arts constituency.

By way of comparison, various data sources (primarily, and where possible, the 2010 U.S. Census Bureau) were used to craft a demographic portrait of the general U.S. population. This is the only segment whose demographic percentages are not made up of primary research in this report.

Methodology

In the process of developing this survey, we spoke to representatives of many of the groups that would ultimately make up the body of people asked to complete it. Over and over, we heard concerns about the need to feel that the survey was truly and completely anonymous, particularly given the personal demographic questions that make up its substance.

To address this, we created one generic copy of the survey with a single common survey link for all respondents, effectively making it impossible for us to determine if any one person solicited had completed it. We also, as an outcome of that, provided the same exact response possibilities to everyone—for example, we allowed all of the affiliations with Americans for the Arts to be self-selected, including things like membership status and whether they sat on a board of advisory committee.

There are positive and negative outcomes of this strategy. On the positive side, we received a very healthy and, we believe, representative sample of responses from those surveyed, including responses from certain groups that tend to shy away from demographic surveying. An earlier effort to gather internal staff demographics at Americans for the Arts, which was less anonymized in various ways,

was met with non-response by between a quarter and half of staff members depending on the type of demographic. This new process, we believe, yielded accurate responses from 90-100 percent of the staff.

Why “90-100 percent?” That is one of the challenges of this type of radical anonymization. Because respondents were asked to self-select into all categories, we do not have any way of guaranteeing that respondents actually belong in those categories—a distinction that comes up most clearly in the categories that have to do with either being hired or being elected, such as staff, board, or one of the advisory councils or committees. We know that accidental (or purposeful) self-miscategorization did occur on a small level. For example, we had 40 respondents claim to be on the Americans for the Arts board of directors, but we actually only have 36 board members.

By and large, we have left this small inaccuracy alone. We believe that, at most, it means a variance of plus or minus 3 percent. This variance was calculated based on comparing the survey dataset to existing data on the Americans for the Arts board of directors which had previously been gathered for grantwriting purposes. In three categories where we had two data sources (race/ethnicity, gender, and political affiliation), we replaced the board survey data with this secondary information. The variances between these two datasets were less than 2 percent, but the guaranteed accuracy was deemed important enough to make the change.

In future iterations of this survey, we may attempt to ensure more accuracy in the selection of organizational affiliations, at least when it comes to known, finite groups like our board and advisory councils and committees. Whatever shifts we make will attempt to still maintain the radical anonymity and transparent ease of the first survey, as those are paramount to the success of this effort.

The results of this report are delivered in terms of percentages, not raw numbers. In some cases, the total number of respondents in any given category was relatively small, and in those cases individual responses carried a larger weight than in bigger

Data Category (General U.S. Population)	Source
Age	U.S. Census Bureau
Disability	U.S. Census Bureau
Race/Ethnicity	U.S. Census Bureau
Education	U.S. Census Bureau
Household Income	U.S. Census Bureau
Political Affiliation	Wikipedia
Voting Habits	Rice University
Religious Affiliation	Pew Research Center
Religious Attendance	Pew Research Center
Gender Identity	U.S. Census Bureau
Sexual Orientation	U.S. Census Bureau
Military Status	U.S. Census Bureau

samples. The size of the respondents pool in these categories approximately reflects that size of the actual group.

These methodological caveats sum up into the simple fact that walking the line between useful, categorizable information and the protection of personal identity and privacy is a difficult and imperfect process. Nevertheless, we believe this snapshot is an accurate, and much more complete, portrayal of the general demographics of the Americans for the Arts universe, and that this data will prove an important jumping off point for future efforts to pursue broader cultural equity in our field.

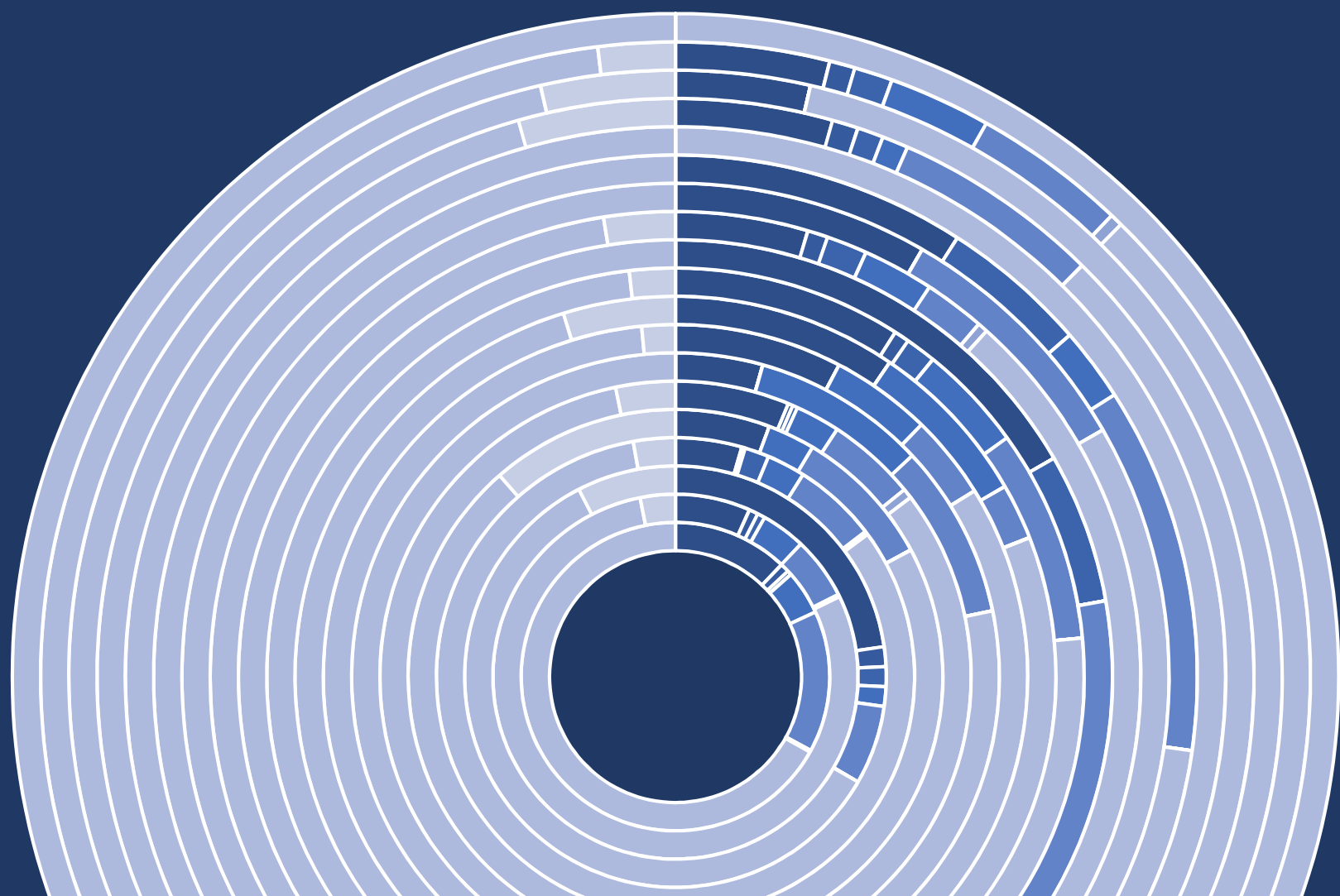
Survey Universe

Regarding the development of the profile of the overall U.S. population that appears in this report: there is not a central repository for all of these aspects of demography. Data was drawn from the sources as listed to the left. In many of these categories not covered by the U.S. Census, statistics can vary by source. We selected the statistics that seemed most complete or consistent, but do want to recognize that the U.S. population figures, while a good general portrait of the country, may not be wholly agreed-upon numbers.

Finally, Americans for the Arts is an organization that serves a “network of networks” and reaches a large breadth of the field, but it is not a discipline-specific service organization. As such, this initial survey does not carry categories for many practitioners of the arts in America, and instead focuses more on the networks of local arts administrators and advocates that are Americans for the Arts primary service constituencies. These groups are collectively known in this survey as “the local arts.”

This report, therefore, is not a comprehensive report on the demographics of the arts field, but is a comprehensive report on the demographics of those Americans for the Arts directly serves, which comprise a large portion of the support and advocacy infrastructure in the field.

APPENDIX 2: SUMMARY DATA TABLES

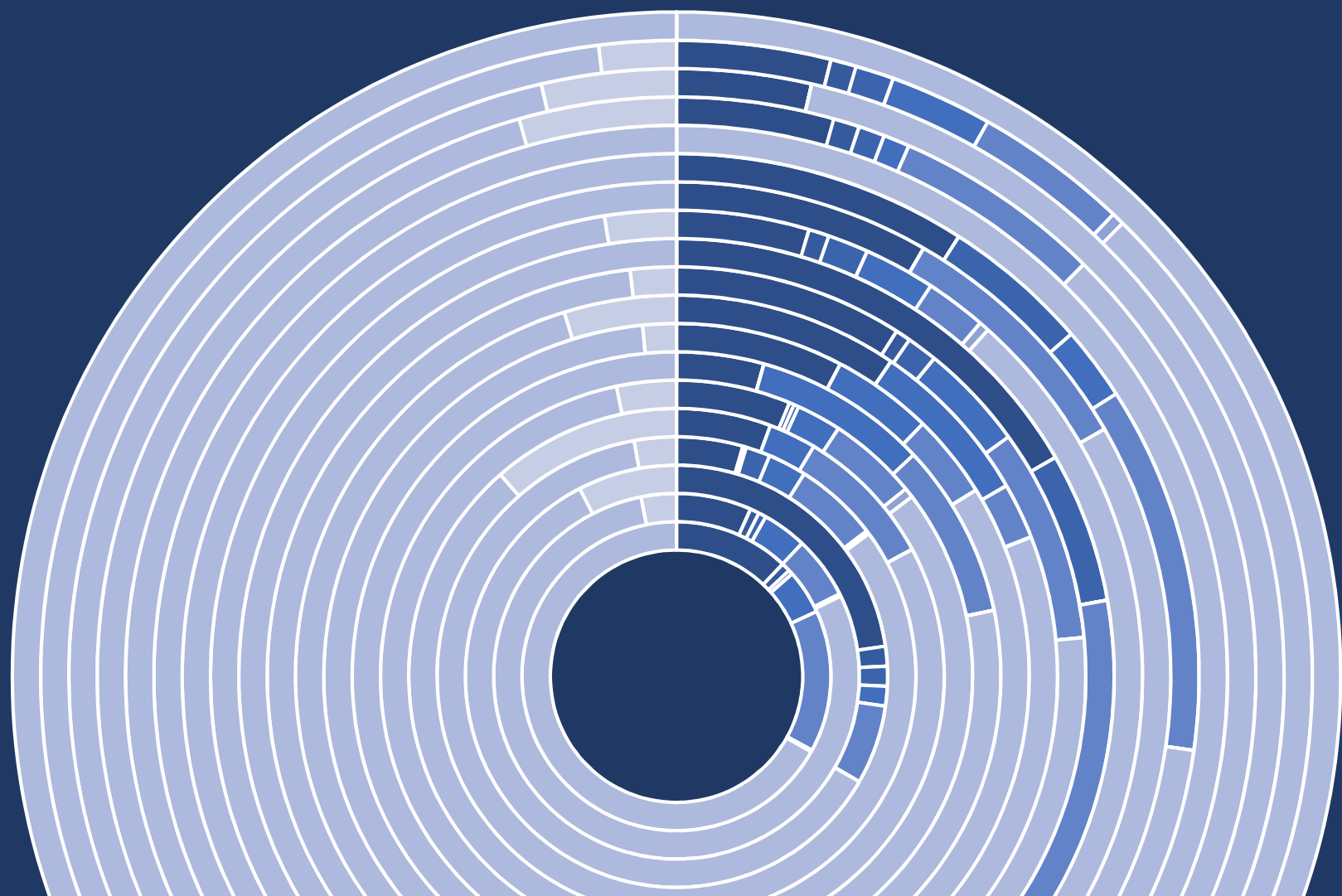


AGGREGATE DATA TABLES: Americans for the Arts Baseline Demographic Survey - 2017																		
	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee
Total Respondents (of 3,074 responses):	308,700,000	2141	62	39	408	30	365	22	127	39	159	17	281	24	40	8	133	28
Age and Career	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee
Average Age (Years)	37	49	41	61	51	59	51	53	54	58	36	34	54	58	52	52	58	63
Average Total Career Length (Years)		28	19	40	31	42	31	33	34	37	16	14	35	39	31	29	39	43
Average Arts Career Length (Years)		22	14	32	24	31	25	30	25	29	12	12	25	32	26	26	28	27
	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee
% Persons with Disability	18%	6%	10%	8%	6%	10%	10%	9%	5%	5%	7%	6%	6%	13%	10%	13%	8%	4%
Race/Ethnicity	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee
African-American or Black	13%	7%	24%	14%	5%	7%	6%	5%	8%	10%	9%	18%	5%	8%	10%	0%	5%	4%
American Indian/Alaska Native/Indigenous/First Nations	1%	1%	2%	3%	0%	0%	0%	0%	0%	0%	1%	0%	1%	0%	0%	0%	1%	0%
Arab or Middle Eastern	1%	1%	2%	0%	2%	0%	0%	0%	0%	0%	1%	6%	1%	0%	5%	0%	1%	0%
Asian or Asian American	5%	4%	2%	5%	3%	3%	2%	9%	5%	8%	4%	0%	2%	0%	3%	0%	1%	0%
Hispanic or Latina/Latino/Latinx	16%	6%	6%	11%	6%	10%	5%	9%	4%	3%	9%	24%	2%	8%	13%	0%	6%	0%
Native Hawaiian or Pacific Islander	0%	0%	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
White or Caucasian or European American	72%	82%	63%	67%	86%	83%	83%	82%	84%	82%	78%	59%	86%	83%	80%	100%	86%	93%
I prefer to self-identify		3%	8%	0%	3%	13%	3%	0%	2%	5%	2%	0%	2%	0%	0%	0%	5%	4%
Education	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee
Some high school	9%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
High school diploma or equivalent	31%	0%	3%	0%	0%	0%	1%	5%	1%	0%	0%	0%	0%	0%	0%	1%	0%	0%
Some college or university	19%	4%	3%	8%	4%	3%	5%	5%	4%	8%	3%	0%	3%	4%	3%	0%	5%	4%
Associate's degree (junior college) or vocational degree/license	9%	1%	5%	0%	2%	0%	2%	0%	2%	0%	2%	0%	1%	0%	0%	0%	5%	7%
Bachelor's degree	18%	39%	44%	38%	35%	23%	31%	14%	41%	41%	41%	24%	32%	33%	38%	63%	32%	25%
Master's degree	7%	45%	34%	38%	51%	63%	50%	59%	43%	41%	48%	53%	50%	50%	55%	38%	49%	54%
Doctorate or other Terminal degree	3%	9%	7%	15%	6%	3%	10%	18%	9%	10%	4%	18%	11%	13%	3%	0%	5%	7%
Other	5%	2%	2%	0%	1%	7%	2%	0%	1%	0%	2%	6%	3%	0%	3%	0%	3%	4%

AGGREGATE DATA TABLES: Americans for the Arts Baseline Demographic Survey - 2017																			
	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee	NAMP
Household Income																			
Less than \$15,000	12%	1%	0%	0%	1%	3%	0%	0%	0%	0%	1%	0%	1%	0%	0%	0%	0%	0%	0%
\$15,000 - \$24,999	10%	1%	0%	0%	1%	0%	1%	0%	4%	5%	3%	0%	1%	0%	0%	0%	2%	4%	1%
\$25,000 - \$34,999	10%	4%	0%	0%	2%	0%	4%	0%	2%	3%	5%	0%	3%	4%	0%	0%	5%	4%	5%
\$35,000 - \$49,999	13%	10%	14%	0%	7%	3%	10%	5%	6%	0%	19%	18%	7%	0%	0%	0%	8%	0%	12%
\$50,000 - \$74,999	18%	18%	21%	3%	20%	14%	16%	10%	16%	18%	31%	41%	17%	17%	3%	0%	21%	27%	16%
\$75,000 - \$99,999	12%	17%	16%	0%	21%	14%	20%	14%	11%	13%	17%	24%	21%	17%	5%	13%	14%	8%	22%
\$100,000 - \$149,999	14%	26%	21%	15%	27%	28%	27%	33%	23%	21%	18%	6%	29%	46%	40%	25%	26%	38%	26%
\$150,000 - \$299,999	8%	19%	28%	38%	16%	34%	17%	24%	27%	28%	6%	12%	19%	13%	43%	50%	21%	15%	15%
\$300,000 or more	4%	4%	2%	44%	4%	3%	4%	14%	11%	13%	1%	0%	4%	4%	10%	13%	5%	4%	3%
Political Affiliation																			
Democrat	35%	72%	75%	77%	73%	64%	70%	71%	65%	55%	75%	71%	71%	86%	83%	88%	69%	65%	73%
Green	0.1%	0%	2%	0%	0%	0%	0%	0%	1%	3%	0%	0%	1%	0%	0%	0%	2%	4%	0%
Libertarian	0.2%	0%	0%	0%	1%	0%	0%	0%	2%	0%	0%	0%	0%	0%	0%	0%	1%	0%	0%
Republican	29%	5%	2%	8%	5%	14%	8%	10%	11%	16%	3%	6%	8%	10%	0%	0%	9%	15%	7%
Unaffiliated with a party, but registered	22%	20%	15%	12%	19%	21%	21%	14%	22%	26%	19%	18%	19%	5%	18%	13%	19%	15%	19%
I am not registered to vote	13%	1%	7%	0%	3%	0%	1%	5%	0%	0%	3%	6%	1%	0%	0%	0%	1%	0%	2%
I prefer to self-identify	0%	0%	0%	4%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Voting Habits																			
Voted in LOCAL 2016 election	21%	87%	71%	85%	88%	100%	88%	82%	93%	92%	84%	82%	91%	83%	95%	100%	93%	89%	89%
Voted in STATE 2016 election	21%	88%	71%	78%	89%	100%	88%	86%	91%	95%	86%	88%	91%	88%	95%	100%	92%	89%	89%
Voted in FEDERAL 2016 election	55%	93%	85%	93%	94%	100%	95%	91%	97%	97%	94%	88%	95%	96%	98%	100%	93%	86%	95%
Did not vote in any 2016 election	45%	3%	13%	0%	3%	0%	2%	9%	0%	0%	4%	12%	1%	0%	0%	0%	2%	0%	2%
Religious Affiliation																			
Protestant (e.g. Lutheran, Methodist, Baptist, etc)	40%	22%	28%	43%	17%	26%	27%	39%	37%	41%	19%	18%	26%	29%	18%	25%	24%	29%	22%
Roman Catholic	21%	11%	9%	5%	11%	10%	11%	17%	11%	18%	10%	12%	14%	13%	13%	13%	13%	11%	11%
Mormon	2%	0%	0%	0%	0%	0%	1%	0%	0%	0%	2%	6%	1%	0%	0%	0%	1%	0%	2%
Greek or Russian Orthodox	1%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Jewish	2%	7%	7%	18%	8%	10%	6%	4%	6%	0%	4%	6%	8%	8%	10%	13%	8%	14%	5%
Muslim	1%	0%	2%	0%	0%	0%	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	1%	0%	0%
Buddhist	1%	3%	0%	3%	2%	0%	2%	0%	2%	0%	2%	0%	3%	4%	5%	0%	5%	11%	2%
Hindu	1%	0%	0%	3%	0%	0%	0%	0%	1%	3%	0%	0%	0%	0%	0%	0%	1%	0%	0%
Atheist	3%	7%	12%	5%	7%	3%	2%	0%	4%	0%	8%	0%	6%	4%	5%	13%	2%	0%	6%
Agnostic	4%	9%	12%	8%	8%	0%	8%	0%	4%	3%	15%	18%	9%	0%	8%	0%	4%	0%	12%
None	16%	26%	17%	13%	29%	29%	23%	22%	20%	26%	25%	29%	20%	25%	23%	25%	22%	11%	29%
I prefer to self-identify	10%	14%	12%	5%	16%	23%	18%	17%	16%	10%	13%	12%	13%	17%	20%	13%	18%	25%	11%

AGGREGATE DATA TABLES: Americans for the Arts Baseline Demographic Survey - 2017																			
	GENERAL POPULATION	MEMBERS	AFTA STAFF	AFTA Board	PAN	PAN Council	ARTS ED NETWORK	AEN Council	PS NETWORK	PSN Council	EL NETWORK	ELN Council	SAAN	SAAN Committee	USUAF	USUAF Committee	CAN	CAN Committee	NAMP
Gender Identity																			
Female (cisgender)	51%	74%	68%	51%	75%	57%	79%	76%	73%	70%	83%	82%	74%	64%	56%	57%	75%	82%	77%
Male (cisgender)	49%	25%	32%	49%	25%	40%	19%	24%	25%	27%	16%	12%	25%	27%	44%	43%	25%	18%	22%
Transgender (female to male)	0%	0%	0%	0%	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Transgender (male to female)	0%	0%	0%	0%	0%	0%	0%	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
I prefer to self-identify		1%	0%	0%	1%	3%	1%	0%	1%	3%	1%	6%	1%	9%	0%	0%	0%	0%	1%
Sexual Orientation																			
Heterosexual or straight	94%	81%	80%	89%	82%	80%	85%	95%	84%	79%	75%	82%	85%	81%	76%	75%	86%	86%	80%
Gay or lesbian	3%	8%	15%	5%	8%	7%	5%	0%	7%	5%	7%	12%	7%	5%	13%	13%	6%	4%	8%
Bisexual	2%	4%	2%	3%	4%	0%	3%	5%	2%	3%	5%	0%	2%	5%	3%	0%	2%	0%	4%
Asexual	1%	1%	0%	3%	0%	0%	0%	0%	0%	0%	1%	0%	1%	0%	0%	0%	0%	0%	1%
Pansexual		1%	0%	0%	0%	0%	0%	0%	2%	3%	1%	0%	0%	0%	0%	0%	0%	0%	1%
Queer		3%	2%	0%	1%	0%	2%	0%	2%	0%	4%	0%	1%	0%	8%	13%	0%	0%	4%
Questioning		1%	2%	0%	0%	0%	1%	0%	0%	0%	1%	0%	0%	0%	0%	0%	1%	0%	0%
Same sex attracted		2%	0%	0%	2%	10%	3%	0%	2%	5%	4%	0%	3%	5%	0%	0%	2%	4%	2%
I prefer to self-identify		2%	0%	0%	2%	3%	2%	0%	2%	5%	2%	6%	1%	5%	0%	0%	4%	7%	0%
Military Status																			
Yes, active service	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	1%	4%	0%
Yes, veteran	7%	1%	0%	8%	1%	0%	1%	0%	2%	3%	0%	0%	1%	4%	0%	0%	1%	0%	0%
No	93%	99%	100%	92%	99%	100%	99%	100%	98%	97%	100%	100%	99%	96%	100%	100%	98%	96%	100%

APPENDIX 3: SURVEY PROTOCOL



To support a full creative life for all, we at Americans for the Arts are committed to championing policies and practices of cultural equity that empower a just, inclusive, and equitable nation. As part of that commitment—and understanding that basic demographics are neither the beginning nor the end of any conversation about equity—we believe it is crucial to gather anonymous demographic information about ourselves and those we serve. Please complete this short and anonymous demographic questionnaire.

This survey will provide us with a baseline understanding of the demographics of those we serve, which is a picture we currently lack. We hope to be able to use this to craft and deploy more effective services, set and pursue goals and objectives around diversity, equity, and inclusion, and provide transparency about Americans for the Arts, those we serve, and the field at large. While everyone's individual responses are completely confidential, we will report the data in the aggregate.

Americans for the Arts will utilize the results of this anonymous survey to inform ongoing strategic planning, program development, program design, and governance of the organization. We believe that as full and accurate an understanding of the demographics of those we serve as possible is crucial to institutional change and growth, and to serving you better.

This survey is expected to be conducted every 2 years to take snapshots of our organization, those we serve, and the broad field. It is entirely anonymous, designed to be completed in 5-10 minutes, and the data are maintained on a secure server accessible only to the research team.

All demographic questions are optional, but your responses are deeply appreciated.

AGE AND ARTS CAREER LENGTH

What year were you born? (ex: 1925) _____

What year did you/will you enter the general workforce? (ex. 1925) _____

What year did you/will you enter the arts field? (ex: 1925) _____

DISABILITY

Do you identify as a person with a disability (a sensory, physical, mobility, health or age-related, cognitive, mental health, or other impairment or medical condition)?

Yes (Please describe _____)

No

RACE/ETHNICITY

Which category/categories best describe your race and ethnicity? (please check all that apply)

African-American or Black

American Indian or Alaska Native or Indigenous or First Nations

Arab or Middle Eastern

Asian or Asian American

Hispanic or Latina/Latino/Latinx

Native Hawaiian or Pacific Islander

White or Caucasian or European American

I prefer to self-identify: _____

GEOGRAPHY & SOCIAL LOCATION

What is your **home** ZIP code? _____

What is your **work** ZIP code? _____

What is the highest level of education you have completed?

Some high school

High school diploma or equivalent

Some college or university

Associate's degree (junior college) or vocational degree/license

Bachelor's degree

Master's degree

Doctorate or other Terminal degree

I prefer to self-identify: _____

Which of the following best describes your household income for the past 12 months?

Less than \$15,000

\$15,000 - \$24,999

\$25,000 - \$34,999

\$35,000 - \$49,999

\$50,000 - \$74,999

\$75,000 - \$99,999

\$100,000 - \$149,999

\$150,000 - \$299,999

\$300,000 or more

POLITICAL AFFILIATION

Are you registered as:

Democrat

Republican

Libertarian

Green

Unaffiliated with a party, but registered

I am not registered to vote

I prefer to self-identify: _____

Did you vote in the 2016 election (check all that apply)?

Yes, for local elections (city/county)

Yes, for state elections

Yes, for federal elections

No, none of the above

RELIGIOUS AFFILIATION

What is your religion or faith, if any? (check all that apply)

Protestant (e.g. Lutheran, Methodist, Baptist, etc)

Roman Catholic

Mormon

Greek or Russian Orthodox

Jewish

Muslim

Buddhist

Hindu

None

Atheist

Agnostic

I prefer to self-identify: _____

If you are part of a religion or faith, do you practice regularly?

Yes

No

SEXUAL IDENTITY

With which **gender** do you identify?

Male (cisgender)

Female (cisgender)

Transgender (male to female)

Transgender (female to male)

I prefer to self-identify: _____

Do you consider your **sexual orientation** to be:

Heterosexual or straight

Gay or lesbian

Bisexual

Asexual

Pansexual

Queer

Questioning

Same sex attracted

I prefer to self-identify: _____

MILITARY STATUS

Do you identify as a military active service member or veteran (select one)?

Yes, active service

Yes, veteran

No

AFFILIATIONS WITH AMERICANS FOR THE ARTS

In order to understand the demographic make-up of various parts of our organization and the field, we ask that you indicate if you are part of any of the following groups. This is the only required question in this survey.

[Technical note: the open circle subitems appear only when someone selects the header item for that category. So only staff who select "Staff member" would see the follow-up prompt about "Vice President or Chief." The solid boxed subitems in turn appear only if someone selects the appropriate open circle item above it.]

Staff member of Americans for the Arts

I am a Vice President or Chief

Americans for the Arts Board of Directors

I am a chair or vice-chair of the Americans for the Arts Board of Directors

Business Committee for the Arts Board of Directors

I am a chair or vice-chair of the BCA Board of Directors

Member of Americans for the Arts

Member of the Public Art Network

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the Arts Education Network

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the Private Sector Network

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the Emerging Leaders Network

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the State Arts Action Network

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the United States Urban Arts Federation

I am an Advisory Councilmember/Executive Committee member of this group

I am a chair or vice-chair of an Advisory Council/Executive Committee of this group

Member of the County Arts Network

