

**INCREASING THE PRESENCE OF AFRICAN AMERICANS IN THE ARTS
ADMINISTRATION FIELD: MODELS FROM THE FOR-PROFIT SECTOR**

A Thesis

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DEDICATIONS

Dedicated to Mom, Ike, Zack, Anica, Chuck Davis and Nelda Davies

ACKNOWLEDGEMENTS

I would like to acknowledge and thank the artists that I have been privileged to work with. I began my arts administration career working for the American Dance Festival where I met the incredible African Dance Master, Chuck Davis. I was hired straight out of college, in 1985, as the company manager for the Chuck Davis African-American Dance Ensemble (AADE). I worked for Chuck and AADE for five years prior to leaving for a position at the North Carolina Arts Council. My work with Mr. Davis laid the foundation for my life's work in the arts. He instilled in me the core principles of commitment to community engagement. He was a consummate example of how to use the arts to help keep the heritage and culture of Africa and the African Diaspora alive. Chuck was my boss, mentor and a lifelong friend of thirty-four years. We became family. He was present at every major event in my life. As I worked on my thesis over the past few months, his health was failing. He departed this earth on May 14, 2017 at the age of eighty. I wish to acknowledge his influence on my life, my career and on the research and work I hope to do on this topic. Ame! Baba. I listened and I am listening.

I would also like to acknowledge the people who gave interviews: Baraka Sele, Colleen Jennings Roggensack, Bruce Thibodeau, Kibibi Ajanku, Brett Chambers, Brandi Stewart, Neil Barclay, Emiko Ono, Maurine Knighton, Sandi Haynes, Rahsaan Harris, Michael Barham, and my dear colleague and friend Martin Wollesen for his guidance early on. A special thank you to my husband, Isaac, my children Isaac II (Zack), and Anica, our dog Flash, my late mentor Nelda Davies and my late mom Dorothy B. Martin.

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ABSTRACT

There is resurgence on the conversation around racial diversity in the arts and culture workforce. African-Americans are particularly underrepresented relative to population in cities like New York and Los Angeles. There is a call for shared strategies and models to increase the pipeline of diverse arts administrators. The journalism and business, when faced with similar diversity challenges thirty years ago, created unique, mission-specific organizations committed to increasing racial diversity in their fields. The author conducted research, interviews and surveys on three of the most successful programs, The LEAD Business Program's pre-college summer institutes; the Urban Alliance's work study program for high school students; and The Emma Bowen Foundation's multi-year media/ journalism internship and scholarship program for college students. The author concludes with recommendations as follows: 1) The LEAD Business Program pre-college summer institutes and university arts presenting programs should collaborate. 2) K-12 arts education programs should expose students to the business of the arts; 3) Arts service organizations like the Association for Arts Professionals (AAP), Americans for the Arts and Grantmakers in the Arts (GIA) must lead action-oriented convenings that affirm the need for data collection, the value of racial diversity in the arts workforce and connect stakeholders and potential funders to programs like the Urban Alliance and Urban Arts Alliance; 4) establish a database of internships, highlighting diversity internships, and market it to African American civic, social and educational groups.

INTRODUCTION

I first became intrigued by the business side of the arts while attending live concerts as a teenager. How did one make money or a career out of putting artists or musicians onstage, selling tickets and concessions? Who was Al Haymon? I later discovered he was an African American concert promoter who went to Harvard Business School. How could I join my passion and interest in the arts with business to make a career? In the fall of 1981 I arrived at Duke University full of hope and excitement. I was excited to explore my curiosity in the classroom and about how the business of the arts works.

I discovered there was a performing arts series, primarily classical music and some Broadway. I made an appointment with the director. I asked to be hired or taught how the series works. I was brand new to campus with no resume other than what I had done in high school. I had been an A student and senior class president at a prestigious school for girls in New England. The appointment with the series director did not go well. I was summarily told no and pretty much asked to leave the office. The person I was told no by is revered in my local community for her work in promoting the arts and establishing pioneering arts programs. She is since deceased. I don't feel it is important to name names. What is important is that I was completely discouraged by this rejection. I lost the opportunity to learn and grow in a field I was interested in. I took that rejection hard. As a result, I plowed my interest and energy into supporting the African American arts groups on campus.

I produced all of the events for Karamu, the African American theater group and Dance Black, the African American dance group on campus. We put on great shows, *Don't Bother Me I Can't Cope*, *Ebony Expressions* and a collaboration with the mostly white student musical theater group Hoof and Horn of *The Best Little Whorehouse in Texas* that was legendary. I learned by doing but without the advantages of learning inside an institutional non-profit arts administration structure. An opportunity that could have set my course for a viable career path in a mainstream presenting arts organization was denied for reasons that remain unclear. While I have worked in mainstream organizations at different times in my career, I have spent the last twenty-five years as an independent arts administrator committed primarily to supporting artists of African American descent.

A lack of exposure, encouragement and opportunities to access a clearly defined career pathway are contributing factors to why African Americans, and arguably other people of color are underrepresented in arts administration. I have persevered and succeeded. My desire is to see the arts administration field grow. I want more African Americans to be given early opportunities to learn in institutional settings with ample resources and structures. This personal experience is what brought me to my thesis topic. In the past two to three years, racial diversity in the arts administration workforce has become an important and more urgent field wide concern and conversation. Please note that my intended tone throughout is one of urgency vs. anger and explanation not accusation. I hope to help move the field wide dialogue from conversation to action while we have momentum.

I am a strong proponent of the broader definition of diversity currently associated with all people of color; African American, Latino/a, Asian and Native American (ALANA), recently adapted by Grantmakers in the Arts (“Racial Equity in Arts Philanthropy | Grantmakers in the Arts” 2017) mixed race, veterans, women, LGBTQ and the differently abled. However, because of my past and present experience I chose to focus on African American representation in the arts administration field. My research focused on racial diversity pipeline and partnership strategies from the for-profit business and journalism fields as models. These strategies are potential models to develop and deliver the training, awareness, mentorship and professional development opportunities needed for more African Americans to obtain administrative and managerial positions in the arts administration field. By doing so, we can increase the pools of potential candidates for leadership positions in mainstream organizations and strengthen and deepen the pool of candidates for culturally specific organizations.

I have worked in the area of arts administration that focuses on the presentation of performing artists to audiences and communities, generally called presenting, my paper will focus primarily on nonprofit presenting organizations, many of which are based on college campuses throughout the United States. This is where I see the greatest disparity and lack of representation of African Americans, particularly in executive director and programming positions.

I have worked in the arts administration field for over thirty years in positions ranging from an entry-level administrator at the American Dance Festival to a Director of Touring and Presenting at the North Carolina Arts Council. In 1992, I established PMG

Arts Management, LLC, (PMG) a booking and management agency for major touring dance companies and multi-disciplinary projects. PMG primarily represents African American artists. I work with about 50-100 university-based and standalone non-profit arts organizations annually. In the course of twenty-five years I have booked and managed probably 2,000 engagements with over 500 different organizations. In that time, I have worked with a total of five African Americans as curators or executive directors and ten or less in mid-level marketing, education or finance positions. Though part of the mission of most presenting organizations includes the presentation of African American artists within a season of other types of artists, artistic programming choices are rarely made by African American arts administrators.

To address this deficit there is a need for arts administration pipeline programs that specifically and intentionally target African American students at the high school and college levels. These programs should provide exposure and recruitment to arts administration as a career field; targeted opportunities for paid internships or work experience at the high school and college level; and scholarship support for the undergraduate and graduate level requirements needed to enter and progress in the field.

The challenges of racial diversity in the workforce are not only applicable to the non-profit arts administration field. Non-profit and for-profit organizations have used pipeline strategy techniques to help racially diversify career fields such as medicine, law, business and journalism. What is less prevalent in the non-profit arts administration field are discussions about why efforts to increase racial diversity in arts organizations matters;

what societal and other factors impact the deficit in racial diversity in the field; and what concrete action steps and models can help move the field forward.

LITERATURE REVIEW

Why Diversity Matters in Organizations

In the for-profit literature on diversity there are two schools of thought on the reasons why organizations should diversify a practical business theory and a moral theory. On the business side, a 1991 journal article by Taylor Cox and Stacy Blake is often cited in academic discussions of the importance of workforce diversity. Their research, primarily focused on women and people of color, cites six specific reasons why business organizations should value diversity. They explain that resource acquisition, cost, marketing, creativity, problem solving and system flexibility are the aspects of organizations which benefit from workforce diversity (Cox and Blake 1991).

According to Cox and Blake, “an organization’s ability to attract and retain employees from different backgrounds is called resource acquisition. Depending on the national context, those who have been overlooked as potential employees often include women, racial and ethnic minorities, workers with disabilities, gays, and lesbians and people from non-dominant religious faiths. Organizations that develop a reputation for valuing diversity will be able to better compete for diverse employees in tight labor markets. In the for-profit world, organizations that have a reputation for valuing diversity in the workforce become known as employers of choice”(T. H. Cox and Blake 1991, 45-46). Such a designation could benefit non-profit arts organizations looking to recruit a diverse applicant pool for internships or job placements.

If resource acquisition efforts fail then the cost factor can impact an organization. Cost-wise, lack of diversity can result in employee dissatisfaction and turnover (Cox and Blake 1991), particularly for the high school and college-aged African American students in an arts administration development pipeline. If the new racially diverse workforce we hope to train in arts administration fails to see itself represented in an organization's workforce, it will be difficult to retain them. The National Association of Colleges and Employers (NACE) surveyed 10,000 classes of 2014 graduating college students. Sixty five percent of those surveyed cited diversity as a top priority when looking for places they wanted to work (Koc et al. 2014).

Cox and Blake propose that an organization's reputation for valuing all types of workers will also affect its ability to market to different types of consumers. Consumers that are open to fair treatment and value diversity will patronize organizations that also value diversity. Having workers from diverse backgrounds allows organizations to develop and market products that meet the needs of and appeal to diverse customers (Cox and Blake 1991) .

Outside of certain leadership and development positions, the workforces of non-profit arts organizations are less visible to their customer bases. The "products" offered by arts organizations tend to be the presentation of arts programming financed through ticket sales. Attracting racially diverse audiences for those offerings can be enhanced by a racially diverse staff who are visible to the targeted demographic.

In his article "Does Diversity Pay?: Race, Gender and the Business Case for Diversity" Cedric Herring of the University of Illinois at Chicago Department of

Sociology conducted a study that examined the impact of racial and gender diversity on investment returns. Published in the American Sociological Review using data from 1996-1997, Herring found that companies reporting the highest levels of racial diversity brought in nearly fifteen times more sales revenue on average, than those with the lowest levels of racial diversity.

Herring found racial diversity to be a better determinant of sales revenue and customer numbers than company size, the company's age and the number of employees at any given work location. Companies with a more diverse workforce consistently reported higher customer numbers than those organizations with less diversity among staff (Herring 2009).

There are certainly challenges to comparing the financial impact of a racially diverse arts administration staff to a larger for-profit industry study. However, corporations that value diversity in their own workplace might also find it compelling to fund non-profit arts organizations with a diverse workforce. A racially diverse staff could also have a positive impact on individual giving by expanding the pool of potential donors. People like to give to organizations that they feel support their communities. According to the Non-Profit Times study of giving patterns African-Americans are, “more likely than any other group to give in support of its unique heritage and community” (“Diversity-in-Giving-Study-FINAL.pdf” 2017).

In addition to increased revenues and positive community perception, “research also indicates that groups from more diverse backgrounds have greater creativity and problem-solving ability. Groups composed of diverse members from different life

experiences, racial and cultural backgrounds, language and educational backgrounds can positively affect group performance and innovation” (Bell 2017). Using brainstorming techniques McLeod, Lobel and Cox, investigated the impact of racial diversity on idea generation in small groups using a test related to ideas about the tourism industry. They found that groups composed of racially diverse members generated higher-quality ideas than groups of homogeneous members. Independent professionals in the tourism industry judged the ideas blindly. Their research supports other such tests with similar results (McLeod, Lobel, and Cox Jr. 2017).

Like for-profit businesses, arts organizations rely on small group brainstorming techniques to strategize and implement medium and long-range planning goals, marketing, and community engagement strategies that will reach racially and culturally diverse segments of their communities. As the younger, more racially diverse millennial generation enters and progresses in the workforce, arts organizations will benefit from racially diverse opinions and input to help generate high-quality ideas. (Bell 2017; Schonfeld and Sweeny 2016).

The business case for diversity exists alongside an important, though less economically clear moral case for racial diversity in the workforce. For-profit businesses have economic and bottom line dollars and sense sales-driven profit motives that help make the case for racial diversity. We must also consider the social and moral impacts on racial diversity in the arts administration workforce.

The Moral Case for Diversity

In her important 2000 article, Tobie Stein, Director of the MFA program in arts management at Brooklyn College writes that nonprofit arts organizations by definition are supposed to serve the public interest. This definition seems to have a legal and a moral obligation to also have a racially diverse staff. “If non-profit ... arts organizations are legally, socially and morally bound to serve the public as a whole what implications should such service have for the recruiting, staffing and [training] of their managerial personnel” (Stein 2000a).

Morally, the impacts of slavery, segregation, Jim Crow laws, discrimination and anti-affirmative action legislation in education are contributing factors to the historical challenges to the African Americans presence in the overall workforce (Bell 2017). These factors, especially the challenges to affirmative action legislation and discriminatory education practices are also reflected in the arts administration field.

To understand where we are now, it is instructive to have a frame of reference for how the arts administration field developed in relationship to African American participation. According to Varela and affirmed in my interviews with several African American leaders in the arts administration field, prior to the 1960s and into the 70s and 80s arts administrators were primarily trained on the job in the United States. The late 1960s and early 1970s - the period in which the National Endowment for the Arts was formed - marked the beginning of arts management as a field. According to Chong, "the Harvard Business School... and the best-selling and influential Harvard Business Review served as tandem vehicles for two early and prominent proponents of the value of

management expertise in the arts.” The Arts Administration Research Institute was founded at the Harvard Business School in 1966. The Harvard Summer School Institute in Arts Administration was instituted in 1970 and continued until the early 1980s. Yale University is generally credited with having created the first university program in arts administration, a concentration in Theater Administration launched in 1966 as part of its masters degree in fine arts. Several similar programs were initiated in the late 1960s in other countries, most notably at City University in England in 1967, St. Petersburg Theatre Arts Academy in Russia in 1968 and York University in Canada in 1969. A period of slow growth in arts management training programs from 1966 to 1980 was followed by rapid growth from 1980 to the present. By 1980, approximately 30 university-level arts management training programs existed (the vast majority in North America and Europe) (Dewey 2005; Varela 2013) .

The professionalization of the arts administration field took place during a tumultuous and racially divided period in the United States. The Civil Rights Movement occurred during this same period of time. In the United States, African Americans were fighting to gain access to education of any form on US college campuses. The importance of gaining a college education to enter the arts administration career pipeline developed during a period of segregation and anti-affirmative action legislation in higher education.

As the arts administration field progressed towards professionalization and the need for a college trained work force in the 1970s, eight states, Arkansas, Florida, Georgia, Maryland, North Carolina, Oklahoma, Pennsylvania and Virginia were required to submit desegregation plans for their state universities. Mississippi’s was rejected and

Louisiana was sued by the Department of Health, Education and Welfare for not submitting a plan at all (“Key Events in Black Higher Education The Journal of Blacks in Higher Education.pdf,” n.d.)

In 1978 The Regents of California limited the use of race as a factor in college admissions only allowing it to be used when all other factors were “equal.” In the 1980’s Presidents Carter and Reagan authored legislation to provide more funding for Historically Black Colleges and Universities (HBCUs). This legislation and the use of affirmative action in college admissions helped increase the number of African-Americans enrolling in graduate and undergraduate degree programs.

A significant backlash against affirmative action programs occurred in the 1990’s. The Benjamin Banneker Scholarship for African-American students to attend the University of Maryland College Park was ruled unconstitutional in 1994. In 1998 Washington’s Proposition 200 banned the use of racial preferences in admission to its state universities. This resulted in a 17% drop in applications from African American students to the University of Washington, where Meany Hall is a premiere performing arts organization. 1998 also saw the elimination of a minority set aside at Cuyahoga Community College where the board of trustees was told it could be held personally liable for reverse discrimination caused by the set aside for minority students. (“Key Events in Black Higher Education The Journal of Blacks in Higher Education.pdf,” n.d.)

Also in 1998, the states of Oklahoma, Florida and the University of Virginia all instituted policies disallowing consideration of race as a factor in their college admissions

policies. In 2005, the Bush administration reduced the Pell Grant program, which impacted 89,000 low-income students. The reduction kept these students from receiving grants, a large and disproportionate number of those students being African American or Latino/a. In 2006, the state of Michigan voted 58-42% to disallow the use of race as a factor in its admissions and as recently as 2014 the US Supreme court upheld the right of the State of Michigan to vote to do so. (“Key Events in Black Higher Education The Journal of Blacks in Higher Education.pdf,” n.d.).

People may or may not agree with the use of affirmative action as an admissions policy. However, the direct impact of these policies is a decrease in the number of African American students that matriculate at these colleges and universities. At the very same time the field of arts administration was professionalizing and requiring a bachelors degree to enter, state and federal policies were making it harder for African American students to access higher education opportunities

The states of California, Michigan, Florida, Maryland and Washington, where the laws referred to above were enacted, host some of the most prestigious and important performing arts presenting and arts administration programs in the country: The University of California (UC) Berkeley’s Cal Performances, UC Davis’ Mondavi Center; UCLA’s Center for the Art of Performance, and the University of Maryland’s Clarice Smith Center are all members of the prestigious Major University Presenters group. The University of Michigan’s University Musical Society, also a member, was awarded the Presidential Medal of Arts in 2014 and the University of Washington’s Meany Hall is also an important and significant presenting program on the West coast. A decrease in

the overall presence of African American students during this time period led to fewer opportunities for those students to be exposed to higher education and its relationship to the arts administration field.

Exposure to the field of arts administration requires access, awareness, exposure and opportunity to the very best programs the field has to offer. These systemic laws cannot be overlooked when examining the factors that influence the presence of African Americans in the arts administration field. As we look at the moral case for diversity, these same colleges and universities can also play an important role in strategies to enhance the pipeline and education opportunities for African Americans in the arts administration field (Mauldin et al. 2016; Stein 2000b; Flores 2013; Muslar 2015; Cuyler 2015).

Like my colleague Aaron Dworkin, founder of the Sphinx Organization, a pipeline training program for students of color to enter the classical music field, states:

I am not of the belief that there is active, if you will, professional racism in the classical music (arts administration) field. However, because there was a historical legacy [of racism], we do have the responsibility to be thoughtful so that we can provide a pathway for those who previously were barred to have the opportunity- if they choose- to excel in this area. Unlike the various movements in higher education, business, law, unlike literally almost every other field that did this—of course with varying degrees of success, but certainly with success—we, as a field, have lacked the initiative or the will or the prioritization to implement such initiatives. (Dworkin 2016)

The arts administration field does have existing diversity internships. Wolftrap's Josie Bass internship; Steppenwolf's Multicultural Fellowship and the Theater Communication Group's recent diversity initiatives are some examples. In her interview Baraka Sele, a current consultant and former programmer at the New Jersey Performing

Arts Center stressed the importance of training programs such as the Intercultural Leadership Institute, a new leadership program partnership program between the National Association of Latino Arts and Cultures (NALAC) and Alternate Roots and the Caribbean Cultural Center's longstanding leadership training program led by Marta Vega. Each of these programs and internship models are an acknowledged and important part of increasing racial diversity in the arts administration workforce.

The models referred to in this research are not meant to dismiss any of the good work of these current arts administration diversity programs. However, as Dworkin infers in his statement about the classical music field, the current rise in the level of dialogue about racial diversity in the arts administration workforce should be matched by a large-scale, field wide initiative with national impact and influence. Two of the three models used in my research focus on high school students vs. the professional or college level students in the aforementioned programs. The field of arts administration has been asking for movement from talk about workforce diversity, to more action and examples of successful models. There are very few arts administration programs that focus on African-American high school students or that look at multi-year, single organization internships with accompanying scholarships for college students.

My hypothesis is that other career fields like journalism and business have successful national racial diversity pipeline models that connect interested students with universities and employers. These partnerships operate on a national level to create pipelines for hundreds of African American and other racially underrepresented populations to enter and progress to management level and leadership positions in their

fields. The programs work through a combination of exposure, paid internship opportunities, mentorship and scholarship programs to help racially diversify the business and journalism fields.

These programs include: 1) the LEAD program's campus-based pre-college program for high-achieving high school students interested in business; 2) the Urban Alliance Program's internship programs for academically mid-level and socio-economically challenged high school students and 3)) the Emma Bowen Foundation's multi-year internship and scholarship program for college aged journalism students can serve as models for the arts administration field.

Each of these programs is run by an independent organization with a specific mission to increase the presence of underrepresented populations, African American, Hispanic and Native American students in the journalism and business fields. Each does so through the creation of three way partnerships between their own organizations, the businesses or career fields they wish to diversify and college and high school educational institutions with a racially diverse potential talent pool. These types of partnership strategies are a key and underutilized element in the arts administration field.

My research questions therefore were:

Is there empirical evidence that African Americans are currently underrepresented in the arts administration field?

What are the current and historical barriers to increasing the African American presence in the arts administration field?

Can models like the Emma Bowen Foundation, LEAD and Urban Alliance work to increase African American participation in the arts administration field or would they duplicate current programs?

Does increasing the presence of African Americans in the arts administration field require a separate organization committed to that mission or does the newfound energy and urgency relating to diversity, equity and inclusion in the field mean there is another way or opportunity to do so?

METHODS

A mixed methods form of research was used to address these questions.

Interviews were conducted with three veteran African American arts administrators with significant experience in the non-profit arts administration field. One currently heads a prominent multi-disciplinary arts organization in the south, one heads a major university presenting organization in the western United States, and the other is currently a consultant but is the former head of programming for a major presenter in the mid-Atlantic region.

Interviews were conducted with two heads of search firms that specialize in the arts administration field and the directors of two arts programs at two major foundations, one on the East coast and the other on the West coast of the United States. Interviews were also conducted with the executive directors of two racial diversity pipeline programs that serve an African-American college student population. Kibibi Ajanku, Head of the Urban Arts Leadership Program in Baltimore, MD and Rashaan Harris, Head

of the Emma Bowen Foundation, currently headquartered at NBC Universal in New York City were interviewed.

Interviews were also conducted with a thirty-three year old African American former journalist who recently transitioned into the arts administration field. A former arts and culture program administrator for the Nathan Cummings Foundation, she now works for Bloomberg Philanthropies Arts Program. An interview was also conducted with a thirty year old, white non-Hispanic. A former Alvin Ailey intern, she currently works for Fordham University's dance department. Each was selected because they are fairly new to the field and represent the more racially diverse millennial generation. The research benefited from their perspective on the field's diversity and the Emma Bowen and Urban Alliance models.

In addition to these interviews, surveys were sent to twenty non-profit arts organizations. The university-based presenting organizations were selected based on their membership in the Major University Presenters (MUP) consortium group. This group was selected because each is considered a leader in university-based presenting programs nationally. The presenting programs at these universities are well resourced financially. Each of the MUPs has the academic, financial and educational resources to potentially participate in a pipeline program for African American arts administrators. Six of the MUPs consortium member campuses also house the LEAD pre-college business program for academically talented high school students of color referenced earlier. The MUPs consortium recently committed to enhancing its diversity and inclusion efforts to more effectively align with the education, research and public engagement missions of

their universities. The MUPs consortium held its first convening on the topic in November of 2016. (“Major University Presenters Diversity Symposium : Member Universities : About” 2017).

The consortium members include: The University of Michigan’s University Musical Society in Ann Arbor, MI; the University of Illinois Urbana-Champaign’s Krannert Center for the Arts; the University of Chapel Hill’s Carolina Performing Arts; the University of Nebraska’s Lied Center for the Performing Arts, The University of Kansas’ Lied Center for the Performing Arts; the University of California – UC Davis’s Mondavi Center for the Performing Arts; the University of Maryland’s Clarice Smith Center; the University of Pennsylvania’s Annenberg Center for the Arts; Dartmouth College’s Hopkins Center; the University of Arizona’s ASU Gammage Auditorium; the University of Iowa’s Hancher Auditorium; the University of Texas at Austin; The University of Florida; Stanford University’s Stanford Live!, UC Berkley’s CAL Performances; UCLA’s Center for the Art of Performance; The University of Washington’s Meany Center; The University of Minnesota’s Northrop Center; and Ohio State University’s Wexner Center. Six of the MUPs responded to the survey for this research. Duke University is not currently a member of the MUPS consortium. Duke is a highly regarded university-based presenter in a high-density African American community. Duke also houses a LEAD program on its campus and is the author’s alma mater.

The stand-alone non-profit organizations surveyed represent organizations in locations with either a high-density African American population or that has a

commitment to racial diversity but exist in locations without a large African American population. Jacob's Pillow Dance Festival Beckett, MA, The Yard Chilmark, MA, The Center for Contemporary Art New Orleans, LA, and The Blumenthal Performing Arts Center Charlotte, NC are the four non-profit organizations that returned surveys.

Ten surveys were also sent to the college advising and performing arts programs at Historically Black Colleges and Universities. None of those surveys were returned. The surveys sent to the to the MUPS and non-profit stand alone organizations included questions about the type of internships offered at each organization and the way in which African Americans are recruited for those positions, including connections to African American student populations and Historically Black Colleges and Universities (HBCUs). The survey further asked respondents to categorize the issues they saw as the biggest barriers to African- American participation in their internship programs and what would be most helpful in getting a larger pool of applicants for the programs. The surveys also asked university presenters with campuses that housed the LEAD pre-college business program model described earlier to respond to their connection to that program.

Further research was conducted by reading scholarly journals, census data, web research and other publications about diversity in the arts field and the for-profit sector workforce.

Limitations of the Study

The study is limited in sample size and therefore does not aggregate information for every performing arts organization in the United States or the world but rather, uses a small sample of organizations in the Major University Presenters consortium (MUP) and four nonprofit organizations as examples. The study is also limited by the lack of data about the demographics of the arts administration workforce. DataArts an outgrowth of the Pew Foundation's Cultural Data Project does not make data on the racial demographics of the arts workforce available to student researchers. DataArts only supplies those statistics to organizations that pay for studies, like the Los Angeles County Arts Commission report referenced below. The National Endowment for the Arts (NEA) collects racial demographic data on artists and arts workers but does not include arts administrators in its data categories. Guidestar, a national database of information on US nonprofit companies, does not collect or report on the racial demographics of the non-profit arts organizations in its database. The US Census and American Community Surveys (ACS) collect data on the arts and entertainment field in a category that also includes recreation and leisure. The two foundation program directors I interviewed confirmed that there is currently limited data on the racial demographics of the field. One of the foundation program directors interviewed responded that racial demographic data on the workforces of foundation grantees are often not collected. She further noted that if the data are collected little is done with the data once collected. Conclusions about African Americans being underrepresented in the field have been drawn from two surveys conducted recently (the LA and NY reports referenced earlier) as well as my

observations of the field in twenty-five years experience, anecdotal discussions and the interviews referenced previously. There is a renewed commitment to data collection that accompanies the recent surge in diversity, equity and inclusion conversations in the arts administration field. The availability of more data on the racial demographics of the arts administration workforce will help support requests for funding and action proposals for new pipeline strategies and programs.

CHAPTER 1 - DEMOGRAPHICS AND AFRICAN AMERICAN DIVERSITY IN ARTS ADMINISTRATION

THE DATA: HOW DO WE KNOW?

Both the theoretical and moral arguments for workforce diversity suggest that the racial makeup of our workforce should reflect the racial makeup of our communities in the United States. However, as pointed out in the methods section the ability to verify that African Americans are underrepresented in the field of arts administration is hampered by a field-wide lack of data. Support for the assertion is therefore reliant upon observation, personal experience, interviews, surveys, and two recently released reports on the racial demographics of the arts administration workforce in the important cultural centers of New York City, New York and Los Angeles, California.

Personally, I have been an arts administrator for almost thirty years. I have worked as an agent/artist manager for the past twenty-five years representing primarily African American dance companies that tour nationally and internationally. I have attended the Western Arts Alliance, Midwest Arts, Performing Arts Exchange and Association of Performing Arts Presenters booking conferences for over twenty-five years. These conferences are the regional and national performing arts marketplaces where agents and representatives from the non-profit performing arts venues meet, network, attend professional development sessions and see the work of touring artists and generally do business. Each of the regional conferences usually attracts an average of 600 to 1000 participants. The majority of the regional conference attendees are

programmers, and executive directors of non-profit presenting programs or agent/managers for artists.

The culmination of the regional conferences referenced earlier is the Association of Performing Arts Professionals (APAP) conference that occurs annually in New York City. APAP attracts as many as 4,000 participants annually, about 3,000 of who are presenters at the executive director, programming or student activities board level. The overwhelming majority of the attendees, 95%, on both the artist management and presenter sides of the aisle appear to be White non-Hispanic.

Women of Color in the Arts (WOCA) conducted a leadership forum at the 2017 APAP conference. Participants were asked about their greatest concern or issue for their organizations. Sixty-three women of all races attended this gathering, which was not limited to women of color. Non-profit arts presenting organizations as diverse as Carnegie Hall and UCLA's prestigious Center for the Art of Performance, The Mellon Foundation, small dance companies, and self-represented artists attended the forum. The answers to the question about their greatest concern were written on post it notes a small sampling of which follows:

Table 1 – Diversity Responses from Women of Color in the Arts APAP 2017

Lack of diversity in talent (hiring) pool
Tools for people who want to diversify their talent pools
Positions of power held by one race in organizations representing multiple cultures
Predominantly white staff and board – almost 40 years of white leadership
White male run large institutions receive lions share of equity/diversity funds
Located in 1/3 black, 1/3 latinx, 1/3 white immigrant county and staff doesn't reflect that. 2/3 artistic programmers white males
Moving people of color into strategic rather than administrative roles
Lack of staff diversity
Nagging feeling that white people are unwilling to work with an organization run by black people
Tier of white administrators managing artists of color

Support for the assertion that African Americans are underrepresented was also confirmed in the interviews conducted as part of this research. Each interview subject was asked to give their overall perception of the status of African Americans in the arts administration field. Each responded that they had observed some progress, particularly in the last ten years, in entry and middle management positions. However, the general consensus was that African Americans are still greatly underrepresented in the arts administration field, particularly, though not exclusively, at the executive director and programming/curator levels in the presenting field. The interview subjects varied as to

where they felt the pipeline development emphasis should be placed, but each agreed that the level of African American representation in the field should be higher. Several of the participants also expressed frustration at the field's lack of data on the racial characteristics of the arts administration workforce. This frustration has been met with some recent and promising data collection reports.

TWO RECENT STUDIES: NEW YORK – LOS ANGELES

The increase in dialogue around diversity, equity and inclusion in the arts administration field has been accompanied by some very recent but important steps to collect data on the demographics of the arts and cultural workforce in two of the United States' most racially diverse and culturally important cities in the world: New York and Los Angeles. These surveys and their subsequent reports are an important step in the data collection process that will help move the current field wide conversation, from mere talk to action.

In July of 2015 the New York Department of Cultural Affairs (DCLA) engaged Ithaca S&R to conduct a survey of 1,061 of its grantees in three of its grantee categories; the Capital Fund Recipients, Cultural Development Fund Recipients and Cultural Institutions Group recipient categories. The Cultural Institutions Group includes thirty-three organizations that are located on city owned property and receive significant portions of their operating expenses from the City of New York. They include such non-profit presenting organizations as the Brooklyn Academy of Music, Lincoln Center, and the Queens Theater to name a few.

The goals of the survey were; 1) to establish a baseline understanding of the staff and board makeup of New York City's cultural organizations through a survey; 2) to identify and share successful strategies for cultivating workforce, leadership, and audience diversity for adaptation by cultural organizations; and 3) to initiate new partnerships and programs aimed at building a pipeline for the next generation of leaders in the cultural sector that reflects the city it serves (Schonfeld and Sweeny 2016) .

There were 1061 surveys were distributed to the grantees in the aforementioned categories. Nine hundred and twenty two (922) surveys were returned representing 36,441 paid staff. Fifty percent of the organizations that returned the survey had fewer than 10 employees representing 6% of the total staff. On the other side of the spectrum, four organizations with over 1,000 employees compose 14% of the data set. Grantees not returning surveys were not eligible for FY 2017 funding. The survey specifically asked each organization to categorize its employees by gender, employment status category and race. The survey found that in the aggregate 62% of all the employment positions were held by white-Caucasians compared with 45% of the white-Caucasian population make-up of New York City. Hispanics made up 11% of the NY DCLA workforce and 29% of its population and Asians 7% of the arts workforce in New York and 13% of the population (Schonfeld and Sweeny 2016) .

In the aggregate, African Americans made up 15% of the New York DCLA cultural workforce compared, according to the 2010 US Census, to 27% of the population of New York City. Whites at 62% of the New York DCLA cultural workforce, were represented 17% higher than their population make-up and African Americans 12%

lower than their population representation (See Figure 1). It is interesting and potentially instructive to note that this percentage difference of 12% mirrors the percentage difference between African Americans in the U.S. population with college degrees and non-Hispanic whites with college degrees. This variance further illustrates the close link between higher education and entry into the arts administration workforce. According to Ryan and Bauman's 2015 Census report on educational attainment in the US, "from 1988-2015 the gap between Blacks and non-Hispanic whites with bachelor degrees or higher has remained stable at between 11 and 14 percentage points" (Ryan and Bauman 2016).

The report goes on to further classify the types of positions surveyed. The classification includes junior, mid and senior level positions with African Americans holding 3,692 junior positions, 1,081 mid-level positions and 344 senior level positions compared to 10,071, 8,342, and 3,055 respectively for their white counterparts in each category. These statistics help to prove the challenges of representation of African-Americans in the more senior positions in arts organizations.

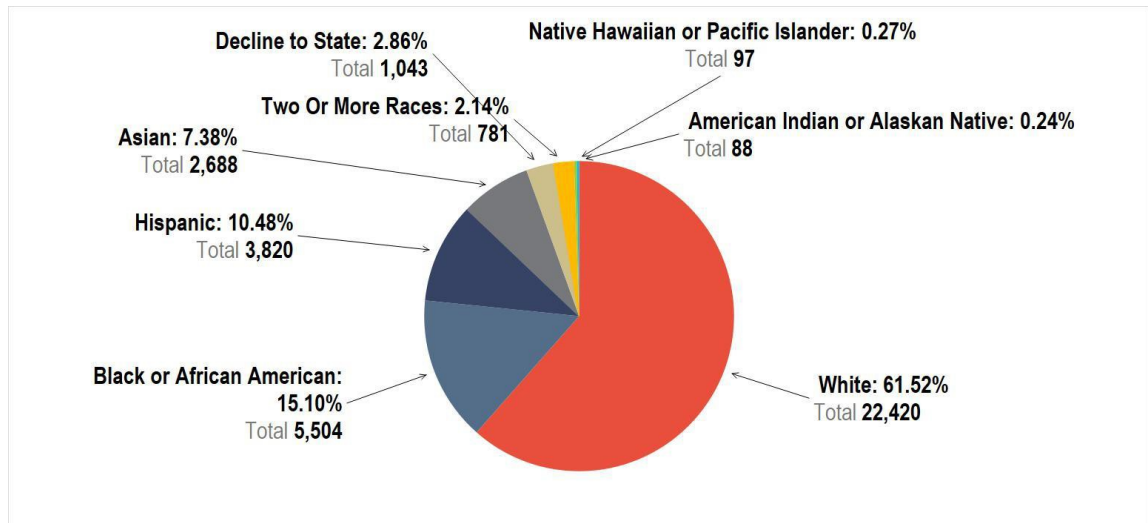


Figure 1 – Race/Ethnicity Staff Percentage in NCDLA New York Cultural Work Force

Source: (Schonfeld and Sweeny 2016)

Total staff by race/ethnicity separated by level of seniority

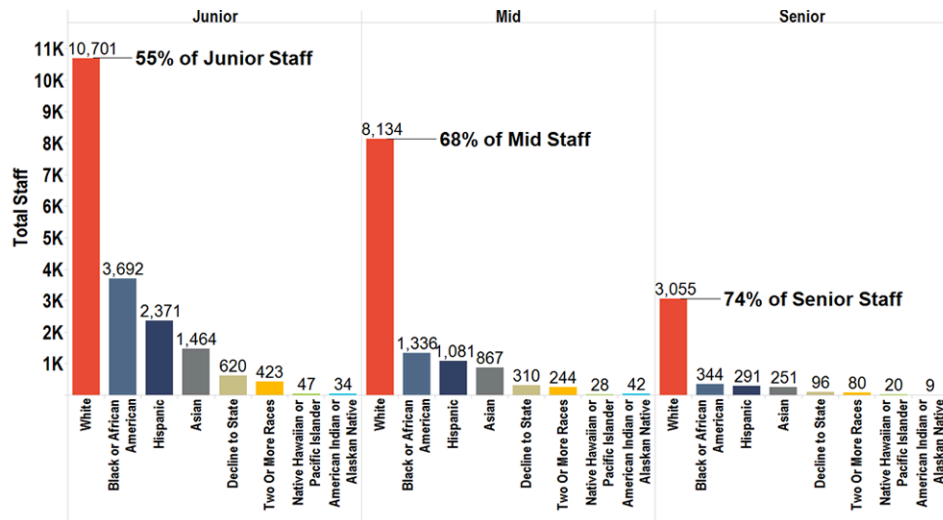


Figure 2: Distribution of total staff by race/ethnicity according to seniority

Source: (Schonfeld and Sweeny 2016)

In a city that represents the very finest the United States has to offer in arts and culture these statistics are troublesome at best and suggest a need for change.

The chart above shows that the majority of the African Americans employed in the New York cultural institutions surveyed were employed in the junior staff level positions. As the level of seniority increases the number of African Americans employed markedly decreases dropping from 3,693 employed at the junior staff level to 1,336 at the mid-staff level and 344 at the senior staff level.

This trend indicates that whites are represented at each staffing level in significantly higher proportions than their representation in the overall population of the City of New York and African Americans are disproportionately underrepresented at each level compared to the representation in the City's workforce.

The New York DCLA report further stated the following conclusions, which support the need for concrete examples of pipeline strategies to increase participation by African Americans in the arts administration workforce.

The survey bolsters most existing research and the conclusions of my observations. Of the survey respondents who identified barriers to increasing diversity at their organizations, over 75% referred to a lack of a viable pipeline of diverse job candidates as a major challenge. In the qualitative section of the survey, 69% of respondents identified peer- to-peer sharing of successful practices and diversity workshops as services they would value. DCLA plans to convene organizations, leadership, human resource directors, and other staff to determine specific policies, strategies, and interventions that have been successful in increasing diversity in their staff

and boards. The goal will be developing a concise set of recommendations to help support organizations' efforts to achieve continued progress. (Schonfeld and Sweeny 2016).

The Los Angeles Report on Workforce Diversity

“In November of 2015, the Los Angeles County Board of Supervisors adopted a motion with a stated purpose of “improving the diversity in cultural organizations, in the areas of their leadership, staffing, programming and audience.” This action set the stage for the Los Angeles County Arts Commission (LACAC) to contribute to a greater understanding of the nonprofit cultural workforce in terms of race, heritage, gender, sexual identity, and disability status. The study sought to better understand to what degree the arts and cultural organizations “look like” the communities in which they are located and what the best methods might be to improve access for underserved communities”(Arts 2017, 5). This goal of racial and cultural parity, where a racial or ethnic group's employment status in a particular industry matches its presence in the surrounding geographic area is a commonly accepted goal when discussing racial diversity in the workforce.

In April of 2017 DataArts published the resulting report on the demographics of the arts and culture workforces of Los Angeles County. Similar to New York, Los Angeles is among the most culturally and racially diverse cities in the United States. Los Angeles is also an internationally recognized hub for arts and culture. New York and Los

Angeles are two of the most important locations for arts and culture employment in the United States.

The study analyzed the demographics of the workforce in Los Angeles County by surveying the staff members, board, volunteers and independent contractors of 386 cultural nonprofits that receive funding from LACAC. The survey received 3,307 individual responses. The study categorized organizations into six types: 1) Broadcast, Literary and Media Arts; 2) Community; 3) Education; 4) Collecting, Curating and Exhibiting; 5) Performing Arts; 6) Support and Advocacy (Arts 2017).

In the aggregate the study found that 60% of arts and culture workers identify as White non-Hispanic versus a county population that reports as 27% White (Arts 2017). The study found that in the aggregate 14% of the arts and culture workforce in Los Angeles County identified as Black/African American versus a county population of 48 percent.

The performing arts category of the survey included performing dance, music, and theater organizations as well as nonprofit performing arts presenter venues and festivals. People who identified as Black/African American in this category represented 4% of the staff versus a county population of 48% and were represented no higher than 7% of the staff in any of the previously mentioned survey categories (Arts 2017). The studies' authors note that:

While Los Angeles County faces distinct demographic changes that present a unique set of opportunities and challenges, many of the issues faced by its cultural nonprofits – and the approaches they develop in response – can be illustrative for the broader national arts and culture sector and the nonprofit community at large. (Arts 2017, 5).

The study's conclusions brought up several key questions regarding race and ethnicity and their relationship to the levels of education needed to fill the "demand" side of the equation of the arts and culture workforce (Arts 2017).

The authors' observations and the questions they direct are parallel to my concerns and to the objectives of my study:

Only 30% of the population of Los Angeles County aged 25 and over holds a bachelor's, graduate or post-graduate degree and 59% of those persons are White non-Hispanic. This correlation between education and race is consistent with the overall population of the arts and culture workforce but is out of line with the overall population, which is 27% White non-Hispanic. How might arts and cultural organizations begin to close this gap? What kinds of innovative workforce pipelines can be built that begin in high school and extend into community colleges and four year institutions? (Arts 2017, 35)

As noted previously the arts administration field has become increasing professionalized with many entry level positions requiring a bachelors degree and many others a masters degree or higher. Innovative workforce pipeline strategies that address racial diversity by connecting access to higher education and exposure to a career field have worked well in the business and journalism fields.

In chapters two and three I put forth two examples from the business field (LEAD and Urban Alliance) and one example from the journalism field (The Emma Bowen Foundation) as models to help fill the gap for action steps in the arts administration pipeline strategy. As the LACAC report suggests, two of these look at the high school level as an introduction to the field.

CHAPTER 2 - OPPORTUNITY AT THE HIGH SCHOOL LEVEL

THE LEAD AND URBAN ALLIANCE PROGRAMS

As confirmed in my interviews and research, increasing the presence of African Americans in the arts administration field requires a multi-stage approach, from increasing awareness of arts administration careers to recruiting more diverse students into arts administration programs (Mauldin et al. 2016).

The history of the arts administration field's academic development on US college campuses and the presence of strong non-profit presenting programs on college and university campuses such as those surveyed are a strong potential resource to raise awareness about arts administration careers for African American high school students. As referenced in the April 2017 Los Angeles County report, pipelines have to be built that begin in high school and extend into community colleges and four year institutions (Arts 2017). In the for-profit world many colleges and universities have partnered with private and public corporations to introduce and recruit students of color to careers through pre-college and summer introduction programs (Greenwald and Davis 2000). A similar program for the arts administration field could help address both the education gap and the need for exposure to the arts administration field for African American high school students. The LEAD program for academically talented students of color is an instructive model.

LEADership, Education and Development, or LEAD, is a 501 (c)(3) national nonprofit organization. The LEAD Program is an international cross-sector collaborative of premier U.S. Corporations, government agencies, higher education and non-profit

partnerships that focus on developing high potential youth of diverse backgrounds into high achievers and responsible leaders in the business and STEM career fields.

LEAD began in 1980 when a group of professors from University of Pennsylvania's Wharton Business School and executives from McNeil Pharmaceutical collaborated to create a rigorous academic enrichment program for under-represented high school students. Similar to our current concerns in the arts administration field, these business and academic leaders were concerned about a lack of racially diverse leadership in the business world and a lack of a racially diverse student body in their MBA training programs. Their goal was to fill this gap by creating summer institute programs on college campuses that would introduce high school students of color to the academic courses typically taken in an undergraduate or masters degree business curriculum as well as the leaders and workplaces of successful business companies. The LEAD program also works with the students to prepare them for workforce opportunities through resume preparation, interview practice and presentation coaching.

LEAD has been recognized for its thirty-five year commitment to building an inclusive pipeline to ensure racial diversity in business leadership roles in the global economy. To date 100% of the LEAD program's graduates (students attend in between their junior and senior years in high school) complete high school and 99.5% of LEAD graduates enroll in a 4-year college or university after high school. Sixty five percent of LEAD graduates are accepted early decision/ action into a college or university and 97% of LEAD graduates complete college in four years.

The LEAD program's goals are to: 1) enrich corporate America by building the pipeline or its workforce and providing a constantly expanding talent pool of high-quality leaders; 2) identify academically strong students through aggressive outreach, marketing, and recruitment and encourage scholars through its institutes to pursue careers in business, computer science, health science and engineering; and 3) cultivate long-term relationships between LEAD alumni, local communities, corporate investors, and participating top-tier Institutes. Each year, approximately 500 scholars attend LEAD's Summer Institutes held at top-tier universities globally. Since its inception, LEAD has served over 10,000 scholars. (LEAD www.LEAD.org)

The first LEAD Summer Business Institute took place in 1980 on the University of Pennsylvania campus as a partnership between the Wharton School of business and Merck Pharmaceuticals. Wharton professors Bill Whitney and Harold Haskins are credited as founders of the program. The LEAD business program institutes now take place on seven university campuses throughout the United States. The institutes take place for three weeks every summer and enroll approximately thirty students of color per campus. Six of these LEAD Institute campuses also have extremely highly-regarded performing arts presenting programs, noted in parentheses. The current LEAD institute campuses are Duke University (Duke Performances), Dartmouth College (Hopkins Center for the Performing Arts), The University of Pennsylvania (The Annenberg Center for the Performing Arts), The University of Maryland – College Park (The Clarice Smith Center for the Performing Arts), Emory University, New York University (The Skirball Center for the Arts), Northwestern University and Lehigh University (Zoellner Center for the Performing Arts). Dartmouth's Hopkins Center, Penn's Annenberg Center, and The University of Maryland's Clarice Smith Center are also current or former members of the elite nineteen-member Major University Presenters (MUP) consortium. Previously

mentioned in the methods section, the MUPs, founded in 2003, is a national consortium of major research-based university performing arts presenters. In November of 2016 the group convened its first diversity and inclusion symposium at the University of Nebraska.

The LEAD program is particularly relevant because the program's institutes host a small cohort of approximately thirty, primarily African American and Hispanic students each summer. During the three week program the students typically study a traditional for-profit business curriculum that includes introductions to finance, accounting, marketing, leadership and entrepreneurship as well as the previously mentioned skills in presentation and workshops on resume writing and interviewing. The students also study a business case and present their findings during the program. Each of these courses and skills are also applicable to the nonprofit arts administration field.

In the survey conducted of the LEAD campuses with MUP presenting programs, respondents were asked specifically if the directors of the performing arts presenting programs were: 1) aware of the LEAD program on their respective campuses; 2) had any interaction or would be open to any interaction with the program or its students. The University of Maryland College Park's Clarice Smith Center cited a lack of awareness of the program. The University of Michigan's University Musical Society (UMS) responded that the summer was not the best time for an immersive awareness experience with high school students on their campus. UMS expressed interest in knowing more about the program and potentially working with the students. Dartmouth College's Hopkins Center responded that they were aware of the LEAD program.

The Hopkins Center staff had only interacted with the students to give a tour of the theater and talk briefly about the program. The Hopkins Center expressed a desire to do more if that could be facilitated. The fourth respondent, Duke University skipped the question.

I was unable to secure an interview with Lawrence Drake II, the executive director of the LEAD program to ascertain what potential there might be in working with students in the LEAD program. The arts administration field's relevance to the traditional business curriculum taught in the LEAD program could have been overlooked when LEAD was founded thirty-five years ago. In 1980, the arts administration field was just beginning to professionalize and be recognized. Given the LEAD program's focus on creating a racially diverse pipeline for the business field, non-profit arts business leadership could easily be integrated into the program. There is great potential for the arts administration field's need to racially diversify and the LEAD program's business instruction for students of color to intersect on these campuses.

To help move this potential collaboration forward Mr. Drake could be approached about the presence of these major non-profit arts presenting programs on the LEAD program's campuses. He could be asked to consider allowing the LEAD students to participate in an introductory or targeted learning experience about the arts administration field. Mr. Drake, an African American, was a music major at Fisk University prior to completing his sociology degree at Georgia State University. While I was unsuccessful in securing an interview with Mr. Drake, I was able to interview Brett Chambers, a professor of communications at North Carolina Central University. Mr. Chambers is one

of the facilitators of Duke University's LEAD summer program. He felt confident that the director of the LEAD program on Duke's campus would be open to this type of opportunity for its LEAD summer institute students. We discussed the potential for the LEAD students to attend the fine programming and important work of Duke Performances, the American Dance Festival, and the Mary Lou Williams Center for Arts and Culture, the non-profit presenting programs on Duke's campus. Duke performances has a robust and interesting outdoor summer music series it programs in the beautiful Duke Gardens. The world-renowned American Dance Festival also takes place on Duke University's campus annually in the summer.

The LEAD program has a standard curriculum but each campus does appear to be allowed to include special classes. The Emory program for instance includes a sports marketing course. The executive directors or appropriate staff of the presenting programs on the MUP LEAD campuses could seek out partnerships with the LEAD program. A partnership could include an opportunity for the executive director, or another senior staff member to talk with the students about arts administration and its connection to the LEAD core curriculum in finance, accounting, marketing, leadership and entrepreneurship. The inclusion of a case study in non-profit arts management as a part of the LEAD program's business coursework could also be proposed.

Each of the LEAD program's core courses has practical application in the non-profit arts administration field. The differences between for-profit and non-profit business structures and procedures could be a part of this curriculum particularly in the finance and accounting areas. Raising awareness of the arts administration field can include

identification of the differences between for-profit and non-profit business models with arts administration as an example of the non-profit model. Making the students aware of those differences can pique the curiosity of a student while not overwhelming them.

In 2014, the National Association of Colleges and Employers (NACE) surveyed over 10,000 college graduates. Fifty-four percent of the class of 2014 college graduates expressed an interest in working for a non-profit organization and 9.4% expressed an interest in working in the visual or performing arts (NACE 2014).

A non-profit arts administration track could be developed as a part of the LEAD programs offerings. LEAD college campuses like Duke University, where Duke Performances presents its Music in the Gardens series, has a built in learning-lab opportunity. University presenting programs without summer seasons could partner with nearby summer presenters to provide a learning opportunity for the LEAD program. For example, Lehigh University is situated in proximity to ArtsQuest. ArtsQuest is a fascinating business case. The venue is a repurposed, defunct, Bethlehem Steel factory turned multi-purpose music venue. The renovation, ongoing operations and maintenance of the steels stacks structure, are partially financed by revenue from a nearby casino. The city of Bethlehem smartly struck the deal as a part of the permitting process for the casino's construction. ArtsQuest has an outdoor summer music series and has a relationship with the Zoellner at Lehigh where the LEAD program resides. ArtsQuest, a nonprofit arts organization could be a fascinating arts business case study for young students of color to learn from.

Alternatively, non-summer presenters could sponsor their own weekend or day long intensive experience targeting African-American high school students during the academic year. This experience could potentially connect to or replace one of the K-12 arts education performance presentations that many university presenters program.

Of the nineteen MUP programs that recently convened for the diversity and inclusion seminar, five including The University of Maryland (Baltimore/Prince Georges County, MD), the University of Michigan, (Ann Arbor/Detroit) Duke University (Durham, NC), the University of Pennsylvania (Philadelphia, PA), are in or near communities with high concentrations of African American students in high school. Each is also located in close proximity to high schools that specialize in the performing arts and have high enrollments of African American students, another institutional demographic that has been identified in the literature as having strong potential for diversifying the field (Cuyler, 2013).

The students in several of the LEAD programs participate in arts-related programming as an extra-curricular part of their experience on the host campuses. A fairly easy way to introduce the students to arts administration would be to add a discussion of the arts administration field and the business-related aspects of performing arts programming to one of these cultural outings. The introduction to the business of the arts could be a part of the outing itself or as a follow-up discussion after the students have participated in the activity. Research of the LEAD program's cultural activities included excursions to the Mary Lou Williams Cultural Center on Duke University's campus, attendance at a Broadway musical and lunch at Busboys and Poets. These were

referenced as social activities versus opportunities to discover other applications for the business curriculum classes and information the students were learning. In today's business world creativity is highly valued. Exposing students to entities where business and creativity intersect expands their knowledge base of career opportunities in both the business and creative sectors.

The LEAD program's focus on for-profit careers with lectures, exposure and visits to corporations like Google, GlaxoSmithKline, Black Entertainment Television and the World Bank align with the origins of the program. The LEAD programs are administratively hosted by the business schools on each university campus. It may or may not be of interest to the LEAD program administrators to provide any context or exposure for their students to the non-profit performing arts field. The LEAD program may want to prepare them to be bankers, Wall Street financiers, marketers or CEOs for large corporate brands where income capacity might be greater and their job prospects more plentiful.

In my interview with Dr. Rashaan Harris of the Emma Bowen Foundation, he was very direct about his own perception that the arts don't pay as well as other career fields. This is where exposure can help because the arts field does have good paying jobs, particularly in university-based presenting programs that students simply may not be aware of. Chief financial officers and CEOs of large university presenting organizations often make between \$100,000 and \$200,000 annually (Guidestar 2017).

Further, my interview with Sandi Haynes, an executive recruiter for non-profit arts organizations affirmed that there is a growing interest in the intersection of creative

industries and business that can benefit both the arts administration field and the students in the LEAD program cohorts. She feels that the at least part of the pipeline for arts administrators of color must connect with young people with degrees and experience in the business, creative and non-profit sector where transferable skills can be applied to more traditional arts administration roles. LEAD program participants that pursue an MBA could wind up in courses like the Harvard Business School's Strategic Marketing for Creative Industries that features a case study on the Metropolitan Opera. Exposing these students to the arts administration field during their pre-college summer program could turn that exposure into a career interest in the future ("Creative MBAs: Managing a Media Firm Takes Special Skills" 2017, "Strategic Marketing in Creative Industries - Harvard Business School MBA Program" 2017) .

To address the need to increase the number of African American and racially diverse students obtaining college degrees generally, students in the LEAD program are offered courtesy meetings and interviews with the admissions staff of each of the universities that host the program. LEAD students who matriculate at a host university with a presenting program, museum, or strong visual arts program could follow up on any interest sparked by exposure to the programs, as an undergraduate student. Ninety nine percent of LEAD graduates enroll in a four-year college. The top five colleges attended by LEAD graduates from 2016-2019 included The University of Pennsylvania (66), The University of Michigan Ann Arbor (27), University of Illinois Urbana-Champaign (26), Dartmouth (25), and Duke (15) ("LEAD Facts" 2016).

Each of these top choice universities' is also a Major University Presenter (MUP) with a nationally recognized presenting program and a renewed commitment to expanding and deepening their commitments to diversity, equity and inclusion.

The November 2016 gathering of this group's diversity symposium stated that the gathering's purpose was to:

more effectively align with the education, research and public engagement missions of their universities and to add their collective voices to the dialogue on race, diversity, ethnicity and inclusion to increase the impact on the communities they serve and amplify those discoveries for students across the nation.
(http://majoruniversitypresenters.com/member_universities/)

University presenters are very adept at forging strategic partnerships for community outreach programs that support their missions. The LEAD program or a program modeled on the LEAD program for the arts administration field would be a beneficial program around which to forge a strategic partnership to introduce African American students to business careers in the arts. The LEAD program's emphasis on recruiting high school students to a pre-college program avoids the affirmative action challenges on campuses like the University of Michigan and the University of California Davis where race is prohibited as criteria for admission. The arts administration field needs a nationally recognized pre-college pipeline program like LEAD as a partner to increase exposure to the arts administration field for African Americans.

The Urban Alliance Program Model

There is a formidable need and a pressing opportunity to connect the work of our schools with the needs of our economy. As states seek ways to align education and the

economy and make teaching more effective and meaningful for students, many have turned to career pathways as an effective method to accomplish both. Career pathways are organized around a particular program of study—such as architecture and construction, health sciences, or information technology—through partnerships between secondary and postsecondary schools and industry. This serves to connect the content, skills, and credentials students need to be prepared for high-skill, high-demand workforce opportunities (“Opportunities and Options: Making Career Preparation Work for Students” 2014).

The LEAD model discussed above is an important potential partnership model for campus-based exposure to the arts administration field. Arts administration is a hands on field that requires college level exposure and academic preparation but also can benefit from early hands-on work experience to supplement it (Flores 2013; Cuyler 2015).

The LEAD program focuses on academically high-achieving African American students who might choose different career paths than the arts. The racial disparity in the arts administration workforce also indicates that there are portions of the African American population for whom economic access to a career pathway in arts administration is a challenge. The top ten metropolitan areas for African Americans also have high African American high school dropout rates and \$35,000.00 average annual household income. Approximately 50% of the African American populations in these areas are elementary or high school age populations with a disproportionate number in low performing schools with minimal resources. (“Black Demographics 2016 - Google

Search” 2017).

In order to enhance the pipeline for African American arts administrators it will be important to look at programs like LEAD that targets populations of academically gifted students. It is also important to look at the large population of students who are talented but may not be at the very top of their class as a possible resource for training and exposure to the field. In addition, when recruiting African American students of any academic level the challenges of financial need must be considered.. Of the LEAD program students that matriculated to college 53% received some kind of financial aid.

The Urban Alliance Program

A solution to this challenge could be found in arts organizations aligning themselves with programs like the Urban Alliance program for high school students. Urban Alliance is a relevant model because its programs are focused in urban areas like Chicago, Northern Virginia, Atlanta and Washington DC, with very high concentrations of African American students. Ninety-nine percent of the programs’ participants are African American.

The Urban Alliance targets high school youth of color with GPAs of 2.66 or better who are motivated and have potential, for support in attaining introductions to careers through mentorship, paid internships and pre-work training. Urban Alliance, headquartered in Washington, DC, serves at-risk youth through its high school internship program, which provides training, mentoring, and work experience to high school seniors from distressed communities in Washington, DC; Baltimore; Northern Virginia; and

Chicago. The program serves youth before they become disconnected, helping them successfully transition to higher education or employment after graduation (George Theodos, Mike Pergamit, Taz George, Sara Edelstein, Lesley Freiman 2014).

Students are selected through a highly supported process that involves a partnership between the Urban Alliance and targeted area high schools. Collaboration between Urban Alliance and local high schools is important for recruiting participants. In Baltimore, a formal partnership with the schools allows youth to receive course credit for participation; in DC, the partnership is informal. At both sites school counselors and other staff encourages the participation of “middle-of-the-road” students: those who are not at the top of the class but are not struggling severely. Youth must obtain an early-release schedule to participate, so they tend to have some flexibility with their schedules; their schedules are not filled with AP courses or unmet graduation requirements (George Theodos, Mike Pergamit, Taz George, Sara Edelstein, Lesley Freiman 2014).

The program’s key elements are (1) a paid internship in an office setting at a nonprofit organization, corporation, or government agency (daily after school and full-time during the summer); (2) soft and hard skills job training for 4–6 weeks after school at the start of the program (“pre-work training”) and Fridays after school thereafter (“workshops”); (3) coaching and mentoring provided by Urban Alliance Program Coordinators and job mentors at the internship site; and (4) alumni services consisting of individual coaching, alumni reunions and events, and a paid internship opportunity during the summer break from college (Theodos, Pergamit.,Edelstein, George, 2014).

The Urban Alliance program is staffed by program coordinators who are responsible for working with thirty to thirty-five students each. The coordinators help train the students in their soft skills; maintain communication with the school; coach and mentor the students and provide them with resources as needed including post-high school planning.

The elements of preparation that might make it difficult for a small or mid-sized non-profit arts organization to work with these students are essentially taken care of by the program's staff. However, of the program's current one hundred plus or so partners, I could only identify one in the Washington DC area that was obviously presenting or producing arts organizations. Organizations like the Kennedy Center, Washington Performing Arts Society, or the Dance Place to name a few were not identified as partners in the program. The Chicago Office also appeared to have no non-profit arts organizations as partners. The Baltimore office has one Youth Media Company as a partner but no clear arts organizations. The Northern Virginia Office similarly had no arts organizations as partners in the program. The reason behind this lack of arts partners needs to be addressed carefully.

Participation in the Urban Alliance program is costly. Arts organizations often rely on unpaid internships to fulfill both their social missions and their need for labor support, (Stein 2000a, [a] 2000; Cuyler 2015; Mauldin et al. 2016), a fact that is a tremendous barrier to participation for racially diversifying the field. The program, like the Emma Bowen Foundation program for college students referenced later, requires its partners to provide a \$12,500.00 tax-deductible fee to help fund the internship and the

administrative overhead affiliated with the program. Increasing the presence of African Americans in the arts administration field will require a large investment in paid internships to enhance the pipeline.

The New York Department of Cultural Affairs and the Los Angeles County reports acknowledge the need for this type of investment. They are beginning to put more resources into programs to address this need. A program like the Urban Alliance, which exists outside of New York and Los Angeles will need attention from networks like members of Grantmakers in the Arts (GIA), a national network of private, public, and corporate arts funders, that provides leadership and service that advances the use of philanthropic and governmental resources to support the growth of the arts and culture.

GIA recently adopted a platform to make racial equity an organizational priority. GIA has an extensive set of goals and priorities to help influence and correct the historic racial bias in the arts administration field. The platform encourages the use of a racial equity lens in grant making decisions and policies by its member institutions. This newly adapted platform does not directly translate to a grant program that will fund an internship for African American high school students. However, the language can be interpreted as an indication that operating support for this type of program would be competitive and in line with the current standards that members of GIA have adopted.

GIA could support a convening of its members, key arts organizations that reside in the Urban Alliance's regional locations, and the primary staff from the Urban Alliance offices in those same regions to discuss the program. This type of convening could raise awareness amongst the GIA membership funding organizations and the arts organizations

residing in the Urban Alliance target communities about the program, its costs and benefits, and any challenges that an arts organization might have in participating.

Inspired by a National Assembly of Local Arts Agency (NALAA) report that revealed the lack of diversity in the local arts agency workforce one GIA member, Angelique Power is already helping to organize an arts administration club at a Chicago area high school with a large African American population (Bertagnoli 2016). Ms. Power, a former director with the Joyce Foundation is currently the president and CEO of the Field Foundation in Chicago. Ms. Power and several other Chicago area arts organizations recently formed an organization called ENRICH Chicago. ENRICH Chicago's mission is to help to racially diversify the arts administration workforce in the Chicago area. A GIA convening about the Urban Alliance program could potentially include Ms. Power, the ENRICH Chicago organizations and the Chicago Urban Alliance staff as a starting point for this important dialogue and valuable program("Racial Equity in Arts Philanthropy | Grantmakers in the Arts" 2017).

Support for funding Urban Alliance arts administration internships could also appeal to an arts organization's individual donor base. An individual donor or group of donors might have an interest in the arts and job programs for African American youth. African Americans prefer to donate to non-profit causes that have a direct impact on their communities. A large portion of African American philanthropy is directed towards educational opportunities for youth as illustrated below.

In Baltimore philanthropists like Jada Pinkett Smith, a Baltimore native and graduate of Baltimore School of the Arts runs a foundation with her husband Will Smith

that is very supportive of arts funding. The Will and Jada Smith Family Foundation's mission is to answer the call where need is great through arts and education, sustainability and social empowerment ("WJSFF – Will and Jada Smith Family Foundation" 2017). The WJSFF currently sponsors Careers in Entertainment (CIE), a career exposure program that travels nationally to introduce young students of color to careers in the film and television industry.

Eddie Brown, a highly successful money manager who attended Howard University has also made several important gifts to the arts in the Baltimore area. Other African American philanthropists such as Oprah Winfrey, Morgan Freeman, Stanley O'Neal, Robert Smith, Shonda Rhimes, Dick Parson (Chairman of the Board Apollo Theater), and Tyler Perry have foundations through which they contribute to the arts and education as primary interests ("Meet the Top 20 Philanthropists of Color" 2017).

Success in raising the awareness and providing non-profit arts organizations with the resources needed to help fund partnerships like the Urban Alliance's program for high school students will need to come in part from the African American philanthropy sector. In addition to the previous suggestion about convening the Urban Alliance partners and arts organizations in their service areas, Grantmakers in the Arts could be instrumental in inviting or including a session with African American philanthropists like those mentioned, and others identified, about the Urban Alliance program ("Meet the Top 20 Philanthropists of Color" 2017).

The funding aspect of this program is attainable if an organization like GIA or a service organization like The Association of Performing Arts Professionals (APAP), or

the North American Association of Performing Arts Managers and Agents (NAPAMA) take a leadership role in raising awareness and advocating or even providing funding for the opportunity. NAPAMA, a professional association of over 200 managers, agents and presenters, has already committed to a new program to help raise awareness and provide opportunities to help racially diversify the field.

The bigger challenge might be the capacity of non-profit arts organizations to employ the students for the number of hours the Urban Alliance program requires. The current Urban Alliance model employs the high school students from 2pm-5pm Monday through Friday and full time during the summer months. In my research surveys both college-based and stand-alone organizations cited time to supervise interns as one of the most challenging aspects of increasing internship opportunities for African Americans.

Smaller arts organizations might find it difficult to impossible to provide a high school student enough work and/or supervisory capacity to work from 2:00-5:00pm daily and full time in the summer. A partnership between the Urban Alliance and a small to medium sized arts organization may require a differently scaled number of work hours during the week. Arts organizations could consider employing students in different ways to ensure the employment hours are met. The summer work requirement might be especially challenging for arts presenting organizations that do not program in the summer months. One possible solution could be that the twelve thousand dollar fee could be shared between like organizations. An Urban Alliance student could be given a summer opportunity at one organization and a year-round opportunity at another organization. Conversely, a partnership with the Urban Alliance could be limited to

partnerships with organizations that have enough year-round and summer work for the student to be employed. The Urban Alliance program might also be open to considering more flexible hours. Flexibility in the number of hours of employment would give Urban Alliance students an opportunity to work with arts organizations for which the hourly standard might be challenging.

I interviewed Neil Barclay, the African American Executive Director of the Center for Contemporary Art New Orleans, about the idea of pipeline and pathway programs for young African Americans. He was supportive, but also very insistent that with limited resources arts organizations had to focus on internship and staffing hires that could have an immediate impact on the organization. The hiring of well-trained but potentially entry-level administratively qualified high school students could be challenging in this way. This is a fair point. However, in the instance of the Urban Alliance the pre-work training the program provides in Microsoft Office, Excel, written and verbal communication skills and work office etiquette places these senior high school students at a level that meets many of the qualifications of the college/undergraduate applicant internship descriptions I have reviewed. In order to enhance the racial diversity of the talent pool, the arts administration field must evaluate and respond to the barrier to entry that the college/undergraduate unpaid internship typically offered by arts organizations creates.

CHAPTER 3 - THE COLLEGE LEVEL INTERSHIP

THE EMMA BOWEN FOUNDATION AS A MODEL

African American high school students are a large potential resource for the arts administration diversity pipeline. However, as Varela points out, the professionalization of the arts administration field has made it increasingly reliant on college trained students with bachelors and masters degrees to fill administrative and leadership positions. A LEAD pre-college program and Urban Alliance work experience program arts administration model for African American students will raise awareness and provide introductory work experience on the high school level. These students would then be prepared to participate in internship programs at the college level to further their careers in the arts administration field. Therefore, it is important to also look at diversity pipelines and pathways on the college level.

The Emma Bowen Foundation's internship program creates a pipeline of students of color in the journalism/media field. The Foundation was founded in 1989 by three pioneers; Emma Bowen, a community activist, Rev. Dr. Everett Parker, the national advocate and Dan Burke then President and CEO of Capital Cities/ABC. A fascinating story, the Foundation was founded in 1989 to diversify the media industry to give talented students of color the opportunity to intern at some of the nations' leading media companies. The Foundation is a partnership model similar to the Urban Alliance and LEAD programs. Journalism/media companies like HBO, A and E Networks, and CBS, that want to diversify their workforces partner with the Emma Bowen Foundation to provide internships for students of color.

The journalism/media company partners commit to the provision of a paid internship to a student of color for the full four years of a college student's career. The student's internship takes place in a different division of the same journalism/media partner company each internship year. The students are paid for the internship hours worked. Their internship earnings are also matched with an equivalent amount that can be used to pay for college tuition and expenses. The media companies pay the students' salaries. The Emma Bowen Foundation staff administers the application and internship matching process. They also raise the matching amount for the scholarship support. Students are selected through a competitive application process. Students must be of African American, Asian American, Latino/a, and Native American descent. Students must have a minimum GPA of 3.0 and plan to attend (high school seniors are eligible to apply) an accredited four-year college.

In my interview with Dr. Harris, the Foundation's Executive Director he shared that the program advertises mainly through word of mouth, social media presence and communication with college career counseling offices, student newspaper, radio and other campus media outlets. The Foundation has a small staff. They are limited in the number of in-person recruitment visits they can make but try hard to have a robust social media presence. The Foundation receives about 700-800 applications annually for 60-80 placement opportunities.

Since Dr. Harris' appointment the Emma Bowen Foundation has adapted the more current use of media vs. journalism to describe the broadcast, print and radio partnerships the foundation serves. The internship opportunities have recently been

divided into business (media sales, public relations, marketing and human resources), content (news production, broadcast journalism, print journalism), and innovation (engineering, software development, digital marketing) tracks. Students are placed in locations near their hometowns whenever possible. The program certainly has a strong presence in major markets, like New York, Atlanta and Washington DC but is not limited to those cities. The Emma Bowen Foundation has placed students in many smaller markets nationally.

During its twenty-seven year history, the Foundation has provided internships for eight hundred students of color, the majority of who have gone on to have careers in the journalism/media field. Following my interview, Michael Barham, the Emma Bowen Foundation's Director of Strategy and Analytics shared several important statistics about the programs success. As of November 2015, there were 215 active fellows in the Emma Bowen Foundation's program. Sixty three percent of the fellows identified as Black/African American. Of the 214 students interning in 2016, 143 of them identified as Black/African American. Of the 215 active fellows 50% attend public universities, 35% attend private universities, 11% attend Historically Black Colleges and Universities and 4% attend Ivy League Universities. Of the current fellows 9% are majoring in an arts discipline. Of the current African American fellows 13% are majoring in an arts discipline.

The Foundation has 758 alumni. It has current job data on 532 of the alumni. The alumni data is not categorized by race. Of the 532 alumni 155 or 30% are currently working for one of the EBF's partner companies, 95 have previously worked for a partner

company and 283 have worked for other non-partner media companies following their Emma Bowen internships(Michael Barham 2016).

The Emma Bowen Foundation media/journalism model would be an ideal addition to the landscape of diversity focused arts administration internships currently available or being planned. As a leadership and management pipeline for arts administration careers a four year rotation at one organization would allow a student to graduate from college having worked in several departments of a non-profit arts organization. An arts administration internship program rotation model could include four summer internships in, development, programming, and marketing and finance for example. This type of work experience would provide exposure to the different employment areas in an arts organization and the skills required to succeed in those areas. Upon completion of the rotation the candidate would be suited to an entry level or mid-management position in their chosen area. This type of position could then lead to a leadership or executive track in a non-profit arts organization.

Rotating through four departments in four years at one arts organization also allows a student to experience how the connections between marketing, development, programming and finance manifest in the overall operation of an arts organization. If the student were to decide to go straight to graduate school, the internship experience enhances the qualifications of a candidate for a graduate arts administration program. To add data from the arts administration field to support my hypothesis about the benefits of the Emma Bowen Foundation model I asked the major university and non-profit stand-alone organizations to specify the types of internships each offered.

Of the ten surveys returned respondents answered as follows:

Table 2: Internship types offered

Department	Offered by University	Offered by Stand-alone non-profit	Total number offered
Marketing	6	4	10
Finance	2	1	3
Development	4	4	8
Tech/Production	3	3	6
Community Outreach	4	2	6
Artist Services	5	2	7
Education	5	4	9
Box office	2	3	5
Programming/Curation	4	1	5
Ed Office	3	0	3

The areas of marketing, development, finance and programming/curation are four-year cycles that could give African American students the greatest exposure to the skills and experience needed to be on track for entry and mid-level positions that could lead to executive director or programming positions at mainstream or culturally specific institutions. Box office, artist services, community outreach, education and tech production are important positions in the arts administration field that could serve to qualify students for entry level or mid-management level positions in a non-profit arts organization. Either of these entry points would serve as an important pipeline for African Americans into the arts administration field.

The ten respondents to the PMG survey were also asked if an organization were formed that had a mission to recruit African American students for internship positions

would they utilize such a service. Of the ten respondents five of the respondents indicated that they would use such a service if it were free or a minimal cost, one felt they had an adequate sized pool of candidates and three said they would pay for such a service. The tenth respondent indicated that such a service would not be useful to them as internships on their campuses are only open to students of that particular university.

An organization formed specifically to recruit African Americans students to the arts administration field would have to take into account the various types of arts organizations that exist in the arts administration field. Universities are a large component of the non-profit presenting field. Since universities are often only able to hire work-study students or offer internships to matriculated students, such an organization would have to have a division that served to support university partnerships and recruit students from within the university student population.

Respondents were also asked what types of services and recruitment tools would be useful to them. Respondents cited a searchable database of qualified African American prospective applicants as the number one service followed by targeted advertising to a prospective applicant pool as the next most useful tool. Funding to pay interns and assistance with housing were the third and fourth highest priority needs.

A model like the Emma Bowen Foundation model could serve each of the needs identified by the survey respondents. The Emma Bowen Foundation recruits and screens applicants and matches the applicants with the media company partners. Matches are made based on the applicant's qualifications, geography and interests in business, innovation or technology, and the partner company's needs and internship description.

Once the match is made the student is notified and in interview process begins. The initial interview takes place between Emma Bowen Foundation staff and the applicant. This preliminary interview allows the Foundation staff to be clearer about the match between the applicant and the partner. Once this interview stage is passed the applicant goes through a second interview with the media company partner and the applicant is either offered a position or not. The Foundation receives over 750 applications annually for 60-80 internship opportunities with its partner organizations. If an applicant is not offered a position the Foundation currently ends the relationship with that applicant except for access to a series of webinars on the media field.

Based on the survey responses a model for the arts administration field could include a second tier of very qualified applicants that could not be offered placements. These applicants might be of interest to other non-partner organizations. A searchable database of these applicants could be created so that non-profit arts organizations looking for African American or other racially diverse interns could have electronic database access to a pre-screened applicant pool. Further, the database could also contain profiles of organizations that are not partners with the entity that would be searchable for applicants that did not receive placements with the organization's main partners.

The survey respondents cited funding to pay interns and housing as two additional barriers to the recruitment of African American students for the important experience an arts administration internship can provide. Though my survey pool is small I believe it is fairly representative of the larger pool of arts administration internships offered nationally, many do not pay or offer housing. The non-profit structure that many arts

organization's employ functions under an interpretation of the Fair Labor Standards Act that allows non-profit organizations to use interns essentially in employee like capacities without pay ("U.S. Department of Labor - Wage and Hour Division - U.S. Department of Labor-Handy Reference Guide to the Fair Labor Standards Act" 2017).

The lack of payment for internships is a tremendous barrier to participation of African American students seeking internships in many career fields and also impacts the non-profit arts field. The prevalence of unpaid internships in arts organizations tends to mean that only students who can afford to work for free apply for and get them. This makes the unpaid internship pool for arts organizations trend towards a largely white and upper middle class group (Cuyler 2015).

While wealth and income gaps are closing between African Americans and other races in the US population the income gap is still significant. In 2014 black household income was \$43,000 compared to white household income of \$73,000 per year (Street et al. 2016). Opportunities for internships in geographic regions with the highest density of African American college students are often unpaid. An Emma Bowen model for arts administration could potentially attract more African American students in these geographic areas because it guarantees a paid internship for four years and need-based scholarships to help students pay for college. An Emma Bowen Foundation model for the arts administration field could include raising funds for the interns to be paid by the foundation if arts organizations could not afford to pay.

In her recent thesis Glenda Wooden suggests that Historically Black Colleges and Universities should be training grounds for the arts administration field. I agree with Ms.

Wooden but unpaid internships are a barrier to this targeted demographic. For example, the Howard University theater management program could be an excellent conduit for the John F. Kennedy Center's internship program. However, 82% of Howard's students are on need-based financial aid. The Kennedy Center's internship program is unpaid and provides no stipend for housing. This lack of financial support makes the Kennedy Center internship less accessible to Howard students that might have financial challenges and need an internship that pays or provides housing.

The Kennedy Center's status as the United States' premiere government funded arts presenting organization would make it a very attractive partner for a four year internship rotation for African American students at Howard University or in the general DC, Virginia, Maryland area. The Kennedy Center's US government status may prohibit the Center from paying African American interns and not others though it does have a paid internship for differently-abled interns. An endowed fund, similar to the Howard fellowship below or foundation grant could cover the costs of paying the intern to support a Kennedy Center initiative for African-American students.

For example, Howard's Theater arts administration program is currently in the third year of a fellowship for one of its students to work full time at the Children's Theater Company in Minneapolis. A Howard University law school alumni and his wife generously fund the Fellowship through an advised donor program housed at a foundation in Minneapolis ("Howard University Arts Administration Fellowship" 2017). If potential partner organizations are prohibited from creating race-specific paid internships (the Getty Foundation's diversity internship program was recently sued for

reverse discrimination and changed its criteria to be open to white applicants) then partnerships could be created with the HBCUs directly. Alumni of the universities could then be solicited to support a scholarship similar to the one funded with the Children's Theater at Howard.

Coppin State University, also in the metropolitan DC area, has an Urban Arts Management program. Many of its students participate in the Urban Arts Alliance Program, a program similar to the Emma Bowen Foundation model that has a mission to develop the pipeline for arts administrators of color through partnerships with arts organizations in the DC/Baltimore area. I had the pleasure of interviewing Kibibi Ajanku who heads the program. She is very proud of the students she has been able to work with from Coppin State's program. However, ninety two percent of the undergraduate student body at Coppin State demonstrates financial need to attend college with an average of 70% of the need being met. ("Urban Arts Major - CSU Academic Programs - Coppin State University" 2017) The students in the program can't afford to take unpaid internships.

Morgan State University does not have a formalized arts administration-training program like Coppin State and Howard University but it does have programs in music, theater and the visual arts. Its web site boasts that its fine arts graduates work in the management side of the arts as well as careers in law, human resources and other career fields. Morgan also receives among the highest number of applications from African American high school students in the country. While there was not easily accessible data on Morgan's student financial aid needs there is also no clear partnership or

intentional recruitment of Morgan students for the Kennedy Center's internship programs. Conversely in 2015 Morgan's highly regarded but small arts museum signed a strategic partnership with a local art museum to develop courses in arts administration and museum management as well as shared exhibitions and curating and preservation alliances("Alumni Achievements" 2017).

The University of Maryland, one of the survey respondents and one of the major performing arts centers in the country with the stellar Clarice Smith Center has recently become a partner of the Urban Arts Alliance mentioned above. They will begin as a partner with the upcoming year. However in an interview with the current director of the Clarice I found that prior to this very new partnership UMD's internship opportunities were designated as work-study positions for graduate students from any area of the university. While these graduate students were occasionally African American they were often in graduate programs for majors that were not arts-oriented and did not express interest in an arts administration career and therefore did not contribute as directly to the pipeline of African American candidates for arts administration careers.

The Emma Bowen Foundation model like the Urban Alliance model funds its internships through payment of fees by the participating partners. Each partner in the Emma Bowen Foundation model pays a fee of \$10,000 annually to support the payment of the intern and the administration of the foundation. In my interview with Rashaan Harris, President and CEO of the EBF, he cited the two main barriers to entry for non-profit arts organizations. First, the provision of paid internships, which allows wealthier students of any color to participate at higher percentages than African American students.

And second, the perception and potentially the reality of the “how am I going to pay the bills with this job” question of financially feasible jobs in the arts. These are two questions that would have to be factored into any model that would adapt the EBF’s model to the arts administration field.

When survey respondents were asked how they recruit for internships seven of the ten responded that they advertise on the organizations web site; six of the university respondents advertised on the campus web site two of the university presenters participated in student club fairs, one of the university presenters advertised in student newspapers or websites. None of the university based presenters placed internship advertisements in national publications such as Job Bank (possibly because closed to university students). Four of the university based presenters sent staff to campus career fairs and two made presentations to campus groups. Four of the university presenters made connections to campus counseling offices on campus. Word-of-mouth was not a category in the survey (and probably should have been) but one of the campus-based respondents cited word-of-mouth as a major vehicle for informing potential candidates about their internship program. Similarly, the Emma Bowen Foundation cited a presence at some career fairs, connections to community organizations and an enhanced electronic marketing campaign as tools for connecting with the students of color it wants to recruit. Due to staffing limitations, also noted by my survey respondents, EBF relies heavily on word-of-mouth and inside knowledge as a vehicle for discovery of its programs.

An independent organization dedicated to increasing the pipeline for African Americans in the arts administration field in any of these models discussed would have to pro-actively connect to African-American educational, pre-professional, civic and social organizations. Groups like Jack and Jill of America, The NAACP, the National Association of Black Journalists (NABJ) and advertise in publications like African American Career world, a free publication distributed to African American college students and others interested to increase awareness and reach the target demographic have proven useful to other arts and non-arts organizations trying to diversify. A few of the organizations in the New York DCLA survey that are having some modest success at diversifying their pipelines include these types of organizations as a part of their recruitment strategies (Schonfeld and Sweeny 2016).

CONCLUSION

The LEAD, Urban Alliance and Emma Bowen Foundation programs were founded to respond to the same racial disparity in their for-profit fields that the arts administration field is now facing. Each was founded with a singular mission to increase the racial diversity of their respective workforces. Each also utilizes a national partnership model to accomplish that mission.

In the long term the arts administration field could benefit from the formation of an independent organization dedicated solely to providing arts administration internships, mentoring and pre-college programs for African American and other racially underrepresented populations in the United States. This is not to be dismissive of programs that are being started or with long histories like Steppenwolf's Multi-Cultural Fellowship and Wolftrap's Bass Fellowship or NALAC and Alternate Roots' new Leadership Institute. An independent organization would partner with and provide support for these efforts not replace them. The vision supported by this research is for the establishment of a national organization to serve as a hub for existing programs and to found new pipeline partnerships to diversify the arts administration field.

As a precursor to the establishment of an independent organization the business and moral cases for increasing racial diversity and the African American presence in the arts administration field could begin to be addressed with the following steps:

- 1) The Major University Programs (MUP) and other university presenters on college campuses that also house the LEAD program should partner with the LEAD

program to introduce the LEAD high school students to the arts administration field. The MUPs campuses would include; The University of Pennsylvania and the Annenberg Center for the Performing Arts, The University of Maryland College Park and the Clarice Smith Center; Dartmouth College and the Hopkins Center for the Performing Arts, and the University of Michigan's University Musical Society. Other LEAD campuses would include Lehigh University and the Zoellner Center for the Performing Arts and New York University and the Skirball Center for the Arts. The presenting programs should offer tours of the facilities or cultural outings to the LEAD program participants followed by a presentation about the business of the arts and the arts administration field's connection to the curriculum they are studying. This type of offering will help expose these racially diverse students to arts administration. Such exposure could lead to further discussion about the inclusion of arts administration as a track in the LEAD program or possibly the development of a pre-college arts administration program built on the LEAD model.

More generally, campus-based and non campus-based arts organizations should add an introduction to the arts administration field as a part of their K-12 education programming for racially diverse high school students. Similar to the LEAD model suggestion referenced earlier these could be brief introductions or even videos explaining to the students a bit about the business aspect of how the artists they are seeing arrived onstage. Many presenters bus students to their facilities for performances by artists on their series. Often, these presentations are made to underserved K-12 audiences that include students of color. Arts administration could be referenced in the study guides the

students receive prior to attending the performance. Small groups of students could receive a focused presentation or program about the business of the arts before or after an arts education performance. A video about the arts administration field could be shown at the conclusion or just prior to an arts education performance with contact information about how to get more information about the field. The curriculum base of K-12 arts education should be expanded to include the business of the arts as well as the performance of the arts.

For example, ArtsQuest, referenced earlier, hosts a program for high school students during the spring semester. The students are taught how to research, contract and negotiate bands that are presented in ArtsQuest's summer Musikfest series. The students' band selections are actually programmed into the Musikfest lineup. The students work during the festival to get experience.

2) Grantmakers in the Arts or another national service organization like APAP or Americans for the Arts should convene a gathering of organizations like the Urban Alliance and Urban Arts Alliance, African American philanthropists and representatives from the arts organizations in the geographic areas served by those programs. The convening should allow the Urban Alliance and Urban Arts Alliance to make presentations about their programs and give philanthropists, GIA members and the area arts organizations an opportunity to learn how to support them.

3) Service organizations like DataArts, Americans for the Arts, APAP and the National Endowment for the Arts should take leadership roles in a field wide conversation about best practices and challenges to help racially diversify the arts administration workforce. Best practices could include: 1) standardizing and requiring the collection and use of data about the racial makeup of the arts administration workforce; 2) an honest conversation about the ways in which the protected status of 501c3 non-profits can contribute to racial diversity barriers; 3) the benefits of a racially diverse workforce to the arts administration field.

4) The National Association of Performing Arts Administrators (NAPAMA) is currently developing an arts administration career introduction program and curriculum for underserved populations at the college and high school level. Once the program is launched NAPAMA should seek partnerships with programs like ENRICH Chicago's arts administration program and the Urban Alliance and Urban Arts Alliance programs to help raise awareness of the field for African Americans and other underserved populations. NAPAMA should also make this presentation to targeted high school or college populations at the 2017 regional conferences and the 2018 Association of Performing Arts Professionals conference referenced earlier. The 2017 regional conferences will take place in Seattle, Washington; Atlanta, Georgia; and Kansas City, Missouri. The author is a NAPAMA member and sits on the committee developing this program. She is contributing the relevant research from this study to NAPAMA's efforts.

5) A national database of high school and college level arts administration internships should be established. The database should have a section that highlights internships and fellowships that are specifically for students of color. The database should be marketed to targeted national high schools, colleges and civic and community organizations with high concentrations of potential African-American applicants.

Potential targets for this type of service could include performing arts high schools in high-density African-American geographic locations, the thirty-eight Historically Black Colleges and Universities with performing arts or arts administration programs, career fairs, African American student associations on majority campuses and African American civic, political and social organizations like the Links, Jack and Jill, the National Association for the Advancement of Colored People (NAACP) and the National Association of Black Journalists, which has an Arts and Entertainment division. Students should also be able to upload their resumes for internship providers.

The current energy and elevation of the dialogue about racial diversity in the arts administration workforce is encouraging. The for-profit business and journalism fields have longer histories as professions but individuals took bold action to help correct the racial imbalances. The arts administration field is well positioned to move from earnest conversation to bold action.

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APPENDIX A

SAMPLE INTERVIEW QUESTIONS

- 1) Tell me a bit about your background. How did you come into the arts administration field?
- 2) Did you participate in any formal internship or mentorship experiences during your career?
- 3) How do you think the arts administration field is doing in terms of racial diversity and the presence of African Americans in the field?
- 4) What are some of the reasons you see for where we are in terms of racial diversity and the African American presence today?
- 5) Do you think a national pipeline program targeting African American students similar to the LEAD and Emma Bowen Foundation programs would be helpful?

APPENDIX B

SAMPLE SURVEY QUESTIONS

- 1) Does your organization provide arts administration internships or other professional development for students? (If other please describe briefly in box and complete internship survey.)
- 2) What departments in your organization offer internships?
- 3) How are your organization's internships advertised?
- 4) How does your organization recruit African American students for internships?
- 5) Does your organization get a competitive, good size pool of African American candidates for internships?
- 6) If there were a national organization with a mission to recruit African American students for arts administration internship programs would you be willing to and pay for utilize such a service?
- 7) If such an organization existed select the most valuable services it could provide to support your organization in such an effort?
- 8) What do you think is the biggest obstacle to recruiting African American students for internship programs in your organization? (Please rank in order from 1-8 with 1 being the biggest challenge.)
- 9) Your campus hosts a summer diversity pipeline program for high school students interested in business and STEM careers called LEAD. (Please select all that apply.)