

<u>Member</u>	<u>Present</u>	<u>Absent</u>	<u>Member</u>	<u>Present</u>	<u>Absent</u>
Marsha Semmel, Chair	X		Tina Worden, Vice Chair	X	
Terri Baumann	X		Anika Kwinana	X	
Carl Bedell		X	Felecia McFail	X	
David Carlson	X		Carol Patch		X
Anne Curley	X		Sarah Robinson	X	
Susannah Haworth Dunn		X	Carlos Velázquez	X	
Robert Giron	X				

1. Welcome and Call to Order

The regular meeting of the Arlington Commission for the Arts was called to order at 7:06 pm. Guests included David Mordini, Kenn Speicher, Jordan Lewis, Karen Coltrane ([Leadership Center for Excellence](#)) and Clayton Lord ([Americans for the Arts](#)).

2. Approval of Meeting Minutes

Motion to approve minutes from the August 28, 2019 regular meeting was made by Commission Member McFail and seconded by Commission Member Curley. The motion passed with 8 votes for, 0 votes against, and 1 abstention (Velazquez).

3. Chair's Report

- Chair Semmel shared that Commission member Dunn welcomed baby girl Isla Lily Dunn on September 16.
- Semmel reported on the event "Conversation on Priorities for Arts and Culture in Arlington" held September 14 at TOTR. The purpose of the event was to hear from the community about their highest priorities from the [Enriching Lives](#) strategy. Approximately 20 people attended. Another 23 people have RSVP'd for the same event to be held on October 7. Semmel will compile results from both events and report out to the Commission.
- Semmel also reported on County Board member Katie Cristol's listening session that was sponsored on September 16 by Embracing Arlington Arts at New District Brewery. She highlighted Cristol's key messages which included building empathy, integrating the arts in every County department,

partnerships, importance of data, importance of immigrants/ heritage, and including arts advocates into the planning process.

- Semmel informed the Commission that the October 23 meeting will include a review of proposed FY 2021 Grant Guidelines and an update from the Community Arts Advisory Committee. November's meeting will feature a discussion with Maggie Boland, Managing Director of Signature Theatre.

4. Guest Presentations and Conversations:

- **Cultural Equity** – Karen Coltrane ([Leadership Center for Excellence](#)) and Clay Lord ([Americans for the Arts](#)) led an engaging discussion about their experiences with cultural equity in their work with corporate and nonprofit leaders, children museums and local arts councils.

Coltrane's experience has been multi-dimensional and has included intentional work related to neurodiversity, inclusion ("being at the dance vs being asked to dance"), and diversity ("diverse teams have better results, but are not as much fun"). Coltrane suggested mapping cultural assets (identify overlooked and/or underrepresented groups and populations) and encouraging organizations to forge partnerships across the community, including with non-cultural organizations, which build trust and result in more inclusive approaches.

Lord's experience has been to help people care about the arts and address past inequities in the arts and cultural system by paying careful attention to relevance, social impact, unconscious bias, and who has "not been at the table". He described a process for developing a cultural equity program that includes: 1) assessing demographics; 2) creating a statement about an equity vision; and, 3) revising programs, policies and systems accordingly. (see Attachment 1)

Staff Liaison Richmond related that the County Board recently adopted an [Equity Resolution](#) that encourages the consideration of the following 4 questions in County policies and practices: Who benefits? Who is burdened? Who is missing? How do we know?

5. Cultural Affairs Division Director's Report

- Director Isabelle-Stark explained recent literary arts activities and plans. She also provided an activity report for CAD (see Attachment 2).

6. Committee/Task Force Reports:

- a) **Engagement Committee:** Committee Chair Baumann reported that the committee has met once and will be meeting again soon to discuss its work plan.
- b) **Grants Committee:** Committee Chair Velazquez reported that the committee is intending to have a draft Guidelines for FY 2021 Arts Grants for consideration by the Commission at its October 23rd meeting. For updates and details, see <https://arts.arlingtonva.us/grants/>
- c) **Public Art Committee:** Commission Member Carlson reported that there was no update. For details on this committee, see <https://commissions.arlingtonva.us/commission-arts/public-art-committee/>

7. Update on Local Projects

- **Plan Lee Highway:** Commission Member Carlson reported that there was no update. For updates and details, see <https://projects.arlingtonva.us/plans-studies/land-use/lee-highway/>
- **4MRV Arts & Industry District:** Vice Chair Worden reported that the final meeting of the TAP was held October 1. Phase 2 will begin in November with Commission member McFail as co-Chair.
- **CAAC:** Advisory Committee Chair Kwinana reported that there have been 3 general meetings and many subcommittee meetings. For more detail, see <https://commissions.arlingtonva.us/community-arts-advisory-committee/>
- **Shirlington Special General Plan Land Use (GLUP) Study:** Vice Chair Worden reported that 3 meetings have been held and the work is expected to be completed by December 2019. A community forum to gather input on modeling and preliminary principles is scheduled in November. For more detail, see <https://projects.arlingtonva.us/plans-studies/general-land-use-plan/special-study-shirlington-village/>

8. Old Business

- Chair Semmel recognized Commission member Carlson for his work with the Community Collective and AVAST. For more detail on this effort, see <http://arlingtonartstudiotour.org/>

9. New Business

- Vice Chair Worden mentioned that the Arlington Public Library is holding trainings for Grants, Nonprofits & Fundraising (see Attachment 3). For more detail, see <https://arlingtonva.libcal.com/event/5525495>

10. Adjournment

The meeting was adjourned at 8:44 pm.



STATEMENT ON

CULTURAL EQUITY

AMERICANS FOR THE ARTS
STATEMENT ON CULTURAL EQUITY

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

■ DEFINITION OF CULTURAL EQUITY

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

■ ACKNOWLEDGEMENTS & AFFIRMATIONS

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed.
- Cultural equity is critical to the long-term viability of the arts sector.
- We must all hold ourselves accountable, because acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of artists challenges inequities and encourages alternatives.

■ MODELING THROUGH ACTION

To provide informed, authentic leadership for cultural equity, we strive to...

- **Pursue cultural consciousness throughout our organization** through substantive learning and formal, transparent policies. *pro equity*
- **Acknowledge and dismantle any inequities** within our policies, systems, programs, and services, and report organization progress.
- **Commit time and resources to expand more diverse leadership** within our board, staff, and advisory bodies.

■ FUELING FIELD PROGRESS

To pursue needed systemic change related to equity, we strive to...

- **Encourage substantive learning to build cultural consciousness** and to proliferate pro-equity policies and practices by all of our constituencies and audiences.
- **Improve the cultural leadership pipeline** by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- **Generate and aggregate quantitative and qualitative research related to equity** to make incremental, measurable progress toward cultural equity more visible.
- **Advocate for public and private-sector policy** that promotes cultural equity.



This Statement on Cultural Equity was crafted and unanimously adopted by the Americans for the Arts Board of Directors and staff in April of 2016, and was inspired and informed by the work, commitment, feedback, and insights of more than 150 local, state, and national partners from both inside and outside the arts. It is our hope that this Statement, or some version of it, inspires and informs you as well.

We encourage you to use it, share it, think about it, and adopt or adapt it for your organization and community.

Find out more, including how we and many other inspiring organizations and individuals are taking action toward healthier, more vibrant, more equitable communities, at www.AmericansForTheArts.org/CulturalEquity.



At Americans for the Arts, we believe in all the arts for all the people. With more than 50 years of service, we are dedicated to representing and serving local communities, and creating opportunities for every American to have equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.

revised October 2016



10 STEPS WE TOOK TO CREATE THE AMERICANS FOR THE ARTS STATEMENT ON CULTURAL EQUITY

The new Americans for the Arts Statement on Cultural Equity was created in a year-long process. While our process may or may not be right for you, we are sharing the steps we took, our timeline and an editable, generic Word document version of the Statement with you to hopefully inform you in your work to adopt or adapt the Statement as appropriate for your organization. Please don't hesitate to reach out to Clay Lord, Vice President of Local Arts Advancement, at clord@artsusa.org with any questions about the process that Americans for the Arts undertook.

1. Determine a Need

For the Americans for the Arts Board of Directors and staff, determining a need started from two points.

On the Board level, in 2014 we engaged in a strategic planning process to craft our strategic direction for 2015-2017. During that process, the Board directed the organization to put more intentionality behind our diversity, equity, and inclusion efforts—the first step of which was to revisit our Diversity Statement (which had existed in various forms since 1988).

For staff, addressing diversity, equity, and inclusion issues both internally and externally required different strategies. Serving our members and helping them identify ways to have the arts build stronger communities was crucial. So was growing the strongest most cultural conscious staff possible. The frame of a new Statement on Cultural Equity would give context and coordination to that work, and would allow us to measure our efforts over time.

2. Create a Task Force(s)

Our work required two task forces to effectively engage the board and staff. A Board-level Diversity/Cultural Equity Task Force had been in existence for many years and was directed in mid-2015 to lead the process of examining and revising the existing Diversity Statement for approval by the Board of Directors. Separately, a staff-level group called the Culture Committee made up of representatives from multiple departments and titles throughout the organization was convened to begin working to assess our internal needs and areas of growth. These Task Forces were expected to establish a clear set of goals and timelines in order to accomplish their work. See who is on those committees [here](#).

3. Find Great Examples

Because great case studies help inform any work, we immediately began looking for examples of existing policies and program that would be of value. In addition to our existing Diversity Statement, which we reviewed to ensure continuity, we also closely looked at Grantmakers in the Arts' Racial Equity Statement, the Regional Arts & Culture Council's Equity Statement, Crossroads Ministry's Continuum on Becoming an Anti-Racist Multicultural Organization,

PolicyInk's Equity Manifesto and many others. These are just some of the important work being done to create statements, set goals, and take actions in our field – check out more examples [here](#).

For us, we determined from looking at these that we wanted our Statement to be:

- Short: no more than one 8.5x11 page.
- Guiding, but not proscriptive: clearly laying out areas of work and focus, but leaving the specific actions to staff to determine.
- Contextualized: setting out some starting conditions and core values.
- Aspirational: articulating goals for an idealized future.
- Oriented both inwardly and outwardly: in pursuit of equity inside the organization, within arts organizations, and within the communities we serve throughout the country.
- Aligned with our strategic plan and areas of expertise: in order to be most impactful.
- About diversity, equity, and inclusion in a broader sense: reflective of the cultural diversity in our country and the differences in focus of our varied constituencies.
- Realistic: acknowledging the expertise of others and the ongoing nature of this work.
- Based in action: the statement should not live in a drawer but be actionable and a guiding force for our internal and external work.

4. Understand Your Definitions

As we moved forward, it became clear that we needed to get some basic definitions down. In particular, as we honed in on “cultural equity” as our focal point, we sought and adapted definitions from many sources. Here are the ultimate definitions of diversity, inclusion, equity, cultural equity, and other terms that informed our work.

5. Name the Starting Conditions

To provide context for the rest of the statement, and to remind ourselves of the stakes, we began working on naming the starting conditions. These came in two forms: “acknowledgements,” which for us meant the contexts for the realities of our organization, our arts field, and our country in which we were working, and “affirmations,” which for us meant affirming the core beliefs of our organization that were driving us to be a part of the change. Read the acknowledgement and affirmations in the full statement.

6. Determine Your Goals, Expertise, and Areas of Focus

A major part of our work on this Statement has been about examining and articulating the strengths that Americans for the Arts brings to cultural equity work, the obstacles we want to overcome and where we should best put our focus for maximal impact internally and externally. We looked at our core values and strategic goals as an organization, as outlined in our strategic plan. We drew inspiration from our mission, vision, and goals. We looked at how Americans for

the Arts does its work, and how those we serve do their work as well. In the course of our interviews, we listened for the areas where there was most need.

Ultimately, we created a guiding sentence that starts the statement:

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

From that statement, in addition to focusing internally to create a culturally conscious, equitable work environment, we determined that we were best suited to help make progress in four core areas: field education and training, leadership development, research, and policy.

7. Create a Draft (and Another and Another)

We ultimately had thirteen drafts of our cultural equity statement, with changes in each one informed by the members of the Board's Cultural Equity Task Force, the various stakeholders we interviewed, member surveys, and staff. For us, the biggest challenges ended up being:

- Length. Aiming for 1 page is a hard, but necessary, task. We found ourselves pulling back and cleaning up language that was, at times, aspirational, but not necessary to laying out the specific goals and directives of the statement.
- Definitions. While we steadfastly believed in "cultural equity" as the frame, it took a few drafts to hone what we meant, particularly to ensure that it felt specific, inclusive, and actionable.
- Tone. As an organization that has conducted programs that we feel have aided in the forward progress of our field on issues of diversity, equity, and inclusion for decades, we acknowledged that there is much more to be done and strove to find a balanced tone that demonstrated our commitment to ongoing work.

8. Get Your Draft in Front of Stakeholders

We are not experts in this space, and knew we would draw wisdom from the many constituents and networks that we serve and partner with every day. Over the course of about 6 months, we conducted one-on-one conversations and group interviews with over 150 people, provided opportunities for written feedback, analyzed field survey results, led internal staff discussions, and more with over 3,000 stakeholders—including staff, advisory council members and board members of Americans for the Arts, as well as stakeholders from arts organizations, national services organizations, local arts agencies, state arts agencies, private businesses, foundations, local governments, individual artists and more.

We are grateful to all of them, and also want to acknowledge that their participation in this process does not indicate their endorsement of the Statement on Cultural Equity or our other work.

9. Start Talking about Actions and Benchmarks for Success

Now is a time for action, and it was clear from the first meetings of both the Board and staff task forces that we needed to lay out a map for taking action and making progress. Progress requires setting specific goals, so we knew immediately that we needed to hold ourselves accountable for what we will be trying to accomplish both internally and externally.

In the end, we developed three internal areas of action, and four external areas of action. Read them here.

10. Present the Final Statement, and Actions, and Have a Conversation

We are only at the beginning of our journey. On April 7, 2016, the Board of Directors unanimously adopted the Statement on Cultural Equity, and on May 23, 2016, we released the Statement publicly. In doing so, we very deliberately invited a conversation—this could've been something that we adopted privately, but in keeping with the goals of the Statement, we need to have a conversation.

In addition to a press release and the Statement itself, over the course of the summer of 2016 we will also be releasing writing about the statement and cultural equity in the United States from about 30 stakeholders, 15 nationally-recognized bloggers, and various staff, including our CEO, Bob Lynch. We will immediately begin the development of field education modules through our field education program, ArtsU, and our regional, in-person training programs; releasing equity-specific research on the arts field; continuing an internal assessment and training process being led by Carmen Morgan of ArtEquity; and launching new, large-scale programs designed to begin making incremental, measurable, manageable progress happen over time.

arlington arts

A Division of Arlington Economic Development

Cultural Affairs Director's Report for the Arlington Commission for the Arts
October 2, 2019

I. Informational:

• Director

○ Staffing

Interviews complete for Program Associate. Expect onboarding by end of October.

○ AFTA panel idea submitted for June 2020 conference.

“Outside the Box: Staging Art Experiences in the Public Realm”

We will present four participatory art projects, in visual art, music, theater, and poetry, that come to life in the neighborhoods and streets of their communities where people least expect it. This way of presenting eliminates barriers to arts participation which disproportionately impact people with lower incomes and less education (low-SES), builds social cohesion, and provides opportunities for improvisational creativity. *EL: Terroir-Art Everywhere*

○ Literary Arts progress

CAD has been very busy since the start of FY 2020 on July 1. Not only are we preparing for the CAAC and Arts & Industry District recommendations that will inform budget planning for FY 2021, we also had to absorb Zenia Simpson's work during our busy summer season after she left for a position at Smithsonian. In addition, Hal Crawford notified me of a serious health issue, which meant more support for the Technical Services team by Josh. July and August are also a time for vacations. And September is the beginning of a very active Fall season of regular programming – Arlington Art Truck, festivals, Groovin' on the Pike series, joint-use theater performances.

- Once our new Program Associate is onboarded at the end of October we will search for a literary contractor. I have received an email of interest from a local poet and educator.
- I have notified Pam Farrell at APS that we are reinstating support of \$4,500 for Pick-A-Poet program.

• Arts Enterprise

- 4th annual BizArt networking event at SER on September 23, 2019. Partnership between Cultural Affairs and BizLaunch. Approximately 52 attendees. *EL: Integrate-Bring Together. EL: Terroir-Everyone Wins*
- The Writer's Center will begin their fall series of workshops at 3700 on October 3, 2019.

<https://arts.arlingtonva.us/arts-enterprise-institute/https://www.writer.org/events/category/locations/arlington/> *EL: Integrate-Engage.*

- Gallery 3700: Places in Paper, a Guild of American Papercutters Juried Exhibit. Reception Saturday, October 12, 2019 – 3-5pm at 3700, room 127. A total of 34 artists from around the country and one from Lithuania participated in the show. Many of the guild members will be at the reception. *EL: Integrate-Engage; EL: Integrate-Bring Together*

- **Cultural Development**

- Rosslyn Jazz Festival - Extensive media coverage (WaPo, WTOP, Washingtonian) and strong attendance (8,000) highlighted this annual event. *EL: Integrate-Bring Together*
- Arlington Abstracted Activity & Mural @ The Grove for Parking Day 2019. *EL: Terroir-Civic Fun*
- Arlington Art Truck, Ties That Bind. The final AAT program of the season has been featured at the Rosslyn Jazz Festival, Arlington Farmers Market, Clarendon Day, and Valley Fest. (900+total) *EL: Integrate-Bring Together; EL: InvestandBuild-Risky Business*
- ValleyFest 2019 – Partnership with Four Mile Run Valley businesses to present community street festival featuring local artists and businesses (Attendance Estimate Pending) *EL: Integrate-Bring Together*

- **Marketing**

- Garnered articles about current Arlington Art Truck project “Ties That Bind” in Arlington Magazine, East City Art and The Arch blogs. *EL: Spotlight-Shine*
- Coordinated design/placement of advertisement in Arlington Community Foundation program for the upcoming “Spirit of Community” Awards Ceremony for Dr. Alfred Taylor Jr. *EL: Spotlight-Keep It Local*
- Lee Arts Center Show/Sale Post Card – delivered today (ahead of 10/8 deadline) *EL: Spotlight-Shine*
- Met with Arl. Arts Center PR Director on 9/30 to discuss Dia De Los Muertos promo. *EL: Spotlight-Shine*
- Bi-weekly eBlast sent (9/31) *EL: Spotlight-Shine*
- Continued ARLnow sponsored content promotion (AVAST Studio Tour; and hitting today, our work with Projections with AAC and NCE). *EL: Spotlight-Shine*

- **Public Art**

- Wall mural by Spanish artist David de la Mano at on the Glebe Road façade of KH Framing in collaboration with Lee Highway Alliance and Spain Arts & Culture. *EL: Integrate-Embed*

EL: InvestandBuild-Risky Business, EL: LearnandExplore-Multi-Culture Culture

- Ground mural with Arlington Art Truck activation by Marc Pekala @ The Grove for Parking Day 2019, *EL: InvestandBuild-Cross-Pollinate; EL: Terroir-Civic Fun*
- Public engagements for David and Eli Hess Fire 10 project (9/25 Rosslyn farmer's market) and Mark Reigelman Jennie Dean Park (9/3-4 New District Brewing & Busboys and Poets) *EL: Integrate-Embed; EL: Terroir-Art Everywhere*
- **Facilities and Technical Services (support services)**
 - TJ Theater has reopened with a parking garage.
 - The mobile stage was used for Prio Bangla's annual street festival
 - Staff provided concert sound for ValleyFest.
 - Encore's production of *Frozen* is finishing its build in the Scenic Studio and Dominion's production of *Last Summer at Bluefish Cove* is also under construction.

II. Discussion: none

Enriching Lives Goals and Strategies

EL: Integrate-Engage

EL: Integrate-Bring Together

EL: Integrate-Embed

EL: InvestandBuild-Infrastructure

EL: InvestandBuild-Risky Business

EL: InvestandBuild-Cross-Pollinate

EL: LearnandExplore-Ageless Inclusion

EL: LearnandExplore-School Days

EL: LearnandExplore-Multi-Culture Culture

EL: LearnandExplore-Tomorrow's Talent

EL: Spotlight-Public Passion

EL: Spotlight-Keep It Local

EL: Spotlight-Shine

EL: Terroir-Everyone Wins

EL: Terroir-Civic Fun

EL: Terroir-Art Everywhere

Grants, Nonprofits & Fundraising Events

Tuesdays at 2 p.m.



Sept. 10: Is Starting a Nonprofit Right for You?

Legal and logistical elements of a nonprofit & alternatives to starting a nonprofit

Oct 15: An Introduction to Finding Grants

Learn what funders are looking for and how to find potential funders

Nov. 12: An Introduction to Fundraising Planning

Learn the process of diversifying your organization's funding streams

Dec. 10: Introduction to Corporate Giving

Learn the basics of corporate giving



**Arlington
Public
Library**

Everyone Has A Story

 Download the Library app

[LIBRARY.ARLINGTONVA.US/EVENTS](https://library.arlingtonva.us/events)

CENTRAL LIBRARY



1015 North Quincy Street | 703-228-5959