Innovating Institutions & Inequities in the Arts

A resource to move the field
& practitioners forward

Arts, Entrepreneurship, & Innovation Lab

DORIS DUKE FOUNDATION

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A. Executive Summary

The Arts, Entrepreneurship and Innovation (AEI) Lab at the Indiana University Center for Cultural Affairs, with support from the National Endowment for the Arts, collaborated with the Doris Duke Foundation to bring together the Workshop and Symposium program **Innovating Institutions and Inequities in the Arts**, gathering scholars and artists on topics centered on inequities in the arts. This expansive workshop took aim at discrimination and bias, culture, colonialism, capitalism, technology and innovation, and policy. With an overarching theme of concepts of power, scholars and thought leaders provided their perspectives to the practicing artists and fellow scholars.

We heard calls to dismantle, celebrate, evaluate, and adapt. We witnessed the tensions and collisions concerning the "elephants in the room" of digitization and social media, alongside many other adjacent technological changes. We expressed criticisms about accessibility, authenticity, and distortions at the same time as recognition that these new tools are being used for financially stability.

The in-person workshop and the virtual symposium delivered stories and analyses that both reminded and highlighted the crucial ways that artists contribute to society. Conjuring images and ideas ubiquitous in society, artists have provided tangible visions for the future as well as the past. Yet many of them still struggle from gig to gig while other artists make a living, even as a few outliers, your Beyonce's and Banksy's, hit it big. The arts sector itself paints a picture of complexity and contrast, demonstrating massive inequities while promising voices for change.

This workshop brought together the practicing artists and scholars. When these worlds collided, it left us re-assessing our assumptions, readying to return to our communities with new ideas of how to improve our work. These messy conversations provided and inspired new ideas and directions for our practices to address the institutions and how to mitigate their inequities.

B. Welcome Letter

Greetings!

We are proud to report on the conversations on Innovating Institutions and Inequities in the Arts held over the summer 2022. By bringing together thought leaders and scholars with valuable insights into innovative institutions, systems, and their equity implications – that conversation has advanced our understanding and disseminated vital ideas to the broader community. Further, by supporting those working in the field through the Doris Duke Foundation (DDF) Fellows program, we help to share the state-of-the-art in thinking about these issues with a cohort of current and future leaders. Overall, this project also promised to break down the walls of the "ivory tower" that too often insulate academic workshops from practitioner experiences and interests. The in-person workshop and virtual symposium were made possible by the DDF and the National Endowment for the Arts, as well as the hard work from the team at the Center for Cultural Affairs and the Arts, Entrepreneurship, and Innovation (AEI) Lab. All of it benefited from our guests and participants. All of it benefited from our guests and participants.

Through this project, the AEI Lab aimed to strengthen its community reach, listen for and impart insights, and help move the arts sector forward during this era of great upheaval and change. This project can catalyze that progress by supporting the messy conversations, new ideas, and novel strategies emerging from the event.

Doug Noonan

Co-Director, AEI Lab

Arts, Entrepreneurship, & Innovation Lab

C. Background

In the spring of 2022, the AEI Lab received a grant from the Doris Duke Foundation. With their generous support, we jumped into action to expand our in-person summer Workshop and put together a Virtual Symposium. It was a great opportunity to build upon our research workshop on the topic of new institutions and inequities in the arts. This research conference for June 2022 had already commissioned dozens of new papers and analyses by researchers – largely academics – from around the world. Yet this research workshop was inherently limited, situated within the "ivory tower" and unlikely to reach outside of that silo. This extra investment allowed us to broaden involvement, expand reach, and diversify the perspectives. Our first step to *Amplifying Impacts* brought practitioner voices into the AEI Lab Workshop. Artist Fellows mixed together a diverse set of practicing artists and invited them to join the summer proceedings. Each artist brought their life experiences, awards and much-needed perspectives to discuss and collaborate with the scholars. It was an eclectic group of artist Fellows juxtaposed with – and intermingling with – the research scholars in the workshop. Silos were busted. The artist Fellows that attended:

- **Luciana Achugar**

- **Sarah Elizabeth Charles**

- **Ty Defoe**

- **Jerron Herman**

- **Laurel Lawson**

- **Lucia Neare**

- **Alice Sheppard**

- **Jen Shyu**

- **amara tabor-smith**

- **Kristina Wong**

Our symposium participants ranged from far and wide – most of which attended in-person – marking one of the first times since early 2020 where gatherings like this were possible. People traveled from across the country, and some joined via video conference from around the world, from Australia to Egypt, no matter the time zone. We sought to foster conversations vital to the field about innovative institutions and systems in the arts (i.e., institutions that either are innovative or themselves advance innovation) and their implications for equity. Through this project, the AEI Lab aimed to strengthen its community reach, listening for and imparting insights, and help move the arts sector forward during this era of great upheaval and change. This project fit our mission of catalyzing progress by supporting the messy conversations, the new ideas, and novel strategies that emerge.

Timeline of Program

January - February

- Call for new research papers

March

- Recruit the keynote speakers
- Recruit the cohort of Fellows

April - May

- Finalize research symposium programming

June

- Host in-person practicum meeting with Fellows in Indianapolis
- Host hybrid research workshop with scholars, Fellows, and other practitioners
- Follow-up practicum meetings with the Fellows

July

- Host online symposium, livestreamed to the public
- Further peer-review of research papers

August - September

- Follow-up practicum meetings with the Fellows
- Finalize arrangements for the journal special issue and edited volume
- Publish videos of the event to YouTube page

October

- Continue peer-review and revision of research papers

Next Year

- We expect to publish a book (edited volume) and a special issue of an academic journal in 2023

D. Overview: *Messy Conversations*
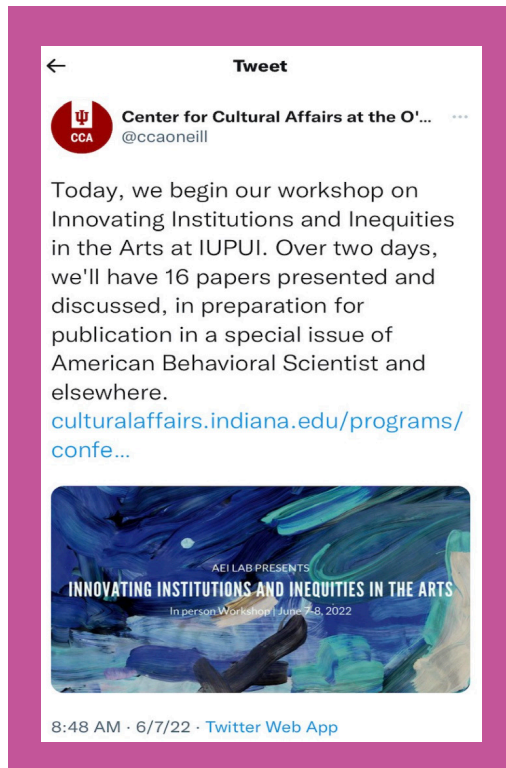
During the summer of 2022, we at the Arts, Entrepreneurship, and Innovation (AEI) Lab convened a series of conversations about a big, challenging topic: alternative institutions and systems in the arts sector and their implications for equity. We sought to bring together researchers, practitioners, and others to share insights and new ideas among each other and to reach a broader audience. The assembled came from diverse backgrounds and contexts. This made the conversation all the more difficult – and vital – to help raise our collective understandings and explore how the field might progress. What transpired was both illuminating and incongruous. The conversations did not adhere to any script or agenda, but rather contained the participants' concerns and contributions, which reflected our realities that lack a simple, shared narrative. It is safe to say that we found ourselves in unexpected conversations This summary collects some of those thoughts, reflections, and commentary with the hope to elevate and amplify our participants' voices and ideas.

For all its importance to society, the arts have long been derided for serving "elitist" interests and favoring white, wealthy, Eurocentric artists, audiences, and practice. Within the broader, contemporary landscape of examinations of inequities in the arts, our convenings sought to narrow the lens to focus on the role of institutions and systems. How they perpetuate inequities and how they can mitigate or exacerbate injustices are central to efforts for progress in the field. Discussions at our workshop and symposium ran the gamut of institutions. Chief among these systems were institutions of support for the arts: foundations and nonprofits, as well as various levels of government agencies as funders. Very broad institutions like markets and capitalism were also raised, including questioning the systems of property rights and ownership concepts. Traditional systems like those based on personal and professional networks were often cited as perpetuating inequities and limiting access. By contrast, newer technologies have given rise to online options for creation and enjoyment of the arts while online platforms stand to radically reshape much of the sector going forward. Changes in other institutions – such as higher education and how we run competitions in the arts – are afoot and bear close attention.

A common theme, especially for the more traditional institutions discussed, concerned the need to step outside of these inadequate institutions. If the systems are constraining us and providing faulty incentives, then we look for alternatives. Stepping outside of mainstream institutions could free creatives to realize their goals and advance equity. Yet resources and support for alternatives and full artist autonomy are scarce at best.

Systems and institutions have various features that influence how equitable the arts sector is. Different institutions:

1. attract or generate different resources (funds, talent, attention, energies, etc.),
2. give different incentives and reward different things,
3. by extension, favor different individuals or groups, rewarding some more than others,
4. variously manage and share risk (crucial in the arts sector) among people in practice,
5. and differ in who sets and changes the rules in those systems.

The conversations also covered many, many great questions. We did not have all the answers, but exploring the questions is a critical step.

How do we know what we know? We have anecdotal evidence aplenty. But collecting data – the right data – is quite hard to do. There is resistance to conducting detailed surveys with sufficient samples, and many lack faith in data being collected. Plus, the gap remains between what questions researchers are asking and the questions people in the field want answered.

When will we know that we have reached our goal? When can we retire or call our initiatives successful? For some advancing equity, this was an insightful and essential important question to be answering.

What are we doing about our blindspots? We have many. Disabilities, as a prime example, kept coming up as something that is too often and too easily overlooked. Some dimensions, such as gender, seemed to get a lot of attention while other dimensions went unmentioned.

How can new technologies be our ally? Gone is the presumption that innovations are, generally, our friend. They might be. But that comes down to *how* we use them; it's not inherent to the technology itself. We can think of new institutions and systems, much like older ones like markets or government funding, as a tool. We must question how it gets wielded, for whose benefit, by whom, etc.?

Where are our new, alternative models? A few examples were mentioned, but often articulating what the alternative actually looks like and how it works proves much harder. Alternatives do exist, and more, better alternatives surely need to be innovated. How well will they compete with existing institutions? Our mainstream or conventional institutions have a dominant, incumbent position. To supplant these institutions, innovative alternatives need to prove themselves superior options to creatives, to audiences, etc. And, without those better alternatives, it falls to us to innovate and do better *within* the institutions that we have.

It may seem a bit trite, but a current throughout our conversations is that making a break with the past will involve real change in what we do – not just change in what other people do. A change in how we operate, whom we talk with. Many silos exist, sometimes for very good reason, but breaking down those barriers means having conversations that we have not had before, connecting disparate tribes, and trying things that have not been done previously. Many of our conversations as part of this project were just that. We brought researchers from widely varying disciplines together. We added practicing artists into the mix, and then we added in other arts administrators and thought leaders in the field. So many different backgrounds and contexts. It was an eclectic mix. There was stress, anxiety and apprehension, sensitivity, confusion … all part of a challenging, transitional time … all part of making new acquaintances and bursting bubbles. It spoke to the value of being together in real time, of getting to know people, and putting ourselves out there in new and uncomfortable spaces. To that end, we made a lot of important progress.

# E. Participants' Reflections

Institutional Discrimination

Brea Heidelberg

Power is a crucial theme throughout the research paper presented by Dr. Brea Heidelberg. As Dr. Heidelberg, Associate Professor and Program Director of Entertainment & Arts Management at Drexel University, stated,

> " It's not about just the number of people that you have on the panel or maybe like the first you know um like marginalized individual that comes into a leadership position because numbers don't change systemic inequity like um there were more slaves than slave owners on the plantation it's not about the numbers right it's about the power."

Dr. Antonio Cuyler, Professor of Music at the University of Michigan School of Music, Theatre and Dance, went on to suggest how important it is to have knowledge of who we are disparaging and who we are uplifting. This at least applies to the organizations and councils that provide aid either via grants or scholarships. We need to acknowledge the systems of oppression that have been successfully creating barriers for black, brown, first-generation, and low-income people. This led to a conversation around the forms of gatekeeping and the ways in which organizational policies are limiting their audiences. Dr. Cuyler also emphasized that having this awareness of different struggles and xenophobia will allow for the curation of tangible change.
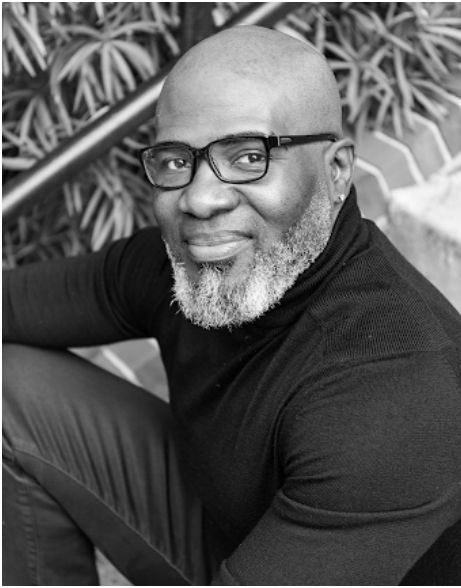
Antonio Cuyler

" If we have knowledge and better knowledge about the ways in which people experience oppression how can we change that into policy the number of theoretical frameworks that we can use to look more in depth at this world and especially as it comes to like practically changing people's lives or opening doors for them to participate and live creative expressive life that's the whole thing yeah and at the end of the dayand because we are human like we can all dance we can all say maybe not well yeah."

One of the artist fellows, Jen Shyu, also raised awareness in the discussion of gatekeeping of just how hard it is to access resources as a young or struggling artist. She stated, "I'm trying to figure out how we can get more funding to folks. The whole grant application process itself is already a huge barrier and very intimidating for most artists." This lived experience and humanizing of those who face this inequality is needed.

As Dr. Heidelberg stated,

The idea of looking at the ways inequities have been perpetuated from a practical standpoint is really important because that's the everyday lived experience. What are we upholding? What are we disparaging? How are you defining disparage? And how are you coding for that? Are there other closely related, probably problematic elements that might be in the mix? I was particularly thinking about erasure, another form of disparaging people's cultural practices, to never mention it or never include it.

Relegating the lived experience of inequity to mere academic papers does a disservice to the problem.

Participants emphasized the legacy and remnants of colonialism ideals that are today present in systemic exclusion that has been normalized. They enforce barriers for black, brown, and queer individuals. Kamilah Rashied, Director of Education at the Court Theatre, asked,

When you are in a system ... trying to be in it differently or in a disruptive way or in a more restorative way: what do you do when the system is so replete, when people have had a 500 year head start and have built every system to interweave in a way that's in the briar patch? How do you find your way out or how do you find your way deeper in? And even if you find your way deeper, is that the solution? I acknowledge that as a person who works within institutions who don't believe in them. They were literally set up to exclude me. Yet there they are from the moment I wake up and pick up my phone, to the moment I've used any kind of resource to function in my daily life. I'm entering into a colonialistic system that was meant to oppress me."

The lived experience of pervasive inequities in these institutions sees individuals facing decisions about working within or without those institutions to effect positive change. The solutions are far from obvious.

Forms of erasure of black and brown people have allowed for the discounting of minority groups which leads to a loss of certain knowledge and cultural practices. Yet via social media, black and brown creatives have been able to curate their own following. But the playing field can remain tilted. Certain types of creators experience a disproportionate share of the rewards. Even the types of rewards themselves can reinforce marginalized status. Lauren Ruffin, Associate Professor of Worldbuilding and Visualizing Futures at Arizona State University and a co-founder of CRUX, stated,

black and brown, queer and female, creators end up being offered product often or a much lower value for their work in that [online] space where they're just losing tons of revenue. There are no structures, no regulation. I think a lot about 1could we have a guaranteed minimum wage for digital creators?' if we haven't been able to do it in the traditional sense. But because there's no minimum wage and no regulation with regard to how they're paid, this allows inequity to spring up.

This new realm of online work feels like a lawless land, full of money and a melting pot of cultures, people and trends. Artistic independence in this newfound space allows for manipulation as well. Artists acting out of survival do not have the time, means, or the mental capacity to break down barriers. Tizziana Baldenbro, Executive Director at SPACES in Cleveland, reminded the group how the stereotypical starving artist will not always have the extra capacity to combat the system. In her work, Ms. Baldenbro observes,

It's really hard to transcend into an interdisciplinary state of mind. A lot of the artists in Ohio are in survival mode. We definitely have all the problems Chicago has, or that every single city has. We have a very difficult political system that is constantly making things even more difficult. So when our artists are coming to us, they're coming to us at such a point of desperation.

Gender also plays a role in terms of power. Dr. Caitlin Vincent, Lecturer and Head of Arts and Cultural Management at the University of Melbourne (Australia), calls upon her experience in the world of opera when she stated: disparaging?

Gender is often discussed in opera. But it's often discussed in terms of how many sopranos are dying on stage. Generally, it has what has been called a family division of labor. Men are more likely to hold artistic leadership roles. There's the stereotype of the solo male artistic genius who is in an attic writing a symphony or something. Whereas women are more likely to do admin, secretarial work – the maternal side. Men were more likely to get repeat opportunities. They were more likely to have their productions revived, and they were also more likely to be credited on the most popular works. So women were more likely to be put into the black box, experimental 'high-risk' works that are typically not revived.

Men have dominated across many fields and taken the opportunities that women are rarely offered. The arts world claims progressivity, yet where is it?

Dr. Kathryn Brown of Loughborough University (United Kingdom) built upon the study of Dr. Vincent by expanding on how structural inequality determines who makes it through in the first place. She led a telling discussion about focusing on systemic patterns, rather than volatile signals and temporary changes. She observed, "The 2020 ArtReview's Power 100 placed two activist movements in its top five – Black Lives Matter and #MeToo. Twelve months later both of those movements had disappeared entirely from the list, and the top spot went to an NFT. Now what does that tell you about images of power in the art market?" The constant churn of what is "popular" is a barrier for creating consistent progress for activists. Dr. Brown goes on to say, "We hear about diversity at the level of

star artists or celebrity artists. We hear about successful curatorial interventions that challenge prevailing power structures, histories of collecting, etc. But as Caitlyn [Vincent] pointed out, the problem with that is that it's all taking place at that top level." She sought to expose how diversity at the top level might hide the lack of diversity experienced and structural inequalities affecting the rest. Dr. Heidelberg, when discussing Dr. Cuyler's paper, claimed,

A lot of policies focus on race from a black/white perspective. Occasionally, we branch out to other social and racial and ethnic identities. And that tends to be one of the first stops. After there's been some grappling with that, there may be some progress and some backsliding. People then begin to branch out to other groups and identities.

To remedy structural inequality, the source of power must be identified. Where is the oppression coming from? Is it historical, cultural, all of the above? Different countries and communities will need to address the inequities they perpetuate and the moments and people they uplift.

In order for meaningful change to be made - and opportunities to be shared - it must be systemic. A major theme of these events is holding institutions accountable, and being cognizant of who is being barricaded from said institutions. A keynote speaker, Sydney Skybetter of Brown University, called upon those in positions of power to do better. After recognizing how difficult or impossible it is to fully "opt out" of oppressive structures, he remarked,

The question, especially for those of us who occupy situational and positional privilege, is what we do with that privilege, understanding that we are already compromised and that is not a choice. The choice is how we act – not 'how we exist?'"

Privilege is useless unless you make choices to take down the prisms that perpetuate the classists' ideals. His comments reinforced the need for those in power – specifically white individuals with power – to do what they can with what they are given, and not to become a cog in the machine.

Community

The discussions of inequities, inclusion, and larger institutions in the arts sector kept returning to a broader notion of community. Participants often invoked the groups that we belong to, collectives of shared interests and activities, and other ways of identifying who is "in" the group. Ideas about communities infused themselves in a wide range of topics, especially when think about innovations and technological change. Lauren Ruffin, for example, highlighted the roll of people coming together in the face of modernization and innovations. Ruffin described,

Right now, even though we don't think about it this way, we're in the midst of the biggest labor movement in the last 50 or 70 years. There are people who are in the bellies of these companies. People are dying while working for Amazon, and an Amazon union in New York was started by an artist Chris Smalls, who is a rapper and promoter. I'm optimistic... I'm looking at people who are speaking out against progressive institutions like the New Yorker for inequitable editorial practices with regard to black people and women everywhere. It's incumbent on us as artists and thinkers and practitioners to connect the dots for everyone and to give them a clear pathway to plug into. 'Google Walkout': those were artists who are making a lot of money who refuse to participate in the military-industrial complex and developing technologies that are going to be sold to the U.S. government and surveillance technology.

Artists can and should be leading for institutional change by giving voice and pathways, inside large organizations and institutions.

Tearing down the barriers throughout arts and culture requires more than looking to artists and creators for leadership and change. As Victoria María Ateca Amestoy of the University of the Basque Country UPV/EHU said, "The barriers for heritage participation and for civic action are still – even in the gender dimension – very relevant. The divide between what is produced and what is recreated, and access in the case of intangible cultural heritage, is very much blurred right now." Especially with technological change, simple distinctions like "artist" and "audience" lose usefulness. Equitable access – participation in cultural heritage and engaging in civic action – requires overcoming barriers facing different groups and being aware of new forms of access and action available to us.

Discussions of community and engagement delved into disconnects between the work of researchers and experiences of practicing artists. The researchers studying institutional inequities in the arts came to the conference to share their findings, yet their work typically did not address or reflect the concerns that practitioners expressed. A common sentiment from the participating artists was how disconnected they felt from the data being presented by the researchers. As Sarah Elizabeth Charles said, "I feel quite a gap from my reality to the research in terms of who you're asking." This mismatch is to be expected when scholars conduct their work with or for different audiences and partners than the eclectic mix assembled at the conference. Yet we started addressing this mismatch by alleviating the disconnect between research communities and practitioner communities in the dialogue. Promising proposals of "think tanks" composed of both researchers and artists – partners in knowledge and idea creation – were floated as participants recognized the great value to collaboration, especially from the outset of projects. Over the course of a few days, the disconnect shrunk between those practicing in the field and those studying the landscape. The academics rightly received pushback on the narrow and arguably outmoded theories being drawn on. The practitioners began to appreciate some limitations and challenges to crafting research, such as the difficulties in sampling and measuring features and communities of greatest interest. As Luciana Achugar, an artist fellow, remarked, "I see the value of the surveys more now, and I will try to fill them out. But often when I don't fill them out, it is because my time and my labor are my own decisions. That is the only way in which I get to be empowered – I get to choose what I spend my time doing." At the forefront of the research practice must be attention to paternalism and colonialism in, as artist fellow Ty Defoe commented, the hoops that artists must dance through.

Classism and class distinction was also a major theme of discussion. Seen through the lenses of the ivory tower and practicing artists, the siloed nature of discourses and the communication gaps became evident. Sharing an open conversation over a few days at a conference greatly enhanced mutual understanding while also raising awareness of these gaps that persist once we adjourned. Artist fellow, Jen Shyu, reminded everyone of the importance of humanizing the numbers that researchers tend to reference.

Communicating between silos or communities is both vital and difficult. Sara Nishikawa, programs manager at CultureSource and moderator at the virtual symposium, described how her experience with data can be both limiting and enlightening. It can provide powerful ways to see past stigmas and projections and provide statistical facts to either back or overturn a claim. But limitations and resistance remain. One example of this tension and learning with data arose in the talk of Tal Feder of Technion – Israel Institute of Technology, in discussing "highbrow culture." His research highlights the relationships between socioeconomic class and highbrow cultural participation as distinct from more popular culture. Building off this, research presented by Dave O'Brien, Professor at the University of Sheffield, showed how the class-based patterns in cultural engaged changed during the pandemic. Cultural hierarchies "took a real beating" during the pandemic, he found. Technology can play a big role in shifting cultural distinctions and class status.

The pandemic disrupted much, including our own social circles and professional networking. Bubbles, silos, and connections changed. The very fact that our discussions in summer of 2022 were held in-person, hybrid, and entirely virtual reflects the new realities of how we interact. We sought a silver-lining to the post-2020 disruptions to not just engage with different technologies, but to bring together different communities. As Christopher Hibma, Senior Artistic Director at the Guthrie Theatre, stated, "I'm learning how to live inside a specific community again." There is comfort in reconnecting with communities. Exploring new communities and connections can be jarring. This event made both possible.

Entrepreneurship

Artists have more and bigger audiences at their fingertips than ever before. The dramatic increase in outlet options for artists and creators has led to the rise of career "influencers," the viralness creations as new as memes or as class as Van Gogh, and the ability to reach or curate a tailored, niche community. This community requires artists to adapt an entrepreneurial career in order to succeed. "Success" – with deliberate quotes – was a hot topic of discussion. The definition and recipe for success in artistic practice remains contested and uncertain accompanied by consensus that massive changes are underway. Artists have long been their own business manager, marketing team, etc. Very few have the luxury of solely focusing on their work. And the work itself may not even be the key factor in kickstarting success. Artist fellow Sarah Elizabeth Charles shared,

Sarah Elizabeth Charles

" The fact that we as artists these days have to be entrepreneurs. We all have to be to a certain extent in order to survive. I can speak for myself when I say that - but that feels very very true for me - and members of the communities and circles that I run in. One of the questions I was wondering about is how you classify entrepreneurs? Tweets or posts in the first place because one of the things that I think about - I don't really engage with Twitter either and I'm not great with social media - which I count perhaps as a blessing and a curse in today's world. I think about how all of the posts are on a trip or how people help the artist's image. Somebody might not be interested in listening to my music- but then I post something about what I cooked for dinner last night. Then they become interested in my music. They might not see that post about me cooking this really delicious meal as an entrepreneurial post or tweet or whatever- but it is every part of who I am as a person within this day and age; and becomes relevant in the entrepreneurial development of my creative space and identity."

The challenges of raising funds to support artistic practice took center stage in many conversations. While we cover funding institutions a bit more in the following section, funding difficulties are a core topic for arts entrepreneurs. Individual and independent artists face a particularly uphill battle, either in competition or in partnership with larger institutions. As Christopher Hibma put it, "Institutions really are only good at one thing – and that is amassing resources." Attracting resources from those institutions remains the central challenge, fraught with barriers for certain groups. Dr. Wen Guo of Elon University observed, "New artists often find self-employment a promising venue to start. But artists often leave their occupation to obtain stability of paid employment after working for a few years." Making business cases, completing opaque and burdensome grant applications, and living on a dependency model where all the power is in the hands of funders to whom artists need to continually return to, etc. It is little wonder that artists see the system as oppressive, exploitative, and extremely difficult to navigate and survive. When Gianluca Zanella, University of Texas at San Antonio, presented work on arts incubators, resources specifically designed to help artists establish successful businesses and careers, the artist practitioners present had never heard of them. Although arts incubators are still new and only found in a few markets, it was telling that these mid-career artists – all the rare examples of artists with successful careers – were unaware of this supporting resource. Clearly, more needs to be done to devise institutions that better support artists.

Jen Shyu

" The data and the surveys can't capture how our struggles have been as artists. There are jobs that we've had to take, jobs that just help us pay the rent and buy food. And we are asked, "Well what kind of art do you do?" We are expected to explain this very spiritual practice in three words or less."

Techology

   The arrival of digitization, various online platforms and social media, and phenomena such as NFTs (nonfungible tokens) and blockchain has ushered in unprecedented change for art. Innovation has brought new art, artists, and artforms – and new institutions in which they operate. Lauren Ruffin explained in her keynote address how advancements in technology have expanded paying creator jobs to all artists. She is working with a dancer to create a motion capture of her routine and transform it into a NFT. Black and other artists of color are still experiencing pay deficits. There are black and brown creators becoming millionaires. Yet there is a lack of regulation and minimum wage set for online artists, leading to lower revenues due to black, brown, queer, and female creators often being compensated with product or receiving a low wage.

Lauren Ruffin

"   At some point probably in the next three to five years, the majority of the cultural sector will be actually digital creators, whether we admit that or not. And we're actually tapping into an economy that is just billions of dollars, almost a trillion dollars, at scale. And yet we continue to pretend that's not happening. Artists aren't getting support there. And because in our sector – which in many ways has a stronger moral compass than the traditional capitalistic market sector – we don't win in the digital space, there is a huge amount of inequity appearing."

Technology has changed our marketplaces, our gathering places, and the need for brick and mortar hubs. Traditional gatekeepers are being replaced, self-publishing and independent dissemination of creative work becomes more feasible, and many niches and tastes can be catered to online. The ability to control the release of one's art has shifted some power to artists. This power and transformation has intertwined the digital and physical realities. Keynoter and choreographer Sydney Skybetter is broadening the definition of arts and technology as seen through his current project that involves curating shows centered on dancing robots. Artists armed with access to technology have been able to create new platforms and systems. The key, however, is access. Technological innovation creates and furthers divides in the world of art.

Sydney Skybetter

"
My choreographic practice these days involves military robots, a bunch of Boston Dynamics spot robots in our lab which we paid for with a Navy defense grant. (Because why not double down on [being implicated in inequitable structures] while we're at it?) And we're making them dance. We're putting them in shows, and we're taking them on tour... The opening, I think, is to use art-making practice and performance as a way of engaging, even cursorily, with the really gritty conversations around where these technologies come.

My hope is to use my privilege as an educator in the service of enabling my students' understanding of the actual, technical and aesthetic complexity that they're working with."

Capitalism

Throughout the conversations, in person and online, capitalism was the giant and detestable elephant in the room. As an institution, capitalism bore heavy criticism and enjoyed no credit. In the arts and culture space, especially as it intersects with innovation and inequity, capitalism plays the villain. Massive market concentration and monopolistic power appears to be consolidating in the hands of a few distributors, large online platforms, and other highly concentrated and powerful interests. See Meta, Google, Amazon, Netflix, Apple, Disney, TikTok, etc. There are many examples of highly dominant and not particularly egalitarian marketplaces, platforms, and arrangements facing artists today. This kind of radical shift to concentration and consolidation of power has not left the creatives in a strong position for negotiating. The power balance feels very tilted. As Lauren Ruffin remarked,

How easy it is for labor to become invisible? In particular the labor that black and brown women do on platforms behind the scenes shows that it's not just invisible but also uncompensated largely. The scale of platforms that are built on the labor of black and brown women, digitally, and the amount of wealth that is currently being stolen is just ridiculous.

Keynote speaker Kamal Sinclair, senior director of digital innovation at The Music Center, directed our attention to the intersection of art, technology and science, and social justice. From inside this convergent space, one can see incredible power discrepancies and, as she put it, "the power of the decisions and imaginations that are coming out of a very narrow few." This social justice critique of these institutions and their impact on the world can be found in her coauthored book (free at makinganewreality.org). Sinclair said,

They're calling this the fourth Industrial Revolution. Look at previous industrial revolutions and seeing the impact of exclusion of voices in the past. Heather Rae, a filmmaker and indigenous activist, talked at Sundance about how we're just getting the bill for the exclusion of indigenous values around the Industrial Revolution. And that's climate change. So in thinking about this phase of where we're going, [we look at] who's excluded. And not only are we looking at race, identity, and sexuality, but we're also talking about artists.

Yet there are some signs of promise. Capitalism may be the author of many troubles, but it can also provide the script for some remedies. As Sydney Skybetter remarked in his keynote address,

You don't have a choice but to participate. Your implication and cooptation are guaranteed. But maybe the platform capitalist umbilicus that governs your world also makes resistance possible. To paraphrase spoilers from such films as 'The Babadook,' 'Nightmare on Elm Street,' and 'Home Alone,' maybe it's not so much that you're stuck with them as they're stuck with you.

Our conversations contrasted this sense of agency, where perhaps our decisions might matter and can steer the ship to better futures, against a sense of futility, where oppressive and exploitative systems like capitalism make victims of all but a few elites. We may not escape this system, but change is possible. Tastes and practices can change. This is the challenge before us. As Skybetter observed, "It is impossible to not use Amazon Web Services. That's the wrong battle at this point. The question, I think, instead is 'what does it mean to leverage our positionality and [our] communities … in an effort to live under and within and through these kinds of platform capitalist entities." We have seen radical transformation in recent years in online distribution of artistic and creative content. More is coming. We now have infrastructure and tools for new approaches new models and big changes. Participants discussed alternative models like Patreon, Substack, and crowdfunding. We may not yet be able to wrap our heads around NFTs and how these tools will empower creatives or affect inequities. But change does not seem to be slowing. And it might be for the good. Evidence shown in the research workshop showed the emerging crowdfunding space as having a more equitable distribution of funding to the arts then more conventional approaches (e.g., government grants, funding through the nonprofit system). Decentralizing and reducing the concentration of resources may help level the playing field.

There is resistance in and through the capitalist systems. Of course, those with vested interests in the status quo will resist change. But, beyond that, change away from highly concentrated power and resources can be an uphill struggle in

the arts and culture space. Participants in our conversations frequently criticized our systems for what they favor and reward. Well-rehearsed frustrations came to the fore, including lamentations about popular and commercial art, pressures to produce and sell, and artists' dependencies on other agents. Many pointed to the failure to place sufficient value on artists' contributions to our society and economy. As artists like Luciana Achugar regard their time as one of the only things that they have control over, finding sufficient support for artists in a capitalist system remains a constant challenge. Researcher Claire Stasiewicz of Erasmus University (Rotterdam) began a discussion of paradigms of popularity and questioned whether popularity belittles the value of the art. She raised the example of Van Gogh and the oversaturation of his work in discussing how to share a culture without culturally-appropriating it. Capitalism that promotes appropriation over appreciation can prioritize marketing over preservation. As Kamilah Rashied remarked, "in a capitalist structure, our value is tied up in – our humanity is tied up in – our ability to be productive, and not just productive in a meta sense, but productive for others in very tangible, material, and visible ways."

Claire Stasiewicz

> "   When does something become popular? It's sort of a sliding scale. Think about street art. Banksy does it, but it's a crime. They're criminals. And certainly that's how this individual started out his career. But what makes him popular? Why is his work now physically being ripped out of buildings and sold for hundreds of thousands of pounds?"

Yet we also acknowledged the strong support for preserving creative and cultural practices and the many stories of people investing in the arts for their societal value. Stasiewicz's research, for example, showed how craft workers found much more success during the COVID-19 pandemic due to the "social desire to protect the arts." Lauren Ruffin alerted us to more positive examples. She said,

The beautiful thing is you've now got creators who are building platforms. They're building them in ways that are really rooted in collectivity and liberation and shared ownership. Where they're able to do that and they're able to reap the benefits, in particular by issuing tokens or cryptocurrency on the blockchain, they're actually self-funded. I think part of what's really important for us to remember is that the more we can support creators who are trying to organize for their own collective ownership, the better off it is for creators themselves.

Ruffin argued that the key is to invest in the creators – rather than platforms – who are at the very root building decentralized models that build in ownership and income for the artists. These solutions that can pay for themselves and have collective ownership by the creators offer promising models going forward.

Funding

Despite the eclectic backgrounds of the program participants, they shared at least one thing in common: a desire for more and, more reliable, funding. As artist fellow Jen Shyu put it, "Every grant that we succeed in getting, it runs out. Then we gotta' scratch for the next one." The cycle of dependency built into chasing grants was disparaged for its paternalism even as it was criticized for its inequitable accessibility. Dr. Cuyler and Dr. Heidelberg each raised the questions of: Who is given the chance to apply for funding? How is the funding opportunity marketed? Is it an understandable or easily accessible grant form? Artist fellow Luciana Achugar extended this concern to new funding mechanisms like crowdfunding, She said,

We think of crowdfunding and Kickstarter as this super democratic thing because you don't have to get a grant. Yet the ability to do crowdfunding, from what I have experienced, is directly dependent on the amount of time you have... The projects that I've seen that get hugely funded have huge labor behind it. Either you already have people working under you that are doing the crowdfunding and making it successful or you have tons of followers. But there's actual work in crowdfunding, and that is time and money. So already there's an inequity implicit in that.

Design and operation of funding mechanisms can explicitly and implicitly skew or restrict who receives funding. Trés McMichael of the Kennedy Center joined the conversation about the inequities that follow from funding allocated based on "artistic excellence" and raised the question of what criteria might replace excellence.

Even among the successful artists in the conversations, the fellows often how insufficient, unreliable, inaccessible – and essential – grant funding is. Funding is necessary to implement artists' ideas and funding becomes the marker of success. This dependency, as a few artist fellows pointed out, contributes to a colonial trend furthered by funding institutions. As Achugar stated, "We've received big grants, and they do run out. They're made to keep us in a disempowered place." Lauren Ruffin echoed the interest in reforming systems to fundamentally change how we support artists. Younger entrepreneurs and creators, for instance, may struggle to get support from banks if they do not already have wealth or operate in innovative, alternate models. Ruffin said, "They're not gonna be able to get a mortgage or build generational wealth until we really fundamentally change

how the creative sector and how creators are financed – and how the financial industry really looks at them." Keynote speaker Michele Elam remarked, "There's often this uncoupling between the vulgar issue of financing and money and art." Yet the creatives need the funding for their art, and our systems for coupling financing and art are not up to the task.

Availability of funding remains a key challenge when it comes to systemic inequities in the arts and culture sector. On cultural equity issues, Cuyler remarked, "the biggest one is funding and how the funding pie is sliced or not sliced and who benefits from that." The conversation went further, however, in also questioning accountability or having "strings attached" to funding. Creatives frequently expressed a strong desire to receive funds without requirements to produce reports, jump through hoops, or generate other sorts of deliverables. Beyond the burdens that accompany such requirements, creatives pointed to the loss of autonomy and freedom that comes with being beholden to donors or funders with particular expectations. (One might even extend this to more commercial ventures and pressures to serve customer needs.) This connects back to conversations about capitalist structures and just how limited most artists' entrepreneurship and business development training is. We often expect artists to be a great many things other than "just" artists.

The practical implications of no-strings funding (e.g., basic income) or reducing the influence of funders remain important topics for further exploration. We have more work to assess how some of these reforms would affect both who is able to receive the funds and what they were able to do with them. By extension, we should expect the resources flowing into those new institutions to change. The fundamental changes that are needed stand to redefine who slices the pie, who gets which slice, and even how big the pie is in the first place.

F. Resources

Summary Video: Add when completed

AEI Lab June Workshop: Participants' Origins and Destination
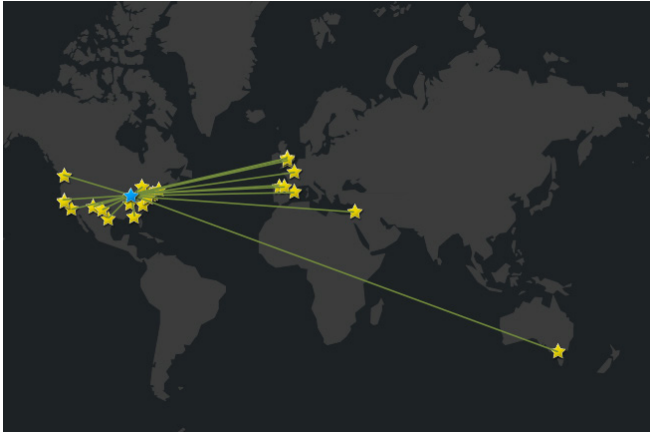
Virtual Symposium Individual Keynote Addresses:

Kamal Sinclair - https://youtu.be/l69yLN9-DfQ

Lauren Ruffin - https://youtu.be/aV4NukkryQA

Sydney Skybetter - https://youtu.be/Y33570udFKA

Virtual Symposium - July 27, 2022:

Keynote Panel
https://youtu.be/EO_O9C59aZM

Midway: A Panel at the Intersection
https://youtu.be/vazbXLJeLzs

Wrap Up
https://youtu.be/rbfnLLb8ClA

Center for Cultural Affairs YouTube Channel:
https://www.youtube.com/@centerforculturalaffairs3650

G. Conclusion

This summary of our experience gives a snapshot of one initial attempt to foster conversations around systemic inequities in the arts. I hope that we can continue the conversation, especially if that means asking hard questions of ourselves and challenging ourselves to better understand others. For me, this series of conversations raised a number of observations and questions. I hope to wrestle with them in future messy conversations.

> **Center for Cultural Affairs at the O'...** ···
> @ccaoneill
>
> We wrap up today's #AEILab Virtual Symposium with reflections and comments from @CultureSource director Omari Rush (@RushOmari) and CCA & AEI Lab co-directors Joanna Woronkowicz (@MagicalArtist5) and Doug Noonan, thinking on #ArtsInequities and today's wider themes.
>
> 4:31 PM · 7/27/22 · Twitter Web App
>
> 2 Likes

Are we there yet?
These conversations bring personal experiences and passion that often echo frustrations more than promise and optimism. The quest for justice is a never-ending journey. Yet we are right – as our arts fellow Jen Shyu put it – to openly question what the end goal looks like and how we will know when we are there. Conveniently vague terms can serve well in some circumstances, but we sometimes need clarity – if not consensus – on what world we are trying to create.

Nirvana alternatives.

For whatever that destination is, I urge us to critically examine the institutions that we use to produce it. A goal and good intentions are not enough. The conversations in this project featured much evidence and criticism about the state of affairs in the arts and culture sector. While flawed institutions are ubiquitous, superior alternatives remain unproven, underarticulated, or overstated. It seems easy to expose the inadequacies of prevailing institutions, but we spare the alternatives a similar critical examination. If these alternatives are superior, then why have they not already been implemented successfully? A fairly self-evident question, but the answers belie some genuine challenges – including a more complete perspective on their 'superiority.' They may perform better in some dimensions, but they may fall short in others. We risk a Nirvana fallacy by not addressing these concerns. There are surely strong interests vested in the status quo, and neglecting them – no matter how unjust their privileged position is – may favor a principled revolution over tactical feasibility.

New boss, same as the old boss.

As we recognize vested interests resisting change, we might ask whether it is the institutions – and their incentives and constraints – that generate this resistance, or it is those individuals in power that do so. In conversations, we often looked to replace current leadership with new, more enlightened captains at the helm. If the solution relies on replacing the villains with a ready supply of heroes, that merely begs the question of how we (equitably) find these heroes and villains.

Coordination in a diverse world.

There are compelling calls for more coordination by people in the arts and cultural sector. Organized and coordinated creatives can leverage more power in negotiations with funders, distributors, and employers. Yet the coordination challenges are not small. The arts and cultural sector is vast and diverse, and digitization seems to be widening and diversifying that world still further. The potential power of coordination among creatives is great, but the difficulty in scaling and sustaining that coordination merits careful attention.

Bigger slices, bigger pie.

Practitioners and advocates in the arts sector naturally tend to argue for more resources to be dedicated to the arts. While we focused on allocating the scarce resources among those in the arts, the woefully underfunded reality of the arts – especially non-commercial art – suggests that providing more support and opportunity for more people to live creative expressive lives will depend on attracting more resources. Will alternative institutions in the arts generate and attract even more resources to arts and culture? Reallocating current resources among prospective artists and curating our shows for different audiences may, in turn, lead to more investment and participation. Or it may bring less. Keeping an eye on institutional innovation's impacts on the overall funding should be a first-order concern for a healthy arts sector.

The workshop and symposium created an environment of cross-disciplinary, silo-busting dialogue and new connections. Academics, artists, administrators, and more were able to communicate their experiences, perspectives, and insights. The conversations voiced many concerns and pointed to areas where progress is desperately needed. They also provided some hope for change. As we bring this volume to a close, we want to keep open – and widen further – the ongoing conversation about how to advance equity and justice in the institutions and systems that affect the arts and cultural sector. These vital conversations need to continue. They need to be more inclusive of the more marginalized and less "in group" voices out there. They will benefit greatly from the accepting, understanding, and genuine respect of the diverse perspectives that are easily overlooked or dismissed.

H. Appendix of Participants

Keynoters

Kamal Sinclair is the Senior Director of Digital Innovation at The Music Center. She serves as an advisor or board member to Peabody Awards interactive Board, For Freedoms, NEW INC.'s ONX Studio, Civic Signals, MIT's Center for Advanced Virtuality, & Eyebeam.

Lauren Ruffin is a thinker, designer, & leader interested in building strong, sustainable, anti-racist systems & organizations. She is the co-founder of CRUX and leads the Office of Movement Building of Yerba Buena Center for the Arts.

Choreographer **Sydney Skybetter's** work has been performed at The Kennedy Center, Jacob's Pillow & The Joyce Theater. He is a Senior Lecturer of Theatre Arts & Performance Studies at Brown University & explores the intersection of dance & emerging technologies.

Michele Elam is the William Robertson Coe Professor of Humanities in the English department at Stanford University & Faculty Associate Director of Stanford HAI. Her research examines evolving interpretations of gender and race.

Authors

Alain Quemin - GEMASS / Sorbonne Université / Institut Universitaire de France

Antonio C. Cuyler - University of Michigan

Brea M. Heidelberg - Drexel University

Caitlin Vincent - University of Melbourne

Claire Stasiewicz- University of New Mexico

Claire Burnill-Maier - University of Leeds

Dan Cornfield - Vanderbilt University

Danielle Boylan - Indiana University

Dave O'Brien - University of Sheffield

David McGraw - Elon University

Franziska Wilmsen - ISRF Research Group/Loughborough University

Gianluca Zanella - The University of Texas at San Antonio

Gloria Guirao Soro - Universitat de Barcelona

Juan Prieto Rodríguez - University of Oviedo

Kathryn Brown - Loughborough University

Mark Taylor - University of Sheffield

Océane Sailly - Sorbonne Nouvelle - Paris 3

Phillipa Chong - McMaster University

Richard Paulsen - Bloomsburg University of Pennsylvania

Tal Feder - Technion - Israel Institute of Technology

Victoria María Ateca Amestoy - University of the Basque Country UPV/EHU

Wendy Chen - Texas Tech University

Wen Guo - Elon University

Yoram Eshkol-Rokach - Loughborough University

Fellows

Luciana Achugar based out of New York City, has created her own pathway to artistic expression via dance. She aims to break down the colonized world she witnesses. Achugar's work has achieved much praise, as seen through her Bessie Award winning work PURO DESEO which was named one of 2010 TimeOUT NY's "Best of Dance".

Recipient of the 2020 New York City Women's Fund grant, the 2020 Chamber Music America New Jazz Works grant and a Member of the 2020 Joe's Pub Working Group, **Sarah Elizabeth Charles** is a master of many trades. She also leads the "Sing Sing Correctional" music community, developed a "Future Music Projecr's Songwriting Class" at Carnegie Hall and has been an instructor as well as adjunct professor. Charles's even was the recipient of the 2019 Yale School of Music's distinguished teaching artist award. Sarah's background is not only the many multitudes of music, but also sociology and urban studies.

Ty Defoe of the Ojibwe and Oneida Nations is many things; a writer, actor and interdisciplinary artist. His passion and drive are evident through his willingness to collaborate and interact with both those inside and outside of his community. Through music and dance he shares Indian culture, history and values via workshops, performance and lectures. Ty sees the importance of storytelling, amd through his work he aims to connect individuals through the universality if the human spirit.

Dancer and writer, **Jerron Herman**, transcends the notions of disability and curates his work into a tangible reflection of the many perspectives in this world. His work has been performed at the Gibney Dance Center, Marlboro College and the Dedalus Foundation to name a few. His net ranges from modeling for Nike to serving on the Board of Trustees at Dance/USA, to guest lecturing at The New School, NYU, Harvard University and was also the Artist/Scholar in Residence at Georgetown.

Laurel Lawson is a multidisciplinary artist; a dancer and choreographer; an awarded product designer; and an expert speaker on leadership, disability access and equity, and innovation.is interested in solving problems, whether the correct method is a story, software, a dance, hardware, or process organization. Lawson is an award-winning product designer specializing in mission critical highly performant user interfaces. Lawson's transdisciplinary practice draws on a range of artistic and engineering disciplines, commonly including hardware, software, choreography, sculpture, and design.

Lucia Neare's mission is as much social and political as artistic: to confront and transform urban dilemmas with the power of free theatre, nurturing community by inspiring kindness and radical joy in the public realm.In 2014, the Doris Duke Foundation honored Neare with one of its inaugural Impact Awards for her groundbreaking public performances. Neare is a site-specific theatre artist, director, producer, designer, sculptor, writer, soprano, creative facilitator, and de facto urban planner. Neare has garnered a list of awards, commissions, and honors that reads like a who's who of arts funders in the Pacific Northwest: Seattle Art Museum, 4Culture, Artist Trust, and the Seattle Office of Arts and Cultural Affairs to name a few of the many.

Alice Sheppard is a national touring dancer, having danced in projects with Ballet Cymru, GDance, and Marc Brew in the United Kingdom. In the United States, she has worked with Full Radius Dance, Marjani Forté, MBDance, Infinity Dance Theater, and Steve Paxton. She also founded her own dance company, Kinetic Light, which is an artistic coalition created in collaboration with other disabled dancers. She has won awards such as the Creative Capital Foundation's MAP FUND (2017), Dance Magazine's Reader's Choice Award: Most Moving Performance (2018) and is a published author.

As a multilingual vocalist, composer, producer, multi-instrumentalist, dancer, 2019 Guggenheim Fellow, 2019 United States Artists Fellow, 2016 Doris Duke Artist, and was voted 2017 Downbeat Critics Poll Rising Star Female Vocalist - **Jen Shyu** is a woman of many talents. She has produced eight albums, and even been on The New York Times' Best Albums of 2017. Shyu is a Paul Simon Music Fellows Guest Artist and is co-founder with Sara Serpa of M³ (Mutual Mentorship for Musicians), a radical model of mentorship for women, non-binary, and underrepresented composer-performers around the world.

<u>Amara Tabor-Smith</u> spent a decade as a dancer, then Associate Artistic Director with the internationally acclaimed Urban Bush Women dance company of New York City, where they were a part of developing the company's early community engagement methodologies. As founder of Deep Waters Dance Theater, tabor-smith creates choreographic work rooted in ritual and exploring issues facing people of color and the environment. tabor-smith won a San Francisco Guardian 2013 Best of the Bay award for He Moved Swiftly But Gently Down the Not Too Crowded Street: Ed Mock and Other True Tales in a City That Once Was, which consisted of 11 site-specific performances that journeyed through the life of Bay Area dance pioneer Ed Mock.

<u>Kristina Wong</u> is a performance artist, comedian, writer and elected representative who has been presented internationally across North America, the UK, Hong Kong and Africa. Wong serves as the elected Sub-district 5 representative of Wilshire Center Koreatown Neighborhood Council. She's created and directed original theater works with residents of LA's Skid Row, the Bus Riders Union, undocumented immigrants, and most recently the formerly incarcerated Asian Pacific Islanders members of API Rise. Her role in the Auntie Sewing Squad is the subject of her currently touring "Kristina Wong, Sweatshop Overlord"— a "New York Times Critics Pick" that premiered off-Broadway at New York Theater Workshop.

Online Symposium Moderators

Omari Rush engages the arts as a passion and profession, and in each mode enjoys discovery and deepening impacts. As executive director of CultureSource in Detroit, he advances efforts to have creative expression thrive in communities. His complementary civic service ranges from recently completing an appointment to the State of Michigan Council for Arts and Cultural Affairs (serving three governors, two as council chair) to currently being board chair of the National Assembly of State Arts Agencies and a board member of Arts Midwest in Minneapolis and the Lewis Prize for Music. Omari earned degrees in music from the University of Michigan and Florida State University.

Sara Nishikawa was born and raised in Honolulu, Hawaii. After completing her BA in Psychology at Loyola Marymount University and MA in Visual Arts at California State University Northridge, Sara moved to Michigan to pursue an MFA in Ceramics at Cranbrook Academy of Arts. She completed her MFA in 2017 and currently lives and works in Detroit and works at CultureSource as programs manager.

Online Symposium Panelists

<u>Tizziana Baldenebro</u> is the executive director at SPACES in Cleveland, OH. An arts administrator, curator, writer, and critic, her practice focuses on emerging artists and designers, and is an organizer and activist in the effort to produce equitable cultural centers. In 2018, she was awarded the inaugural Avery Review Essay Prize for her critical essay "Chicago Works? Curating Value and Representation in Chicago, Amanda Williams at the MCA". Tizziana received a Masters of Architecture from the School of the Art Institute of Chicago and a Bachelor of Arts degree in Anthropology from the University of Chicago.

<u>Christopher Hibma</u> is designer, a globalist and a gatherer. He is the Founding Chair of the Board of Trustees for Zoukak Theatre in Beirut, Lebanon; and he is a member of Creative Capital's National Advisory Council, a US organization that invests in artists to shape the future. He is also both the Co-Director for the FoodxFilm Festival and Senior Artistic Producer for the Guthrie Theater. He is also a member of Guild of Future Architects, a refuge for people shaping an inclusive & prosperous world. In his role as the Director of Sundance Institute's Theatre Program, Christopher built one of the world's leading brands and most diverse rosters of international multi-hyphenate artists. He lives with his husband and daughter in Minneapolis.

Andrea Price is an eclectic artist, art administrator, and entrepreneur. She is passionate about social justice, equity, and helping others. She received a Bachelor of Fine Arts in 2-Dimensional Studies from the University of Toledo and is pursuing a master's degree in counseling and art therapy from PennWest Edinboro. Price is also the owner of Andrea & Her Art and co-owner of Healing Conversations, two businesses that mirror her interests. As the Art Services Manager for The Arts Commission in Toledo, she is able to help local artists advance their careers through advocacy and programming. Andrea Price is hopeful and fighting for a world of equity through her art and service.

Kamilah Rashied is an arts administrator, educator, writer and artist that has worked from every angle of cultural production with two decades of experience in arts education and outreach, new program development and public engagement in the arts. Cultivating a broad range of experiences for the public from youth initiatives to live events and talks, their work is deliberately itinerant, community centered and socially concerned. Desiring to leave conventional assumptions about fine art, Rashied is more concerned with whom the art is for and what will lead to more dynamic engagement with it. Though the medium changes the endeavor is always the same—using art as a vehicle to bring people together for an earnest conversation about who we really are. Kamilah has contributed to new and ongoing programs at numerous arts organizations in Chicago.

<u>Karla Estela Rivera</u> is a writer, performer, activist, and arts advocate that has leveraged her gift of storytelling to uplift and create opportunities for, with, and in divested communities. Currently, she serves as the Executive Director of the historic Free Street Theater, is a company member of 2nd Story in Chicago, and author of the first-ever commissioned young audiences piece for the Joffrey Ballet. In addition to her artistic work, Karla has served in non-profit organizations for over a decade, beginning as a teaching artist and youth worker, to making national history in systems-level leadership, policy, and public affairs. She is a native of Mayagüez, Puerto Rico, and holds a BA from Columbia College Chicago's Department of Film & Video, with graduate studies at New York University.

AEI Lab & Center for Cultural Affairs

Ariel Mason is a co-author of this report and a Research Assistant for the Arts, Entrepreneurship and Innovation lab on the IUPUI Campus. She is in the Accelerated Master's Program, with a concentration in Public Management; her undergraduate degree was in Sustainable Management and Policy. She has previously served as the HobNob Legislative Intern with the Indy Chamber and the HudNut Fellow with the Indianapolis Office of Sustainability.

Ariel Mason

Doug Noonan is the Paul H. O'Neill Professor at the O'Neill School at IUPUI. His research focuses on a variety of policy and economics issues related to the cultural affairs, urban environments, neighborhood dynamics, and quality-of-life. He is currently the co-editor-in-chief of the *Journal of Cultural Economics*, co-founder and Faculty Director IU Center for Cultural Affairs, and co-director of the Arts, Entrepreneurship, and Innovation Lab.

Doug Noonan

_____

Corinne Preston - Center for Cultural Affairs Communications and Design Director

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Elsa Shao - Center for Cultural Affairs Marketing Graduate Assistant

Suri Xia - Center for Cultural Affairs Graduate Assistant

I. Thank You to Our Sponsors and Participants

The AEI Lab would like to deeply thank all of our participants and the sponsors who helped make this happen. This includes our appreciation to the National Endowment for the Arts and its national Research Labs program for making the AEI Lab possible and supporting its activities. We also proudly recognize the excellent work of CultureSource, our partner in so many outreach and community engagement activities at the Lab. We also extend a thank you to the Doris Duke Foundation for supporting our efforts at the AEI Lab to amplify the impacts of our work through stronger, deeper engagement with practitioners and the arts community. Without their critical support, our assembled scholars who all generously volunteered their time and talents would not have such a meaningful experience and would not have learned as much. Thank you to all of the artist fellows who participated in our workshop, and shared their creativity and time. Thank you to all our participants – keynoters, panelists, attendees, all! – for provoking and welcoming such stimulating discussions.

1. The cover image was generated by DALL-E 2 with the simple prompt of 'Painting of societal inequities, systems, and the arts, including theater and music.' It is an example of emergent A.I. technology intersecting with the arts world.