



unconscious
B I A S

SERIES TOOLKIT

A Message from the Cultural Alliance's Chair of Diversity, Equity, Inclusion, and Anti-Racist Board Committee

Life is a continuous journey, filled with success and challenges. This has certainly been one of those challenging times, as we have experienced the hardships of a global pandemic, working to stay connected and the urgency of demand for racial justice.

While the demand for racial justice is urgent, it isn't new. In 2016, the Greater Philadelphia Cultural Alliance embarked on their journey to increase diversity, create more equitable practices and foster an inclusive arts and culture community. The Cultural Alliance furthered their work and growth by establishing a Diveristy, Equity, Inclusion and Anti-Racist Board Committee, for which I am the Chair.

The Cultural Alliance is not perfect, nor do they claim to be the experts in the realm of DEI, but they are leaders in facilitating the real and lasting change that is necessary for our sector's growth. In addition to establishing the DEI and Anti-Racist Board Committee, in June 2020 the Cultural Alliance reaffirmed their commitment to **diversity, equity and inclusion** by asserting their pledge to stand in **solidarity** with Black lives and by working to dismantle the systemic barriers of racism that plague Greater Philadelphia.

As we continue to work together through various initiatives, programs and events that foster greater awareness in the areas of Diversity, Equity and Inclusion (DEI), we commit to be more action-oriented in order to be the change we hope to see. The creation of the Unconscious Bias Series and this accompanying toolkit was born out of the collaborative nature of the Cultural Alliance and their commitment to create a sector that is more diverse, equitable and inclusive.

We've Seen through the Unconscious Bias Series, that the work is ongoing, not only professionally but also personally. It takes effort, intentionality and braving hard and uncomfortable conversations to develop programming, communications and organizational changes that keep DEI at the forefront of our work.

I am excited to be a part of the Cultural Alliance's journey as we continue to work towards a brighter future and stronger Alliance. I commend you for furthering this journey through the Unconscious Bias Series and the accompanying toolkit. Your actions get us closer to truly making the arts and cultural sector in Greater Philadelphia a community of mutual respect and belonging.

Thank you!



Angela Val
Chair of Diversity, Equity, Inclusion, and Anti-Racist, GPCA Board
Committee and Chief Administrative Officer at the Philadelphia
Convention & Visitors Bureau



¹⁵ Merriam Webster's Dictionary, 2021

¹⁶ Merriam Webster's Dictionary, 2021

what is
UNCONSCIOUS
BIAS?

Bias is a form of prejudice that is used to favor or other a characteristic, person or group.

There are two types of biases: conscious, which is explicit and unconscious, which is implicit.

Unconscious bias is derived from the subconscious, in which social stereotypes constructed by society influence an individual's thoughts without their full awareness.¹

¹ Navarro, 2020

2020

was a historic and challenging year. The arts and culture sector faced extreme hardship due to the COVID-19 pandemic and faced public scrutiny for its internal practices during the upheaval of racial unrest. In June 2020, following the murder of George Floyd, the City of Philadelphia experienced unrest for several days. During this time, arts and culture organizations made pledges of solidarity, government officials addressed outstanding racist systemic issues and we, as a nation, began to reflect internally on the next steps towards accountability and healing.

The Cultural Alliance began our journey in 2016 with the [Roz Group, Inc](#)². The Roz Group performed an implicit bias and environmental scan for our organization that produced illuminating results highlighting our organization's need for improvement in certain areas. The report and consultant work helped take inventory of the changes needed to create an inclusive work environment. Following the implicit bias scan, the Cultural Alliance convened a Diversity, Equity & Inclusion (DEI) affinity group. This group is made of professionals in the sector, civic stakeholders and Cultural Alliance staff and Board members committed to making our sector more diverse, equitable and inclusive. Its focus has evolved to address issues in the areas of boards, funding, workforce and audiences.

The Unconscious Bias Series was conceptualized by the audience working group. In 2019, inspired by the Leeway Foundation's *Transforming Inclusion: Organizational Guide*³, the group sought to create a program to address biases. The working group chose to focus on the biases of race, gender, class and ableism. The series came to fruition in 2021 through a four-part series and accompanying toolkit.

Our vision for the Unconscious Bias Series and toolkit were for participants to:

- Gain an understanding of biases and their impact on connecting, attracting and retaining audiences,
- Acquire new perspectives on building audiences as we craft a future beyond COVID-19, and
- Learn tactical approaches to combating biases in marketing, communications and programming.

² The ROZ group, Inc. 2017

³ Leeway Foundation, 2018

Welcome to your toolkit!

WHAT IT IS

This toolkit is designed to act as a companion resource to the series conversations. It will provide examples, anecdotes and exercises that help participants evaluate and re-engineer their approaches to communications, marketing and program development. This toolkit is one resource to help you on the road of developing audiences.

WHAT IT'S NOT

A drag and drop of what was covered from the series' individual workshops.

A cheat sheet to breeze through the continual and nuanced work of diversity, equity and inclusion.

A finishing point. This toolkit is a starting point — being anti-racist and inclusive is continuous work. ←...*this!*



TOOLKIT STRUCTURE

Each section of the toolkit starts with a **basic definition** of the bias being explored, **information about our speakers** from the series, the **speakers' key takeaways**, a **scenario** with exercises, **homework** for continued work and **additional resources**.

A Special Thank You to our Funder

The Unconscious Bias Series and Toolkit would not have been possible without the generous support from the National Endowment for the Arts. To find out more about how the National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.





exploring bias

RACE

what do you mean by **RACE?**

/rās/

noun

1. Each of the major groupings into which humankind is considered (in various theories or contexts) to be divided on the basis of physical characteristics or shared ancestry⁴.



Social Context

It is important to acknowledge race is a social fabrication, created to classify people on the arbitrary basis of skin color and other physical features. Although race has no genetic or scientific basis, the concept of race is important and consequential to our current society. Societies use race to establish and justify systems of power, privilege, disenfranchisement and oppression⁵.

⁴ National Museum of African American History of Culture, 2017)

⁵ National Museum of African American History of Culture, 2017)



Donna Walker-Kuhne (She/Her) is an award winning thought leader, writer and strategist for community engagement, audience development and social justice. She is President of **Walker International Communications Group**, a 30 year old boutique marketing, audience development, diversity training and social justice consulting agency. She provides consulting services to numerous arts organizations throughout the world and has generated over \$23 million in earned income. She is also Senior Advisor, Community Engagement at the New Jersey Performing Arts Center. She is a veteran of over 22 Broadway productions and her nonprofit clients include Lincoln Center, Seattle Theater Group, Alvin Ailey American Dance Theatre and The Apollo Theater. She is co-founder of Impact Broadway, a multicultural project that engages over 300 students as audience members for Broadway with the goal to empower this community to be economic drivers of new audiences for the Broadway Theater district. She is a lecturer and keynote presenter for arts conferences in Moscow, Russia, Blomfontein, South Africa, University of Berlin, AMA Conference in Edinburgh and Australian Arts Conferences. She is an adjunct Professor at New York University, Columbia University and Bank Street College.

She serves on several boards including Signature Theater, Mid Atlantic Arts Foundation, Vice President of the Board for Newark Arts Council, HARLEM WEEK and The Harlem Arts Alliance. She is a member of The League of Professional Women in Theater and the National Theater Conference. She is also a recipient of over 50 awards including the 2019 League of Professional Theatre Women Rachel Crothers Leadership Award and the 2019 SPAA Award for Community Service from Rutgers School of Public Affairs and Administration/Newark. Her first book, *Invitation to the Party: Building Bridges to Arts, Culture and Community*, was published in 2005 and she just completed her second book, *Champions for the Arts: Lessons and Successful Strategies for Engaging Diverse Audiences*. She has a weekly blog, *Arts and Culture Connections* that explores cultural efforts to expand diverse audiences

SERIES SPEAKERS



Elizabeth (Liz) Grimaldi (She/Her) is the Executive Director of Fleisher Art Memorial, the country's oldest free visual art school. Today, Fleisher is a celebrated and thriving cultural community, driven by a mission to make art accessible to all people. Fleisher offers creative learning opportunities to more than 20,000 people each year through free and affordable classes, artist residencies in public schools and community centers, a robust exhibitions program, Teen Lounge and ColorWheels, its mobile art studio.

Previously, Grimaldi led The Village of Arts and Humanities, where she successfully advocated for the City's definition of economic development activities to include independent contractors such as teaching artists, resulting in an \$850,000 tax credit to be invested towards the creative economy and youth entrepreneurship education.

Born and raised in Hong Kong and Idaho, Liz moved to the Philadelphia region to attend Bryn Mawr College, where she majored in Fine Arts with a focus on painting.

Learn more about Fleisher on social media at [@fleisherart](https://twitter.com/fleisherart) or on their website, fleisherart.org.

SERIES SPEAKERS



Anthony Martinez-Briggs (They/them/He/Him/Us) is a 2018 F. Otto Haas Award finalist, Wilma HotHouse company member, curator (Asian Arts Initiative; Bearded Ladies; ILL DOOTS), teaching artist (PYP, Wilma Education, Village of Arts and Humanities), actor/deviser (Applied Mechanics, Ninth Planet; Bearded Ladies; and the Wilma Theater, among others), writer (2019 theater residency: Kimmel Center; *Code Blue*, *Black Planet* and co-adaptation of *Romeo and Juliet*: Wilma Theater; Bearded Ladies Follicle grant recipient for *UNTITLED*) and Barrymore Award-nominated sound designer (Arden Theater, Simpatico Theater, Passage Theater, Swarthmore College, & Bienvenidos Blancos: Team Sunshine Corp). They are also known as “Us”: emcee and original member of the band ILL DOOTS, seen at The Wilma Theater in *An Octoroon* and in Flashpoint Theater’s *Hands Up: 6 testaments, 6 playwrights* (Barrymore for Original Music) as well as music venues across Philadelphia and the US. Their most recent albums *The Mess* and *‘age’* were both released in 2020 and are available everywhere.

Stay tuned in at illdoots.com and follow [@ILLDOOTS](https://twitter.com/ILLDOOTS) on social media.

KEY TAKEAWAYS FROM OUR SPEAKERS

Did you hear something that speaks to you? Cut it out, stick it on your mirror or your desk, and keep up the (very!) good work!

DON'T LET GUILT STOP YOU FROM THE WORK!

Take responsibility and craft a new way of living. This work has to be a human revolution, otherwise there will never be any true and lasting change.

BLACKNESS/RACE IS NOT MONOLITHIC.

White institutions should not be able to invalidate a person of color (POC) artist's work when it comes to expressing their racial/cultural experience. They are the experts in that field; the institution should be a witness, a platform and, above all else, an ally in telling these stories.

ENGAGE THE COMMUNITIES YOU WANT TO INCLUDE.

Incorporate the artist and their opinions in the marketing plan for their content.

Create a multifaceted community.

SOW THE SEED TO AFFECT THE NEXT GENERATION.

Teach and learn from the next generation.

AUDIENCE DEVELOPMENT TAKES STAMINA AND TIME.

There are three approaches to audience development: **breadth, depth and diversity.**

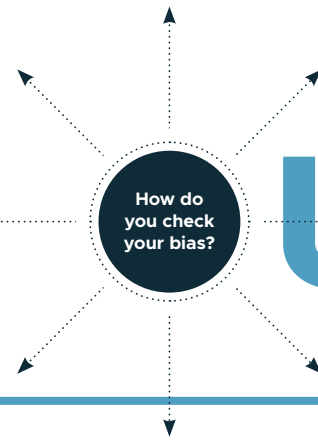
Breadth requires you look at your base audience and keep them coming.

Depth means deepening the experience for your existing audience.

Diversity requires looking at your audience and humbly acknowledging there are more people you want to serve. It requires seeking out new audiences to see if your mission serves them.

This process takes *at least 10 years* to do effectively.

CALLING OUT



SCENARIO

Create It & Make It consultants were sought by a small Jazz organization, *Jazz Liberate*, to help with their audience development goals. *Jazz Liberate* would like to increase their Black/African American audiences due to jazz being historically rooted in the African American community. The consultant inquired about their current audience building, marketing and program development processes. *Create It & Make It* also sought to evaluate any current and previous relationships with their local community leaders, such as other cultural organizations that are Black-led or committed to serving the Black/African American community. In their information gathering, the consultant inquired about their organizational engagement in Diversity, Equity and Inclusion (DEI).

The executive director reluctantly mentioned having worked with a few organizations in the past but quickly cut the inquiry short. The consultant continued on, suggesting that the executive director reconnect and nurture previous relationships as a starting point. Annoyed with the conversation, the executive director made clear they were interested in hiring a consultant to do research, compile a list of influential contacts and make introductions for them. The consultant made clear that while they can do some research to help find peer organizations, it is paramount that the organization prioritize and make capacity to connect with these organizations to build authentic relationships.⁶

⁶ Scenarios featured in this toolkit are a work of fiction. Names, characters, businesses, places, events, locales, and incidents are either the products of the author's imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.



FIND THE BIASES

What biases do you see in this example? What do you observe?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

- 1. The executive director recognizes a problem, which is a lack of representation of Black patrons in their audience.
- 2. The executive director does have some other connections to cultural organizations that are Black-led.
- 3. The Executive Director is looking for a shortcut, not long term solutions.

FOUND BIASES

CALLING IN

How do you resolve your bias?

Recognizing the bias at hand is the first step. The next step is the “calling in” process, where we work to resolve the bias and change habits and practices. Follow the flow chart for guidance:

BUILDING AUTHENTIC RELATIONSHIPS

Define your audience.

Be specific about your targeted audience; i.e. not just “diverse audiences”, but: *Black families from city neighborhoods, or Southeast Asian women between the ages of 25-45, etc.*

Research within your market.

Start small and scale up! Look for organizations similar to yours that serve different audiences or the audience you seek. Connect with local community-based organizations and community leaders. Learn how they operate, and identify how you could be helpful.

Why do you want to engage them?

What benefits does your organization bring to this segmented audience?
What is something only you can provide?
Would input from this audience make robust changes to your programmatic structure?

Seek out or create points for engagement.

Examples can include producing joint professional development opportunities, attending their event(s), inviting them to your event and reaching out to fellow organizations or community leaders for coffee or lunch.

Actively listen as much as you share.

Walk into the conversation ready to give as much as you receive.

Schedule quarterly accountability reminders for yourself. Everyone is busy and strapped for time. Building strong relationships won't happen overnight or with one coffee. The more check-ins, the more likely you'll be able to find places where you can participate and invite your peers to collaborate on work such as joint programming, joint marketing and communication, board and volunteer opportunities, etc.

Repeat! This is continuous work. You will go to the drawing board again and again — and that is okay!

SET YOUR INTENTIONS / HOMEWORK

Write your goal(s) to build authentic relationships:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Use this area to make lists, take notes and track wins and losses as you begin to break down barriers:

	<i>WIN</i>	<i>LOSS</i>
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		

1. Start with LinkedIn, emailing contacts from networking events or reviewing membership databases such as the [Cultural Alliance](#) to identify five (5) organizations with which you would like to build a stronger relationship.
2. Can't find them in your LinkedIn or professional email? Google local organizations similar to yours but serve different audiences.
3. Take your list and reach out to your counterpart at each organization. (Attend a virtual or in-person event, host a meet and greet, ask to meet for coffee, etc.)
4. Seek to connect, not impress. Some conversations won't be a fit but others will. For those that do fit, seek to serve and work in partnership.

.....

.....

.....

Here are some additional resources compiled from our speakers and the Cultural Alliance staff. For more resources, check out our [Racial Justice Resources](#).

Books/Research:

[*So You Want to Talk about Race*](#)

by Ijeoma Oluo

[*White Fragility*](#)

by Robin De Angelo

[*Killing Rage: Ending Racism*](#)

by bell hooks

Media:

[*Interview with Erik Gensler: Recognizing Our Blind Spots to Diversity, Equity and Inclusion*](#)

Podcast: [*Dissect*](#), Season 5, Episode 1.
Kendrick Lamar: DAMN.

Podcast: [*Still Processing*](#)

Podcast: [*Art Accordingly*](#)

Jot down some resources of your own

.....
.....
.....
.....
.....
.....



exploring bias

CLASS

what do you mean by **CLASS?**

/klas/

noun

- 1. One of the groups of people in a society that are thought of as being at the same social or economic level.**
- 2. The way that people are divided into different social and economic groups.⁷**

Social Context

From a sociology perspective, we were unable to find a clean, concise definition for class. What we were able to find were several books of theory about what class represents, the unspoken rules surrounding class and dangers of class stratification. Social status is a living and fluid societal norm that designates how a group of people are able to live their lives based on their origins of birth, access to education, generational wealth and access to higher social classes. Class is also heavily intersected by other social labels individuals hold such as race and gender.

For a deeper look into class [check out this video](#).⁸

⁷ Oxford Learner's Dictionaries, Unknown

⁸ Nicholas, 2017



Laure Biron (She/Her) Laure Biron joined Broad Street Ministry in May 2019 and stepped in as the Interim Executive Director September 2021, becoming the Chief Executive Officer in April 2021. In 2008 she returned to Philadelphia to pursue her MFA from the Pennsylvania Academy of the Fine Arts, where she was introduced to the City’s public art community. While working as a teaching artist at Mural Arts Philadelphia, Laure was most inspired by the powerful impact of art on community health. Upon graduating from PAFA, she enrolled in Bryn Mawr College’s School of Social Work and Social Research. After completing both the MSS degree with a clinical focus and a Masters in Legal and Social Policy, Laure started her own private practice in Center City, Philadelphia. In 2014, she became the program director of Mural Arts’ Porch Light department, an ongoing partnership with the City’s Department of Behavioral Health and Intellectual disAbility Services. In this role, she oversaw the continuation and expansion of Porch Light’s evidence-based model of participatory public art-making, which promotes neighborhood health and productivity. In 2019 she transitioned to her role at Broad Street Ministry as the Chief Operating Officer, bringing a clinical and creative lens to the responsive, radically hospitable services that BSM provides to vulnerable Philadelphians.

KEY TAKEAWAYS FROM OUR SPEAKER

Did you hear something that speaks to you? Cut it out, stick it on your mirror or your desk, and keep up the (very!) good work!

**RADICAL
HOSPITALITY
IS A MINDSET
THAT FITS ANY
TYPE OF WORK.**

IT IS A WAY OF BEING THAT
ALLOWS YOU TO TREAT
PEOPLE WITH DIGNITY
AND RESPECT, WHILE ALSO
CREATING AN ENVIRONMENT
THAT IS INCLUSIVE AND SAFE.

**DON'T ASSUME
YOU KNOW WHAT
PEOPLE NEED**

INSTEAD

MEET PEOPLE WHERE THEY ARE

BE KIND

LISTEN

**INCLUDE THOSE YOU SEEK
TO SERVE AT EVERY STEP
OF THE WORK**

LANGUAGE IS IMPORTANT

THINK ABOUT HOW YOU TALK ABOUT YOUR WORK,
YOUR ORGANIZATION, YOUR AUDIENCES, AND, MOST
IMPORTANTLY, THOSE YOU SERVE OR HOPE TO SERVE.



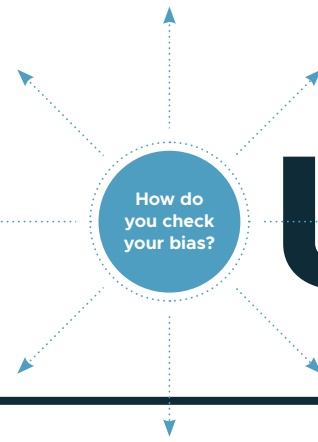
**“YES
AND...”**

**RADICAL HOSPITALITY MAY
REQUIRE A PERSONAL SHIFT IN
ATTITUDE THAT CALLS ON US
TO SAY “YES AND...” ENGAGING
WITH PEOPLE WE MAY NOT THINK
WE IDENTIFY WITH BASED ON
PERCEIVED CLASS DIFFERENCES.**

This is a change from impulsively saying “No” in an effort to protect ourselves from the unknown.

Saying “Yes and...” can lead to more authentic inclusion, creativity and even joy.

CALLING OUT



SCENARIO

Museum of New Life decided to provide different discounts to give people from social economic backgrounds access to their organization. New Life joined the ACCESS program, which allows for an ACCESS card holder to receive \$5.00 off each admission ticket. ACCESS is a program that provides supplemental benefits to low income households. In addition to this new program, New Life also participated in the transportation discount program, which provides \$2.00 off a train pass holder's ticket. The Membership Manager provided the language to roll out the program for the website, marketing materials, museum signage and visitor guides. The Membership Manager shared information with the Visitor Services Supervisor but did not offer any suggestions about how to relay this information to patrons. The Membership Manager imposed a new goal on the Visitor Services Supervisor to create a 5 percent increase with this particular audience segment. The Visitor Services Supervisor noted the potential for negative reactions from the target audience and struggled to develop a strategy to meet that goal without effective and authentic ways to engage with new patrons.⁹

⁹ Scenarios featured in this toolkit are a work of fiction. Names, characters, businesses, places, events, locales, and incidents are either the products of the author's imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.



FIND THE BIASES

What biases do you see in this example? What do you observe?

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

- 1. Due to only one person at the museum being responsible for this work and because they did not seek insight from the targeted audience hoping to reach, the language used in messaging is not inclusive.
- 2. Beyond this engagement, it does not seem the museum has a plan to continue to engage this audience segment.
- 3. Given the history of working with this audience segment, the audience growth goal does not seem feasible.
- 4. There was only one person drafting the marketing, signage and visitor guides.
- 5. Visitor services were not included in the planning process.

FOUND BIASES

CALLING IN

How do you resolve your bias?

Recognizing the bias at hand is the first step. The next step is the “calling in” process, where we work to resolve the bias and change habits and practices. Follow the flow chart for guidance:

THINK TANK FOR SUCCESS

Repeat! This is continuous work. You will go to the drawing board again and again — and that is okay!

Identify the purpose for a think tank.

Think tanks can be used to launch an initiative, program development, marketing strategy, communications development, etc.

Identify who needs to be in the think tank.

A good place to start is identifying who will be affected by these changes. What staff or departments would be needed to implement the action? Do I have a representative from the community I am trying to reach?

If possible, open the committee to people inside and outside of your organization. At a minimum, invite people from different departments to participate.

Using the example on the previous page, invite Membership Manager, Program Manager and Visitor Services Staff. Consider opening it up to people outside your organization, like the Access Program Manager.

Use the think tank for their expertise, experience and opinions.

Don't just present a draft of the idea. Brainstorm the idea with the group and receive feedback on the ideas. Think through the whole process of the initiative from start to finish.

Practice openness and trust-building throughout the process.

Review “Building Authentic Relationships Flowchart.”

SET YOUR INTENTIONS / HOMEWORK

Set a goal for creating a think tank for your next project.

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

Use this area to make lists, take notes and track wins and losses as you begin to break down barriers:

	<i>WIN</i>	<i>LOSS</i>
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		

- 1. **For larger organizations:** tailor a full-staff call within your organization to include all participants. For smaller organizations: extend this opportunity to your Board or volunteers.
- 2. **Make connections** with local pillars of community support (churches, community development centers, business centers) and invite them to serve in the Think Tank.
- 3. **Start small.** Think tanks need at least three individuals to be productive.
- 4. **Think tanks can be in the digital space** — use Google Drive, email or communication platform apps such as Slack to flush out ideas and strategies.

.....

.....

.....

.....

Here are some additional resources compiled from our speakers and the Cultural Alliance staff.

Books/Research:

Caste

by Isabel Wilkerson

Decolonizing Wealth: Indigenous Wisdom to Heal Divides and Restore Balance

by Edgar Villanueva

Media:

Flim: **Parasite**

Film: **Society**

Jot down some resources of your own

.....
.....
.....
.....
.....
.....
.....
.....



exploring bias

GENDER

what do you mean by **GENDER?**

/ˈjendər/

noun

1. **Sex** — either of the two major forms of individuals that occur in many species and that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures.
2. **Gender** — the behavioral, cultural or psychological traits typically associated with one's sex.
3. **Gender identity** — how you feel inside and how you express your gender through clothing, behavior and personal appearance. It's a feeling that begins very early in life and can be fluid.



Social Context

To understand gender is to take the necessary steps to truly learn the difference between sex, gender and gender identity. Sex and gender are not black and white lines of identification despite how we apply such rigid rules that influence everyone's perceptions.

¹⁰ Merriam Webster Dictionary, unknown

¹¹ Planned Parenthood, Unknown



Jorian Rivera-Ventidos (He/Him) Born and raised in Philadelphia, he grew up in a Latinx household, where every Saturday morning the mixture of the fresh smell of Café Bustelo and the beat of the salsa music playing was a norm! What started off as volunteer work is now what he calls a career. Jorian is the HIV Prevention Manager with GALAEI, a queer nonprofit organization that aims to bring social justice to the latinx community within North Philadelphia. He is also part of the Youth Ambassador Program with ViiV Healthcare and part of NMAC Gay Men of Color Fellowship to create, implement and structure ideas into reality to end the epidemic.

In his down time, he enjoys watching anime, reading, playing video games and spending time with his dogs and family the best way he can during this pandemic.

SERIES SPEAKERS



Denise M. Brown (She/Her) is a cultural organizer and strategist, coach, and facilitator who is passionate about using her skills and energies on creating, supporting and illuminating work at the intersections of art, culture and social justice. She is currently the Executive Director of the Leeway Foundation (leeway.org) in Philadelphia, an organization whose mission it is to support women and trans* artists and cultural producers creating art for social change. She was Associate Director of Bread and Roses Community Fund, a film programmer for the Neighborhood Film/Video Project and Philadelphia Festival of World Cinema (PFWC), and a consultant with Leeway and other organizations in the Philadelphia area. For over 25 years, Denise has consulted with cultural and social justice organizations, individual donors and foundations on program development and grantmaking strategies regionally and nationally. She currently serves on the boards of the Henrietta Tower Wurts Memorial Fund and Scribe Video Center.

** Leeway is a trans-affirming organization committed to gender self-determination, and we use the term “trans” in its most inclusive sense, as an umbrella term encompassing transsexual, transgender, genderqueer, Two-Spirit people, and anyone whose gender identity or gender expression is nonconforming and/or different from their gender assigned at birth.*

SERIES SPEAKERS



John Jarboe (She/Her) is a director, singer, writer, producer and host serving you revolution, herstory, queer community making and a whole lot of glitter. She is the founding artistic director of The Bearded Ladies Cabaret, transforming opera, cabaret and live performance, making work that will make you sing, dance and question.

She has directed and written original work for La Mama ETC, Joe's Pub, Opera Philadelphia, the Philadelphia Museum of Art, The Wilma Theater, and most recently directed Anthony Roth Costanzo's cabaret for the Guggenheim's Works & Process series and co-wrote and directed Stephanie Blythe's Blythely Ever After for American Songbook at Lincoln Center.

Find more of her work with The Bearded Ladies on social media [@beardedladiescabaret](#) or online at beardedladiescabaret.com.

KEY TAKEAWAYS FROM OUR SPEAKERS

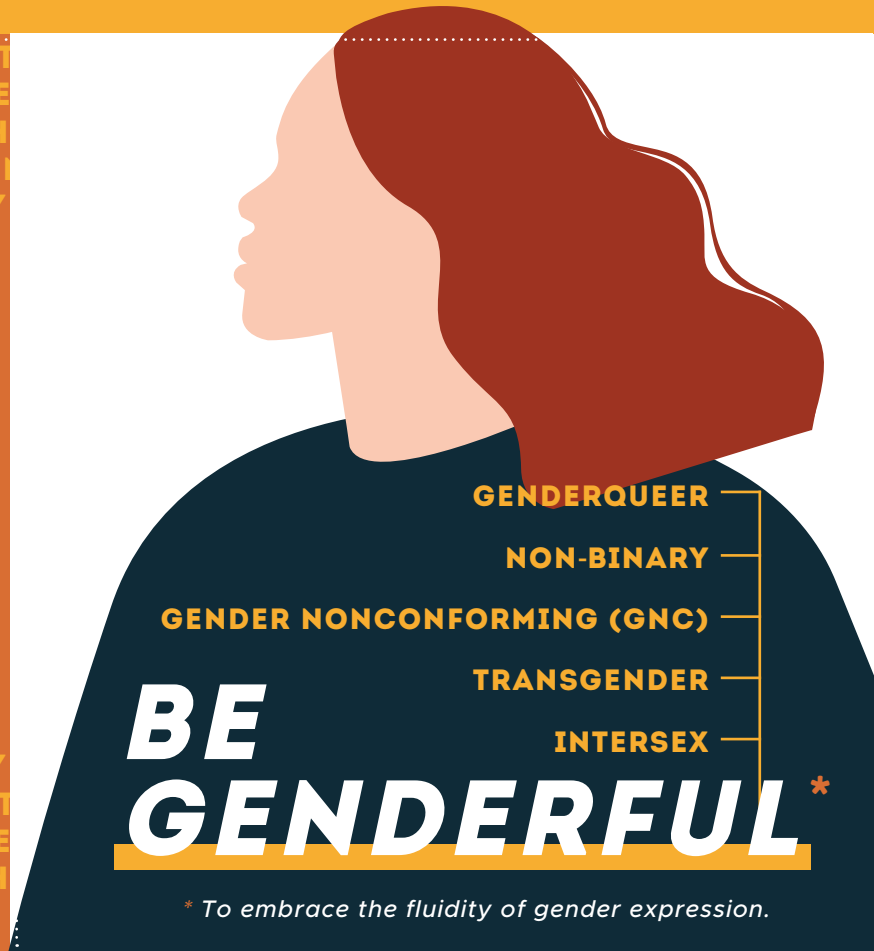
Did you hear something that speaks to you? Cut it out, stick it on your mirror or your desk, and keep up the (very!) good work!

HE HER HE HIM THEY THEM SHE HER HE HIM T
HEM SHE HER HE HIM THEY THEM SHE HER HE
HEY THEM SHE HER HE HIM THEY THEM SHE H
E HIM THEY THEM SHE HER HE HIM THEY THE
ER HE HIM THEY THEM SHE HER HE HIM THEY

MESSING UP SOMEONE'S PRONOUNS IS OKAY.

DON'T MAKE AN ORDEAL
WITH YOUR APOLOGY

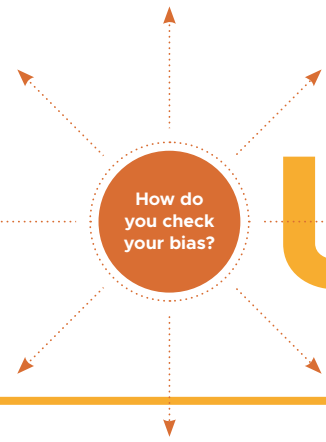
ER HE HIM THEY THEM SHE HER HE HIM THEY
HE HER HE HIM THEY THEM SHE HER HE HIM T
HEM SHE HER HE HIM THEY THEM SHE HER HE
HEY THEM SHE HER HE HIM THEY THEM SHE H
M THEY THEM SHE HER HE HIM THEY THEM



MAKE YOUR WORK ENVIRONMENT AND
ORGANIZATION MORE GENDERFUL, THOUGHTFUL
AND RELEVANT TO YOUR AUDIENCE.

SEEK OUT ASSUMPTIONS
ABOUT GENDER
& BEGIN THERE

CALLING OUT



SCENARIO

Recently, Theatre Affirmation did a training with the Leeway Foundation as a follow up to their *Transforming Inclusion: Organizational Guide*. The theater made a commitment to think through how gender bias shows up in their work. They made changes to membership forms to add additional gender options and eliminated any binary gender pronouns in their fundraising efforts. The theater was making great strides to be more inclusive. They were preparing for an upcoming show about *The X-files*. The announcer’s script addresses the audience as “Ladies and Gentlemen” and other binary gender pronouns.¹²

¹² Scenarios featured in this toolkit are a work of fiction. Names, characters, businesses, places, events, locales, and incidents are either the products of the author’s imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.



FIND THE BIASES

What biases do you see in this example? What do you observe?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- 1. Although the organization made strides internally to address gender bias, these changes were not reflected in their artistic output.
- 2. It is unclear whether the theater works with non-binary or trans-identified artists or if they include these artists in decision making processes.
- 3. Language used in shows is still binary.

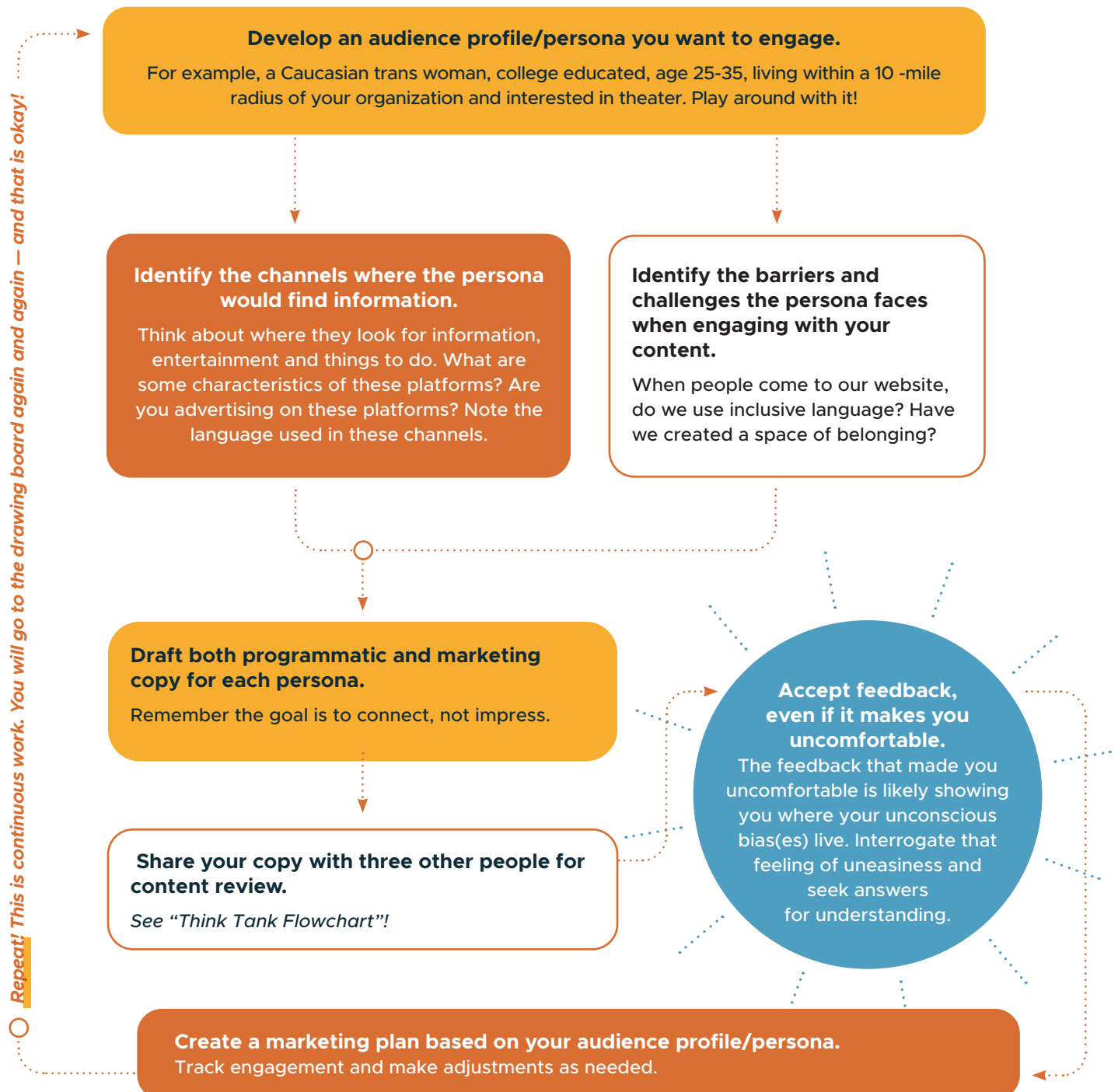
FOUND BIASES

CALLING IN

How do you resolve your bias?

Recognizing the bias at hand is the first step. The next step is the “calling in” process, where we work to resolve the bias and change habits and practices. Follow the flow chart for guidance:

JOURNEY MAPPING TO INCLUSION



SET YOUR INTENTIONS / HOMEWORK

Set your goal for creating an audience profile/persona for new engagement

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Review previous program content, communications and marketing plan to identify where gender shows up both implicitly and explicitly.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- 1. **Identify** all of the various ways you communicate (email, social media, presentations, etc).
- 2. **Look** through the copy to identify where gendered language appears and make adjustments to more “genderful” language.
- 3. **Create** guidelines for more inclusive language such as:
 - “Welcome fellow theater lovers”
 - “Hello folks”
 - “Address people by their first or preferred names”

.....

.....

.....

.....

.....

Here are some additional resources compiled from our speakers and the Cultural Alliance staff.

Books/Research:

[A Quick And Easy Guide To They/Them Pronouns](#)

by Archie Bongiovanni and
Tristan Jimerson

[Redefining Realness & Surpassing Certainty](#)

by Janet Mock

Media:

Video: **[Trans 101: The Basics](#)**

Social Media: **[Genderfunk Philly](#)**

Additional Training: **[The Bryson Institute](#)**

Jot down some resources of your own

.....
.....
.....
.....
.....
.....



exploring bias

ABLEISM

what do you mean by **ABLEISM?**

/ˈabe,lizem/

noun

1. Discrimination or prejudice against individuals with disabilities¹³

Social Context

Ableism is the discrimination of and social prejudice against people with disabilities based on the belief that typical abilities are superior. At its heart, ableism is rooted in the assumption that disabled people require ‘fixing’ and defines people by their disability. Like racism and sexism, **ableism classifies entire groups of people as ‘less than,’** and includes harmful stereotypes, misconceptions and generalizations of people with disabilities.”¹⁴

¹³ Merriam Webster's Dictionary, 2020

¹⁴ Eisenmenger, 2019

SERIES SPEAKERS



Katie Samson (She/Her) Katie Samson is the Director of Education at Art-Reach, an organization that creates, advocates for and expands accessible opportunities in arts and culture. Katie previously taught Disability Studies at West Chester University and was formerly the Assistant Director of Museum Education at the Pennsylvania Academy of the Fine Arts (PAFA). She assisted in launching the Art of Observation program at Jefferson, Cooper and Drexel University Medical Schools' for students to learn and build observational skills through visual art prior to their clinical work. Katie has over seventeen years of experience working in museums and libraries both here in Philadelphia and in Arizona. She currently serves on the Advisory Board of Team Sunshine Performance Corporation, the Board of Directors for the Impact Center and she is the spokesperson for KSF, a non-profit that supports research and quality of life programs for people with spinal cord injury. As a quadriplegic who is hard of hearing, Ms. Samson encourages participants to bring their whole selves to the conversation, including valuable lived experience and an openness to build empathy.

KEY TAKEAWAYS FROM OUR SPEAKERS

Did you hear something that speaks to you? Cut it out, stick it on your mirror or your desk, and keep up the (very!) good work!

FACT: ABLEISM IS REAL

People have been hurt through the way we treat individuals with visible or invisible disabilities.



DISABILITY JUSTICE IS NECESSARY

While inclusive design plays a part, people with disabilities deserve **justice** and recognition for the inequities they have endured.

Ableism impacts everyone as it affects accessing your content and achieving the intended experience.

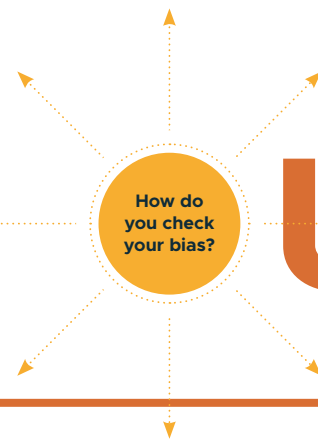
WE ARE **ALL** ON
THE SPECTRUM
OF ABILITY

IT IS IMPORTANT TO REFLECT

AND RECOGNIZE THAT YOU MAY HAVE PLAYED A PART IN PERPETUATING THESE BARRIERS AND PREJUDICES, *EVEN WITHOUT MEANING TO.*



CALLING OUT



SCENARIO

In 2018, the Greater Philadelphia Cultural Alliance embarked upon a project to continue their efforts in diversity, equity and inclusion. The project was the Accessibility and Diversity (A&D) Initiative. This project focused on building more diversity and accessibility in marketing and audience development. The A&D Initiative was funded for two years by the National Endowment for the Arts (NEA). The first year, the project worked with 15 organizations of color to provide supplemental marketing via the Phillyfunguide and Funsavers programs as well as professional development to increase their audience diversity goals. In addition to working with the organizations of color, the Phillyfunguide website underwent an accessibility upgrade to include options for organizations submitting their events to inform the public of their accessibility offerings. It also increased the accessible functionality of the site for low-vision and hearing impaired individuals.

In 2020, the project evolved by continuing to work with a smaller group of organizations of color, with a focus on capacity support and professional development. The original plan was to market the Phillyfunguide in the disability community; however, due to the COVID-19 pandemic the project shifted. The Cultural Alliance decided to launch a campaign that directly targeted the disability community. After brainstorming with their design firm, Swell, they received a preliminary mockup of the campaign. Art-Reach had been a thought partner in this project -- helping with the accessibility audit, providing professional development for our cohort and helping to ensure that our work was done with intentionality; so the Cultural Alliance sent the preliminary language and mockup to Art-Reach for review and discussion to confirm that their intent was matching their impact.¹⁵

¹⁵ This scenario was based on a real-life example and marketing campaign. All names and organizations are accurate. Permission for the parties involved were given for the usage of this example and direct quotes.

BELOW IS THAT MOCK UP:



Tagline: Access arts and culture with this list of 50+ events, exhibits and experiences designed to be accessible to all

Art-Reach responded with candid feedback from the perspective of the disability community.



“An ableist phrase in the first sentence, building a campaign around Arts for All does more damage than good in terms of advocacy as it pertains to the disability community. There’s a reason people react negatively to All Lives Matter – it silences/ignores the specific issues affecting the Black community. The same thing applies when you say Arts for All to the disability community – it doesn’t address the community, and it doesn’t address their specific barriers.”¹⁶

¹⁶ Art-Reach email, 2019



FIND THE BIASES

What biases do you see in this example? What do you observe?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

- 3. Not enough research and consultation was done in the disabled community.
- 2. The messaging was unclear given the intended audience.
- 1. Ableist language was used.

FOUND BIASES

CALLING IN

Recognizing the bias at hand is the first step. The next step is the “calling in” process, where we work to resolve the bias and change habits and practices.

Using the featured flowcharts in this toolkit, which flowchart(s) would you use to address the biases in the scenario?

.....

.....

.....

.....

.....

.....

Suggest five steps that the Cultural Alliance could have incorporated in the creation and implementation of this specific marketing campaign.

1.
2.
3.
4.
5.

LESSONS LEARNED

After receiving the initial feedback and through subsequent conversations, the Cultural Alliance pivoted the language to reflect the community directly and be more inclusive. Below is the final campaign:



Tagline: Everyone, regardless of background or ability, deserves access to the joy, healing and enrichment that arts and culture provide.

The Cultural Alliance learned that you can make mistakes even in the process of being inclusive. They learned that it is important to gain feedback from those directly involved in the community or representatives of the community. In addition, the Cultural Alliance learned that your intent may not always match your impact and that your impact is what matters.

SET YOUR INTENTIONS / HOMEWORK

Set your goals for building more accessibility in your work.

.....

.....

.....

.....

.....

Create a plan to be more accessible in your digital space.

.....

.....

.....

.....

.....

List organizations that serve the disability community for outreach.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

1. Audit your website
 - Do all of your images have a description or alt tag?
 - Did you ask if your participants needed accommodations such as captioning or image descriptions, etc for any virtual programming?
 - Do you include information about resources for individuals with visible or invisible disabilities?
2. Start and build upon
 - Enact a digital accessibility plan, with committee input of diverse perspectives.
 - List the physical limitations of your space and create a plan to address those limitations over time.
 - Partner with organizations that serve the disability community
 - Partner, consult and participate in training by [Art-Reach](#). Utilize your local resources to be more accessible.

Here are some additional resources compiled from our speakers and the Cultural Alliance staff.

Books/Research:

[Inclusive Design for a Digital World: Designing with Accessibility in Mind \(Design Thinking\)](#)

by Regine M. Gilbert

[Disability Visibility: First-Person Stories from the 21st Century](#)

edited by Alice Wong

[A Disability History of the United States](#)

by Kim Nielsen

[Care Work: Dreaming Disability](#)

[Justice](#) by Leah Lakshmi Piepzna-Samarasinha

Media:

[THROUGHLINE A.D.A. Now!](#)

[The Heumann Perspective](#)

Film: **[Crip Camp: A Disability Revolution](#)**

Ted Talk: **[I'm not your inspiration, thank you very much](#)** by Stella Young

Jot down some resources of your own

.....

.....

.....

.....

.....

.....

.....

.....

this is just **THE BEGINNING**

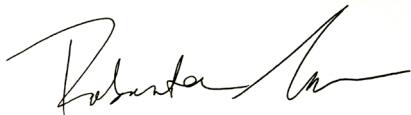
THE WORK IS CONTINUOUS

This work is continuous and ever-evolving. It is important to note that our audiences are not one-dimensional. No one is a monolith, we all hold multiple identities that intersect. Intersectionality is defined as a “cumulative way in which the effects of multiple forms of discrimination (such as racism, sexism and classism) combine, overlap or intersect especially in the experiences of marginalized individuals or groups.”¹⁵ Intersectionality was introduced by Black critical race theorist, feminist scholar and attorney, Kimberlé Crenshaw, to shed light on “how inequalities persist, categories like gender, race, and class are best understood as overlapping and mutually constitutive rather than isolated and distinct.”¹⁶

While the *Unconscious Bias Series* and this toolkit are tailored to help us examine and address identities piece-by-piece, we hope this series helps each organization build a roadmap to inclusion for diverse audiences to experience and feel belonging in arts and culture from various identities and perspectives. The process of combating unconscious bias will be layered and multi-dimensional. Our final takeaways we leave you with are:

- We all make mistakes. It’s not about the mistake or the apology, it’s about taking the steps toward lasting change.
- This is scary and uncomfortable work, but that is not an excuse to stop doing the work. Make a plan and take the necessary steps to carry it out, no matter how many small steps may be required.
- Nurture and develop authentic and long-term relationships. We can only do so much by ourselves, and true change doesn’t happen in a vacuum.

Thank you for taking this important step!



Roberta Johnson
Vice President of Audience Engagement
Greater Philadelphia Cultural Alliance



¹⁵ Merriam Webster’s Dictionary, 2021

¹⁶ Merriam Webster’s Dictionary, 2021

a special **THANK YOU**

We would like to thank all of our speakers for their expertise, participation in the *Unconscious Bias Series* and the construction of this Toolkit. We would like to thank our Diversity, Equity and Inclusion Audience planning committee for their recommendations, contribution to the series format and Toolkit oversight. Thank you, DEI Audience planning committee for helping to conceptualize and bring the series and this toolkit to fruition. We would like to especially acknowledge planning committee members, Marilyn Torres and Veronica Chapman-Smith for their work as moderators in the Unconscious Bias Series. We would like to thank our design firm, SWELL, for being a partner in executing the vision of the series. We would like to acknowledge the direct contributions of Cultural Alliance staff in actualizing the series and toolkit: Kabria Rogers, Audience Services Manager, for her research and writing contribution to the Toolkit; Frances Ellison, Digital Content Manager for her work in convening and program development of the Unconscious Bias Series; Roberta Johnson, Vice President of Audience Engagement for project managing, writing and editing the Toolkit and hosting the Unconscious Bias Series; Kristen Vinh, Senior Manager of Data and Communications, for additional editing, marketing and web support; Lauren Gilmore, Director of Member Engagement & Administration for additional editing support and technical assistance in the Unconscious Bias Series. Thanks also to Allison Vanyur, Senior Programs Manager; and Kate Huffman, Director of Development and Board Liaison for additional editing support.

BIBLIOGRAPHY

Eisenmenger, A. (2019, December 12). *Ableism 101*. Access Living. Retrieved March 1, 2021, from <https://www.accessliving.org/newsroom/blog/ableism-101/#:~:text=Ableism%20is%20the%20discrimination%20of,defines%20people%20by%20their%20disability>.

Leeway Foundation. (2018, N/A N/A). *Transforming Inclusion: Organizational Guide*. Leeway Foundation. Retrieved 2020, from <https://www.leeway.org/resources/transforming/>

Merriam Webster Dictionary. (unknown, N/A N/A). *Sex (Noun)*. Merriam Webster Dictionary. Retrieved 2020, from <https://www.merriam-webster.com/dictionary/sex>

Merriam Webster's Dictionary. (2020, N/A N/A). *Ableism*. Merriam Webster's Dictionary. Retrieved N/A N/A, 2020, from <https://www.merriam-webster.com/dictionary/ableism>

Merriam Webster's Dictionary. (2021, N/A N/A). *Intersectionality*. Merriam Webster. Retrieved March 1, 2021, from <https://www.merriam-webster.com/dictionary/intersectionality>

National Museum of African American History of Culture. (2017, N/A N/A). *Race and Racial Identity*. Talking About Race. Retrieved N/A N/A, 2020, from <https://nmaahc.si.edu/learn/talking-about-race/topics/race-and-racial-identity>

Navarro, R. (2020, N/A N/A). *Unconscious Bias*. Unconscious Bias. Retrieved 11 01, 2020, from <https://diversity.ucsf.edu/resources/unconscious-bias>

Nicholas, T. (2017, 10 8). *What the Theory?* YouTube. Retrieved 2020, from <https://www.youtube.com/watch?v=7eWLDuWnEbw>

Oxford Learner's Dictionaries. (Unknown, N/A N/A). *Class*. Oxford Learner's Dictionaries. Retrieved N/A N/A, 2020, from https://www.oxfordlearnersdictionaries.com/us/definition/american_english/class_1

Planned Parenthood. (Unknown, N/A N/A). *Sex and Gender Identity*. Planned Parenthood. Retrieved 2020, from <https://www.plannedparenthood.org/learn/gender-identity/sex-gender-identity>

The ROZ group, Inc. (2017, May 15). *Greater Philadelphia Cultural Alliance Implicit Bias Scan Study Results*. Philaculture. Retrieved 11 11, 2020, from https://philaculture.org/sites/default/files/cultural_alliance_implicit_bias_scan_-_executive_summary.pdf