DISTRICT DATA INITIATIVE

2024 REPORT

DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY IN ARTS EDUCATION

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At a Glance

Our Major Takeaways	Surveying Breakdown	Professional Developments	Future of DEIA Learning	Resources You Can Use

District Data Initiative: What is it?

It's hard to tell a story using numbers, but it's impossible to tell the whole story without them. The data we collect offers the necessary context for knowing what our community needs. We are the only DC organization collecting data about the arts and humanities in the district and then giving that data back to the people.

As an arts and humanities professional, you are not alone. Through DDi, supported by DC Arts and Humanities Education Collaborative, we offer professional development opportunities and host discussions that bring people together. We work with organizations, teaching artists and practitioners, students, and educators in the DC public education system.

We bring people together by organizing gatherings, convenings, and workshops that focus on challenges our community wants to address.

District Data Initiative organizes the community around one annual focus that incorporates scheduled convenings and activities. Although DC Collaborative has been engaged in collective impact work since 2017, this was the first year of DDi! Thank you for coming along with us.

In FY24, DDi's focus was **"diversity, equity, inclusion, and access in arts education programming."** This is the report and supporting data visualizations that present the findings, recommendations, and discoveries from the year's work.

Our Major Takeaways

Arts Education Organizations are versatile and responsive to their communities. Over the course of the pandemic and even after the safety precautions ended, organizations reported expanding their scope of operation to better serve. Arts education organizations, overall, have a measurable impact on their communities.

DEIA implementation is a priority, but also a weakness. 52% of respondents cited diversity, equity, accessibility, and inclusion training and program updates as something they or their organization was engaging in, but the majority of respondents have no way of measuring success. We are all working towards DEIA implementation, but faltering at the finish line.

Disability awareness and accommodations are not fully understood. To a certain extent, all arts and humanities education practitioners serve the disability community and offer accommodations—but people are split on what that means definitionally, and if they do it at all.

Everyone involved in during-school programming faces significant, consistent barriers. For program providers, teachers, and principals, resources, time, and capacity are major hurdles for getting programs to students.

Online Arts Education programming is no longer prioritized. Overall, providers are focusing on in-person experiences (field trips, site visits, in-school opportunities), and funding for virtual programs is down. This is difficult in new ways for providers without a physical space.

Funding sources and priorities are shifting towards grassroots efforts when possible. The rise in individual giving and earned revenue fundraising points to a larger problem: grants are more competitive now, and harder to get.

Surveying Breakdown

What are our surveys?

Over the course of any year, District Data Initiative and DC Collaborative facilitate a number of different surveys to different groups, about topics related to arts education and implementation. This year, we hosted five main types: a provider collective impact survey, student surveys, teacher surveys, 1:1 interviews through Fors Marsh, and qualitative information through individual sessions and town halls. It is through these primary sources that District Data Initiative is able to better understand the state of the arts education sector at present, as well as provide the best service we can to each party. See below for more detail about each form of information gathered.

District Data Initiative's **Collective Impact Survey** is a tool for understanding the state of arts and humanities education from DC-based program providers. The first iteration of this survey was collected in 2017, and this year it was inclusive of questions about the DEIA yearly theme. The survey was 45 questions long and took approximately 7 minutes to complete. The questions are available to download **here**.

At the end of every program that DC Collaborative facilitates, we give a Student Survey to public school participants. This survey asks their opinions about the programs, but also goes into whether or not the program was culturally relevant or impactful. These surveys are vital for understanding whether or not students are engaged, and are adjusted for content based on age level.

Also at the end of every program, we give a **Teacher Survey** to public school teachers. These surveys ask teachers about cultural relevancy, what programs they want to see available in their schools, and barriers that they face. These surveys give us the full picture to evaluate program effectiveness, as well as to understand what our teachers need from us.

This year, the certified B Corp Fors Marsh conducted **1:1 interviews** with public school teachers and program providers that were specifically tailored to needs around DEIA. This interview format was certified by an ethics board and conducted during the winter season of this previous school year, culminating in major themes and a resource guide that is shared later in this report.

Surveying is not always formal or online—any opportunity to learn something is a means to better understand our community's needs and is relevant data to us.
Over the course of this year, some of these **additional sources** included: a Town Hall co-sponsored by the National Guild for Community Arts Education, debriefs after professional development opportunities, and Social X Change meetings.

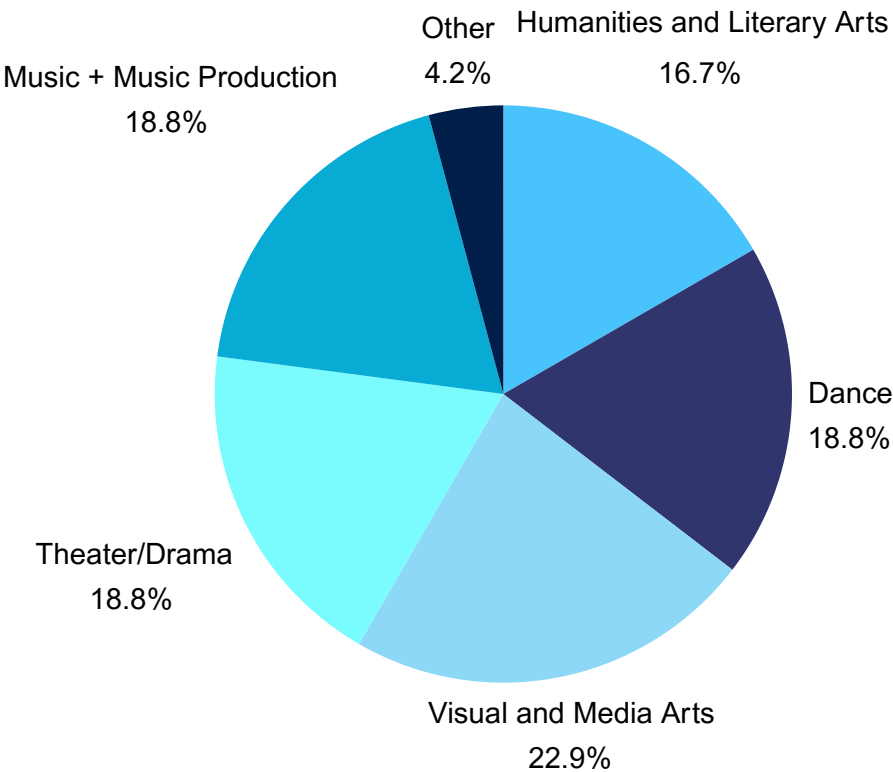# Program Providers: Organizations and Teaching Artists

For context: 23 individuals and individuals representing organizations responded to the SY22-23 Collective Impact Survey. The survey was made for arts and humanities education providers, and they were asked about their program delivery, reach, finances, and impact. For every Collective Impact survey, we ask about the previous year's information, as it's the most recent completed year. For the 2024 Collective Impact survey, we were asking about the 2022-2023 school year (abbreviated to SY22-23), and all of the reach data from that survey is dated to that time period.

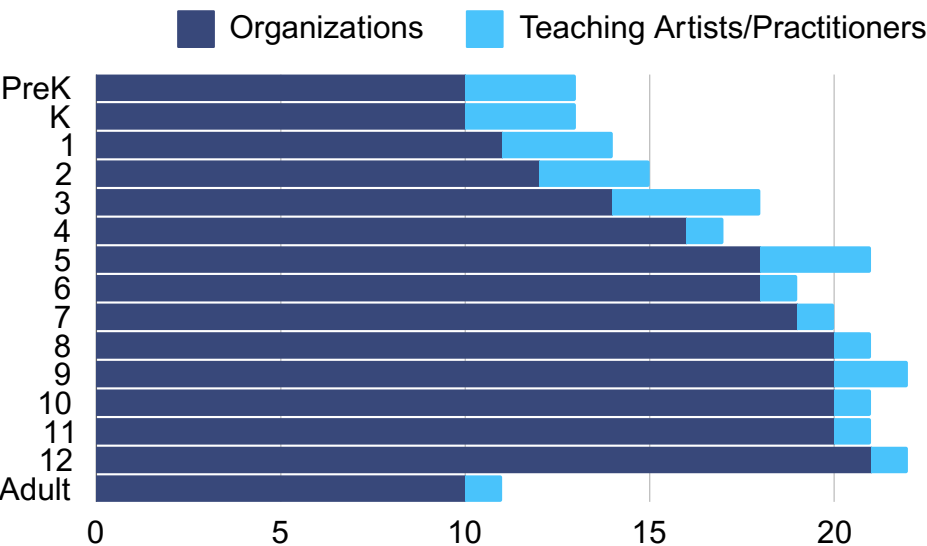## Information about SY22-23 Collective Impact Respondents

Visible in the chart on the right, there was a fair distribution across subjects represented in the survey. DDi organizes them into the following:

- Humanities and Literary Arts (Writing, Reading, Journalism, Historic Site Visit, Poetry, Spoken Word, Creative Writing, etc)
- Visual and Media Arts (Fine Arts, Film, Photography, Graphic Design, Art History, Performance Art, etc)
- Dance
- Theater/Drama
- Music + Music Production
- Other

Disciplines Offered

- Other 4.2%
- Humanities and Literary Arts 16.7%
- Music + Music Production 18.8%
- Dance 18.8%
- Theater/Drama 18.8%
- Visual and Media Arts 22.9%

Age Levels Served, by Grade

Legend: Organizations, Teaching Artists/Practitioners

Grades (y-axis): PreK, K, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, Adult
x-axis: 0, 5, 10, 15, 20, 25

We can see a trend this year that more respondents serve high-school aged students, with teaching artists/practitioners (TAPs) being somewhat more evenly distributed. This is interesting, as enrollment in DC was highest for PreK to middle, and lowest for high school.

Overall enrollment numbers in DC have been rising steadily since the pandemic, but District-wide data shows that enrollment is at its highest for PreK to middle. It is possible that our respondents are more often serving these students due to more curriculum connections in content at that age level, a more flexible schedule then, or that elementary schools at large have more access to arts and humanities programming in-school. Studies generally have shown that since the No Child Left Behind Act, funding across the country for in-school arts programming is decreasing steadily. Justification for this decrease is to focus more on student literacy and raising test grades in mathematics and sciences.

Ward 4 schools were reached most frequently by organizations

14 out of 18 organization respondents reported that they serve Ward 4 (77.38%). More teaching artists who responded serve Wards 2 and 3 than others—but overall, it's an even distribution of reach across wards.
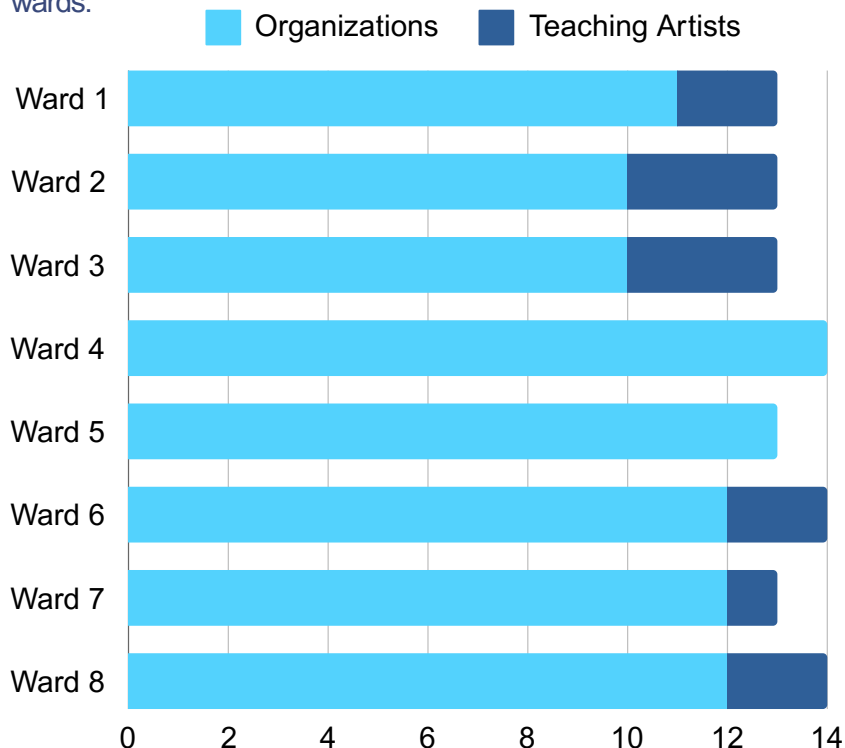
Ward 4 had 14,728 public students enrolled across 16 public and 16 public charter schools, only behind wards 7 (17,801) and 8 (20,275) in SY22-23.
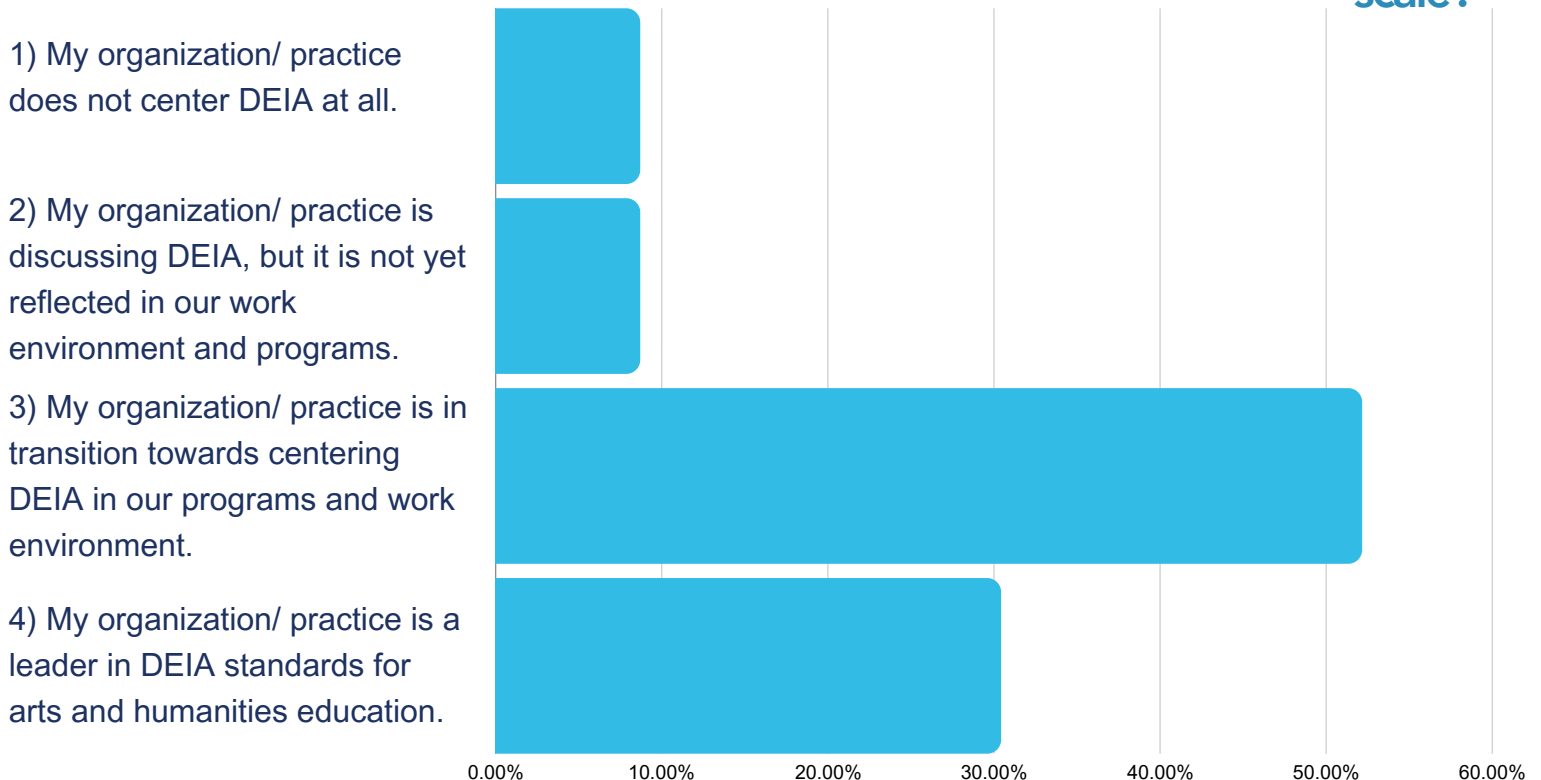

School Count by Ward
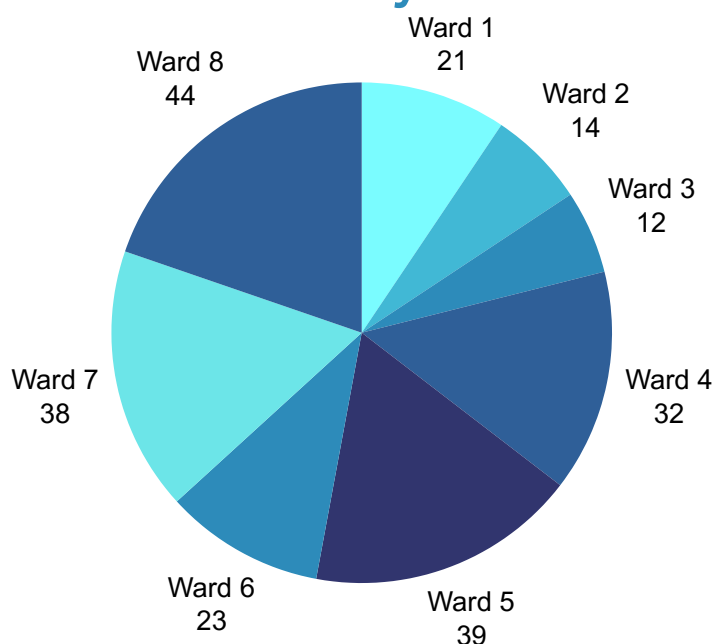
It is important to remember in reach statistics that it is easier to access arts experiences for students east of the river, and that students in charter schools in Ward 5 have a less centralized system of access to arts and humanities programming. Within that, schools also have varying percentages of students who are deemed "at risk" or who do not have budgets to subsidize transportation for students for field trips. "At Risk" students exhibit one of the following: experiencing homelessness, in the foster care system, the families qualify for Temporary Assistance for Needy Families or Supplemental Nutrition Assistance Program, or the student is at least one year older than the high school grade they are enrolled in. With this in mind, *equity* in access is not about an even distribution across geographic locations, it requires targeted outreach to schools that have higher needs. For an interactive map of DC public and public charter schools by location and "at risk" designation, as well as more information on equitable reach in the city, visit **DDi's Equity Primer** page.

Community Responsiveness and DEIA for Providers

As diversity, access, inclusion, and accessibility were the highlighted priority for this year's investigations, the collective impact survey had respondents self-identify (for themself or on behalf of their organization) for questions related to the topic. The goals of the survey were to litmus test the progression of DEIA implementation, and see where we may be able to better support program providers.

## Meaningful DEIA Implementation is Within Reach

"How would you rate your organization or practice within the following scale?"

1) My organization/ practice does not center DEIA at all.

2) My organization/ practice is discussing DEIA, but it is not yet reflected in our work environment and programs.

3) My organization/ practice is in transition towards centering DEIA in our programs and work environment.

4) My organization/ practice is a leader in DEIA standards for arts and humanities education.

As shown in the above chart, DEIA implementation is at the forefront of program providers' internal and external development. Very few respondents stated that they do not center DEIA at all, and the majority of all respondents placed themselves "in transition."
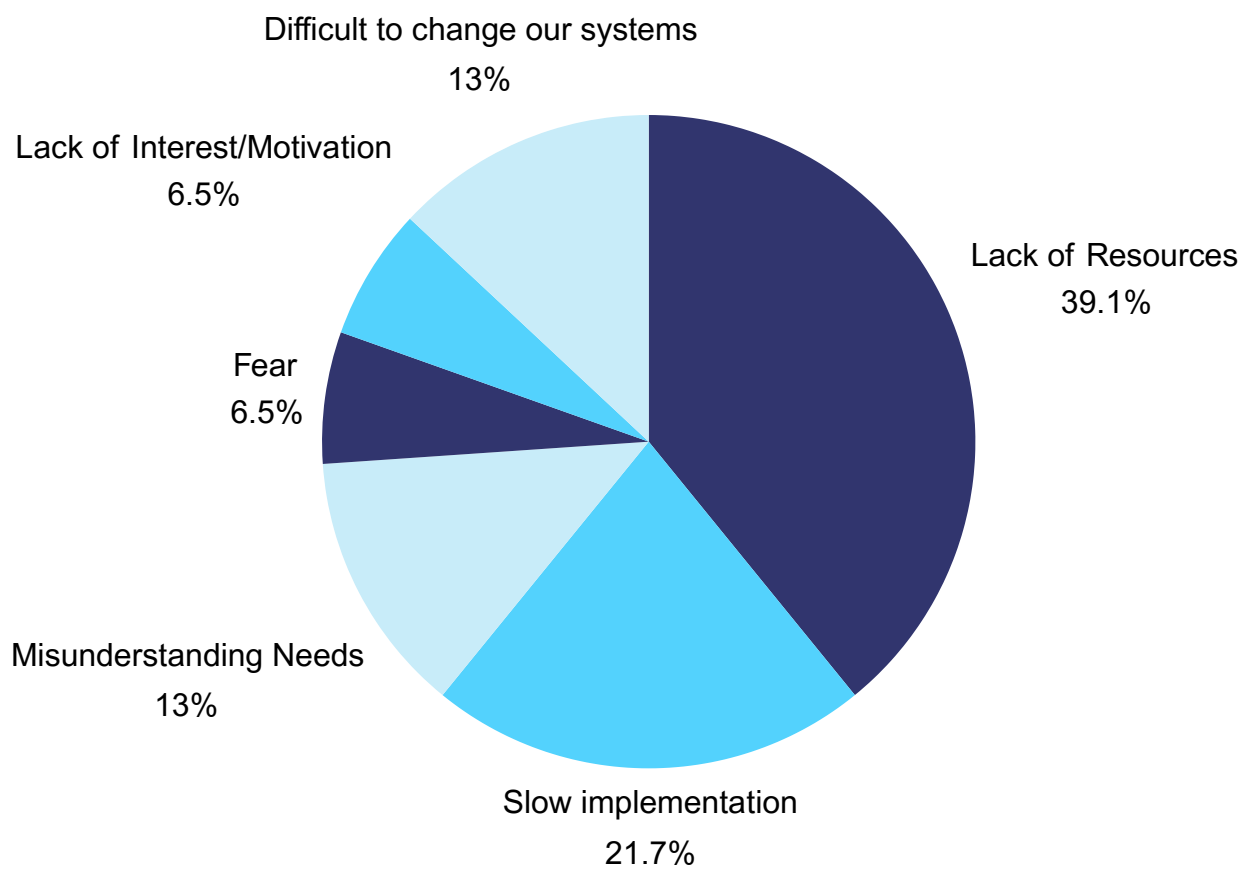
How can we know that DEIA implementation is working?
56% of respondents have no measurement for success
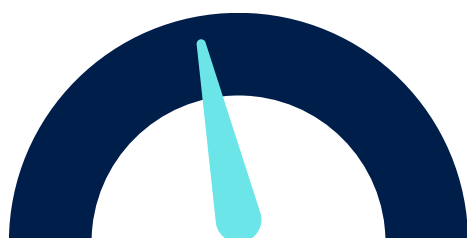
Of the respondents that had any tangible measurement for DEIA implementation successes, five of them stated surveys were their method. Other answers included:
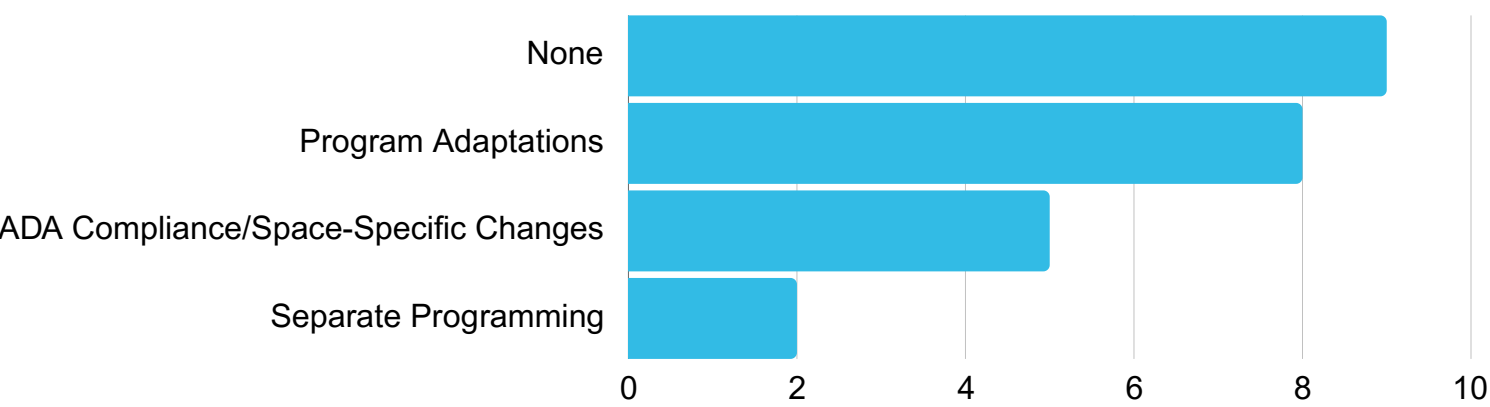
- Student reach demographics
- Observable landscape changes for BIPOC artists
- DC Collaborative-provided metrics

Barriers faced in DEIA implementation

Difficult to change our systems
13%

Lack of Interest/Motivation
6.5%

Lack of Resources
39.1%

Fear
6.5%

Misunderstanding Needs
13%

Slow implementation
21.7%

As a member of this community, as well as an entity that serves it, District Data Initiative understands that "DEIA implementation" is not an overnight change, nor is it something easily measured. Arts and humanities education is already devalued because of how difficult it can be to understand its impact. Similarly, diversity, equity, inclusion, and accessibility are also easy to devalue—especially in environments when those most affected are not in the room making the decisions. It comes as no surprise that in a sector that historically has difficulty getting funds to operate is also experiencing issues with resource allocation for DEIA implementation.

What major steps have you taken to center people with disabilities?

None

Program Adaptations

ADA Compliance/Space-Specific Changes

Separate Programming

0   2   4   6   8   10

Disability awareness in particular is where DDi is observing the "Misunderstanding Needs" answer represented in the barriers to DEIA implementation chart. When asked what major steps, if any, they or their organization has taken to center people with disabilities, the most common answer was "None." Those who did, were siloed into one of three options: site-specific updates, adaptations to programs they already had, or developing new, specialized programs. Only one respondent mentioned implementing more than one of these.

83% of respondents stated they were ADA compliant

Generally, responses in this section suggest a misunderstanding of what is needed for their students who have disabilities, and may even have had respondents rejecting the premise of the question. Perhaps they have been ADA compliant but do not believe they have made major steps beyond compliance or, if recently determined ADA compliant, are not considering that to be a major step. Organizations may be thinking bigger, even though there are still plenty of places in DC that are not ADA compliant. Meanwhile, it is not uncommon for arts and humanities experiences to be more disability-friendly—depending on individual students and experiences. It is possible that more arts and humanities practitioners are doing better than they think, but it is equally possible that there is a dire need to consider disability awareness in our sector.

Americans for the Arts' Responsiveness Survey

In 2023, Americans for the Arts (AFTA) conducted their Arts and Economic Prosperity 6 (AEP6) survey. In it, they surveyed arts organizations across the country, mobilizing communities to come together to prove a quantifiable benefit to the arts in general in our society. Sadly, this effort did not make its way to DC—but with a strategic partnership with AFTA, DDi included some of the questions that were in AEP6 to the collective impact survey to try and gain a local perspective. These questions focused on community impact, and organizational responsiveness.

In the past four years, has your organization or practice expanded its services beyond arts and culture (such as pandemic relief services or as a donating facility) in order to address urgent community needs?
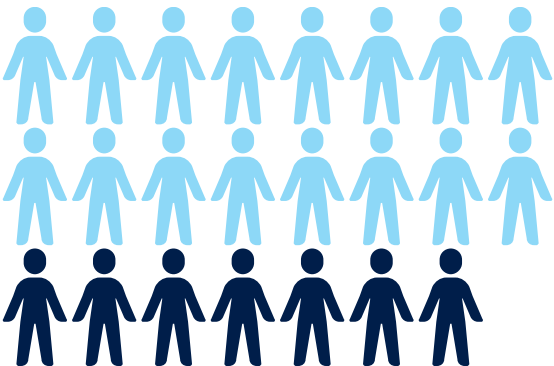
When asked the above question, 16 of 23 collective impact survey respondents said "Yes." That's nearly 70% overall, for a representative sample of our community. This suggests that **arts and humanities organizations, those involved in education in particular, are quicker to respond and adapt to change when it is to meet the needs of those they serve.** As an industry, and as members of our community in general, it is a strength.

For the rest of this section, DDi had survey participants rate themselves or their organizations on a scale of 1 to 5 in response to two statements.

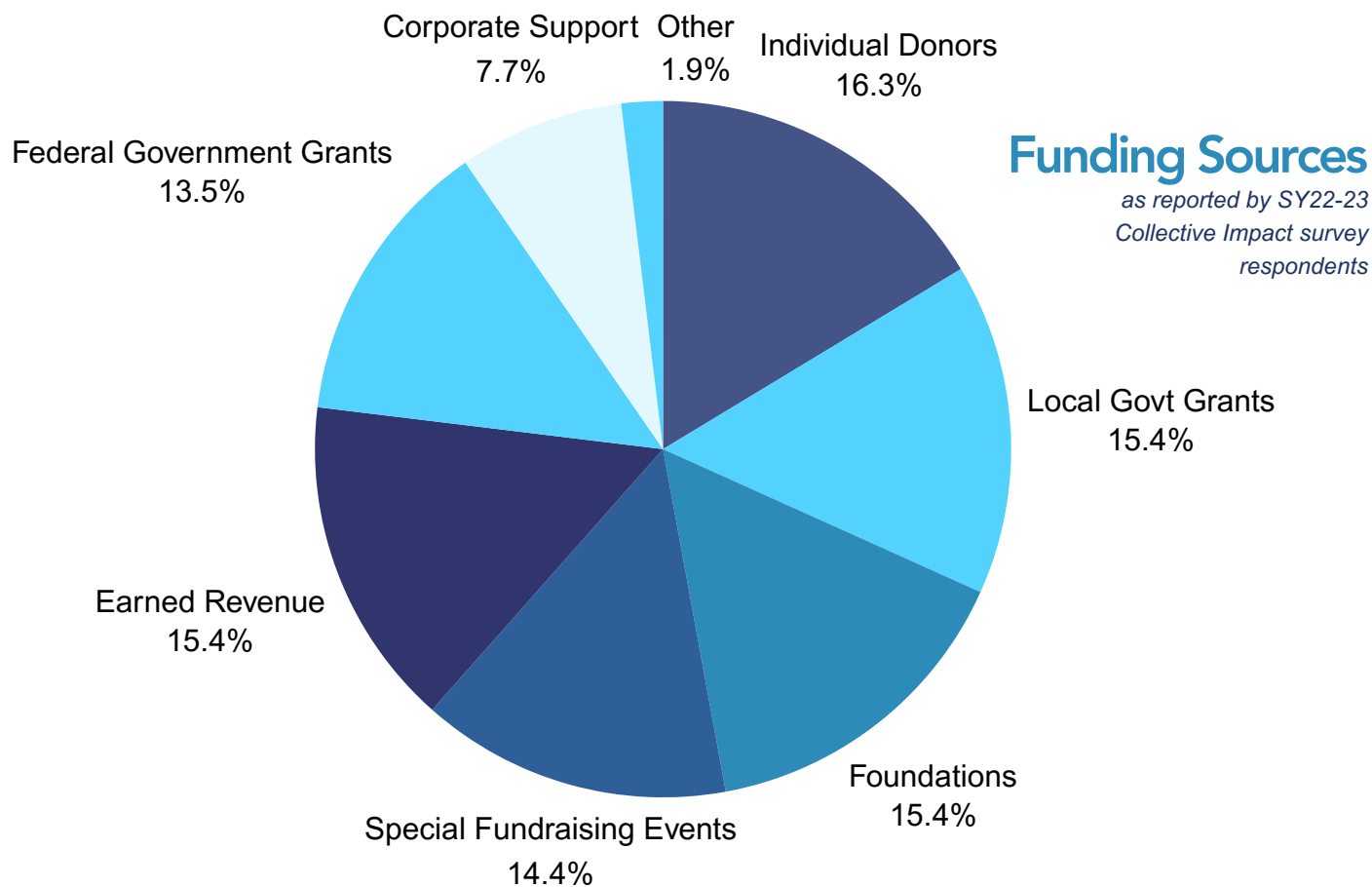## "My organization/ practice inspires a sense of pride in my community."

■ Number of Respondents

Rating	
5	10
4	7
3	5
2	1
1	0

(Horizontal axis: 0, 2, 4, 6, 8, 10)
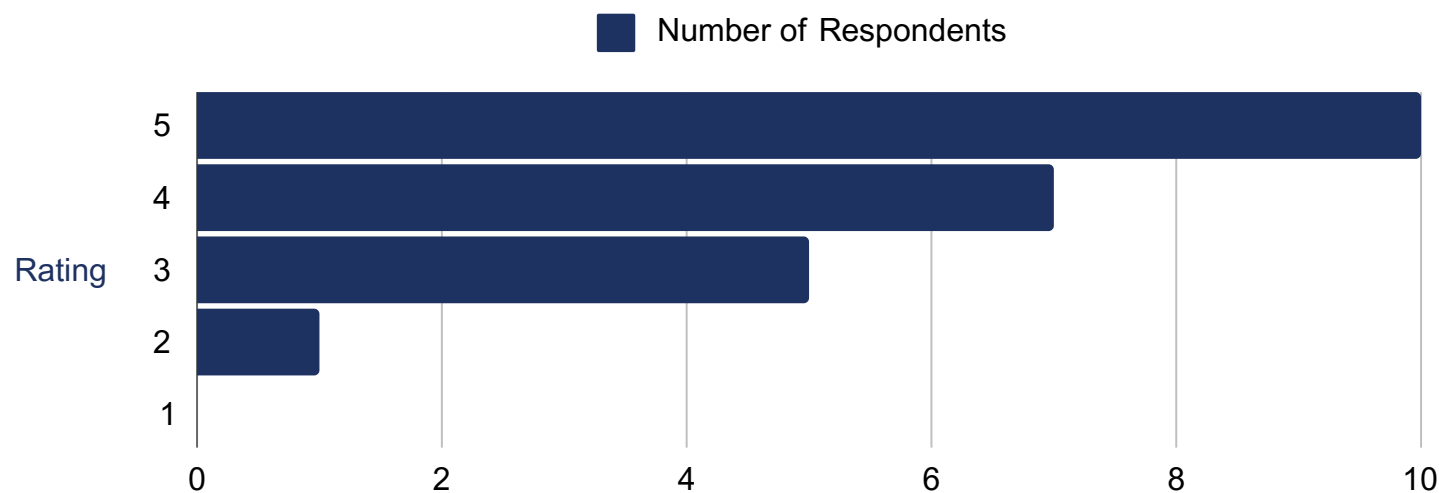
"Should we close, the communities we serve would feel a significant loss."

■ Number of Respondents

Rating	
5	12
4	7
3	3
2	1
1	0

(Horizontal axis: 0, 2, 4, 6, 8, 10, 12)
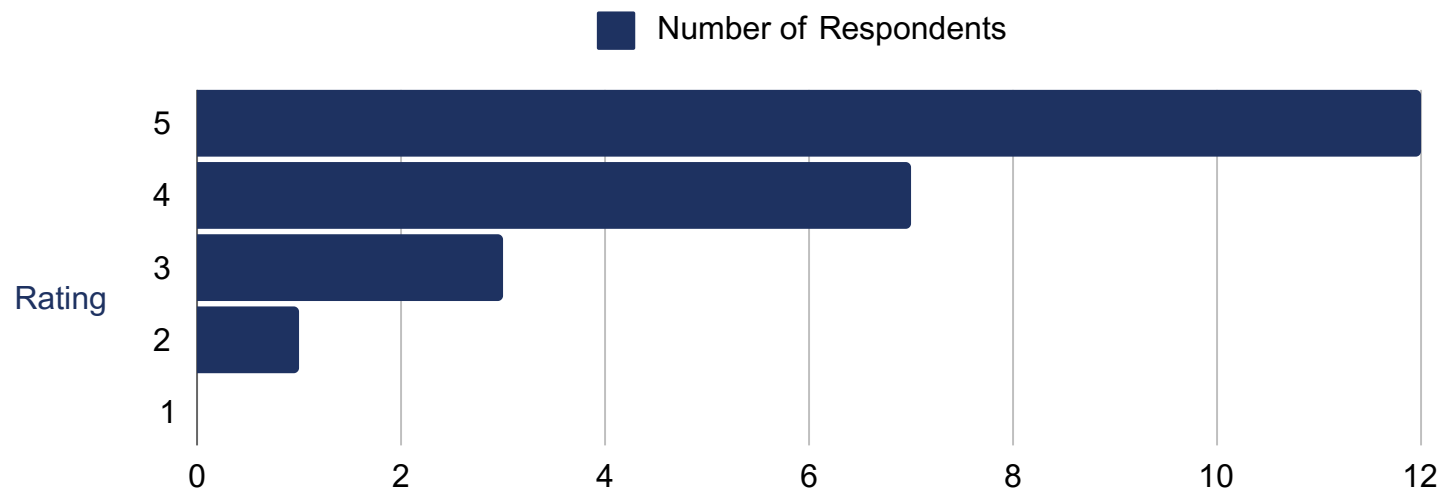
Similar to the question that asked about organizational responsiveness, these questions suggest that arts and humanities education program providers have tangible impact in their communities—whether that it is something dependent on the feelings they produce while they are active, or the loss they would cause with their closure. A recurring theme in this report is that it is difficult to quantify the value of arts and humanities practitioners, and it can be even harder in education when they are up against test scores and truancy statistics. However, something that District Data Initiative will continue to investigate is how to meaningfully support the above claims with additional voices: students, teachers, community members.

Funding Difficulties in our Sector

Survey respondents reported operating budgets ranging from $1,000 to $77,000,000 for SY22-23, which emphasizes the immense difference between an individual practitioner and an established organization. This variation in budget size also points to this data being a representative sample of our community. The chart below shows the percentage of survey respondents who indicated each funding source. The most common being **Individual Donors**, Grants (local government and federal), Foundations, and **Earned Revenue**.

Corporate Support 7.7% Other 1.9% Individual Donors 16.3%

Federal Government Grants 13.5%

Funding Sources
as reported by SY22-23 Collective Impact survey respondents

Local Govt Grants 15.4%

Earned Revenue 15.4%

Foundations 15.4%

Special Fundraising Events 14.4%

Difficulty in funding for arts and humanities practitioners is not anything new, but since the pandemic, there has not been any long-term sustaining infrastructure built to recover. There *is* a bill that has been proposed to assist non-profit theaters to escape the slump after recovery funds ended because as an industry, theater has not been able to meaningful bounce back. This is true for all of us.

With inflation making it harder to operate without cost of living increases to grant awards, increased competition for pre-existing grants, and the end of recovery funding, earning funds is front of mind for everyone involved in our work. The above chart shows a notable trend towards grassroots funding (individual donors and in-house fundraising), and supports what we have all been experiencing: since pandemic aid ended, grants have been harder to acquire. Additionally, grassroots funding is concerning as a long-term strategy in our sector. It's most common for organizations to seek individual donations from the communities they serve, meaning organizations that serve marginalized and economically disadvantaged communities will have less of a base of funding than organizations in wealthier areas. Under this model, eventually, **organizations doing the most DEIA work will run the highest risk of closure.**

Arts and Humanities for Public School Students

Overall, it is good that virtual programming became possible, as it is frequently the most accessible option for public school students and their families. Even so, SY22-23 is the first year since the pandemic that in-person programming eclipsed virtual. Field trips, site visits, and in-school experiences represent 52% of responses, including participants who offer both virtual and in-person resources. 56% of respondents explicitly stated that their organization does not contribute funding to technology for virtual experiences.
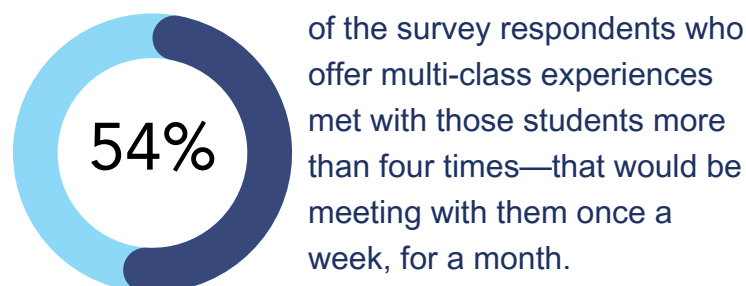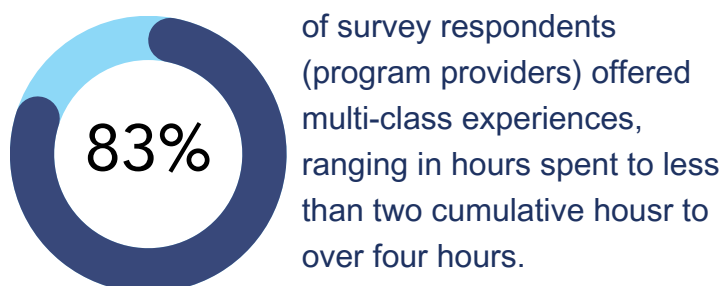
Program delivery in SY22-23
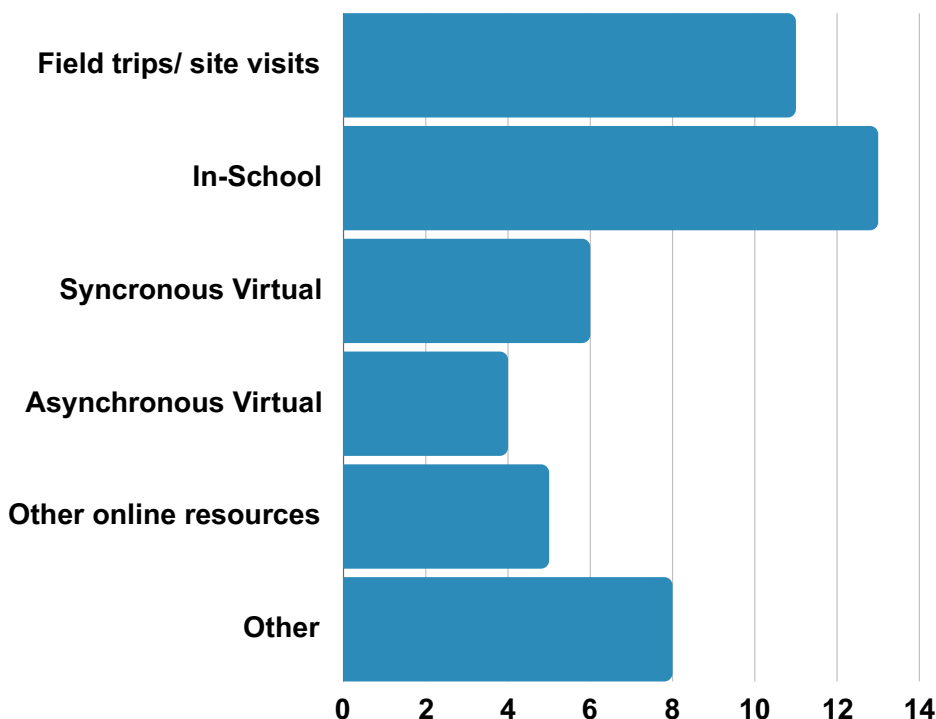
Before the COVID-19 pandemic, in-person programming was the primary (or only) way to experience arts and humanities programs and experiences. But our community, and the landscape we operate in, are different from before. Based on initiatives like the Downtown DC Vision 2027 and the Capital Projects grant program at the DC Commission on the Arts and Humanities, space to have programming is at an all-time need. On the flip side of that, virtual programming is beginning to be frowned upon in some public schools—regardless of accessibility considerations.

Cumulative Arts Experiences

Cumulative credits in the arts are associated with reduced public school dropout. In SY22-23, 60% of high school students in DC were chronically absent, and DC ranked in the bottom third of graduation rates by state at only 76%. When surveying arts and humanities practitioners, we ask about multi-experience learning as a means to understand what our providers are prioritizing and find to be effective.

83% of survey respondents (program providers) offered multi-class experiences, ranging in hours spent to less than two cumulative housr to over four hours.

54% of the survey respondents who offer multi-class experiences met with those students more than four times—that would be meeting with them once a week, for a month.
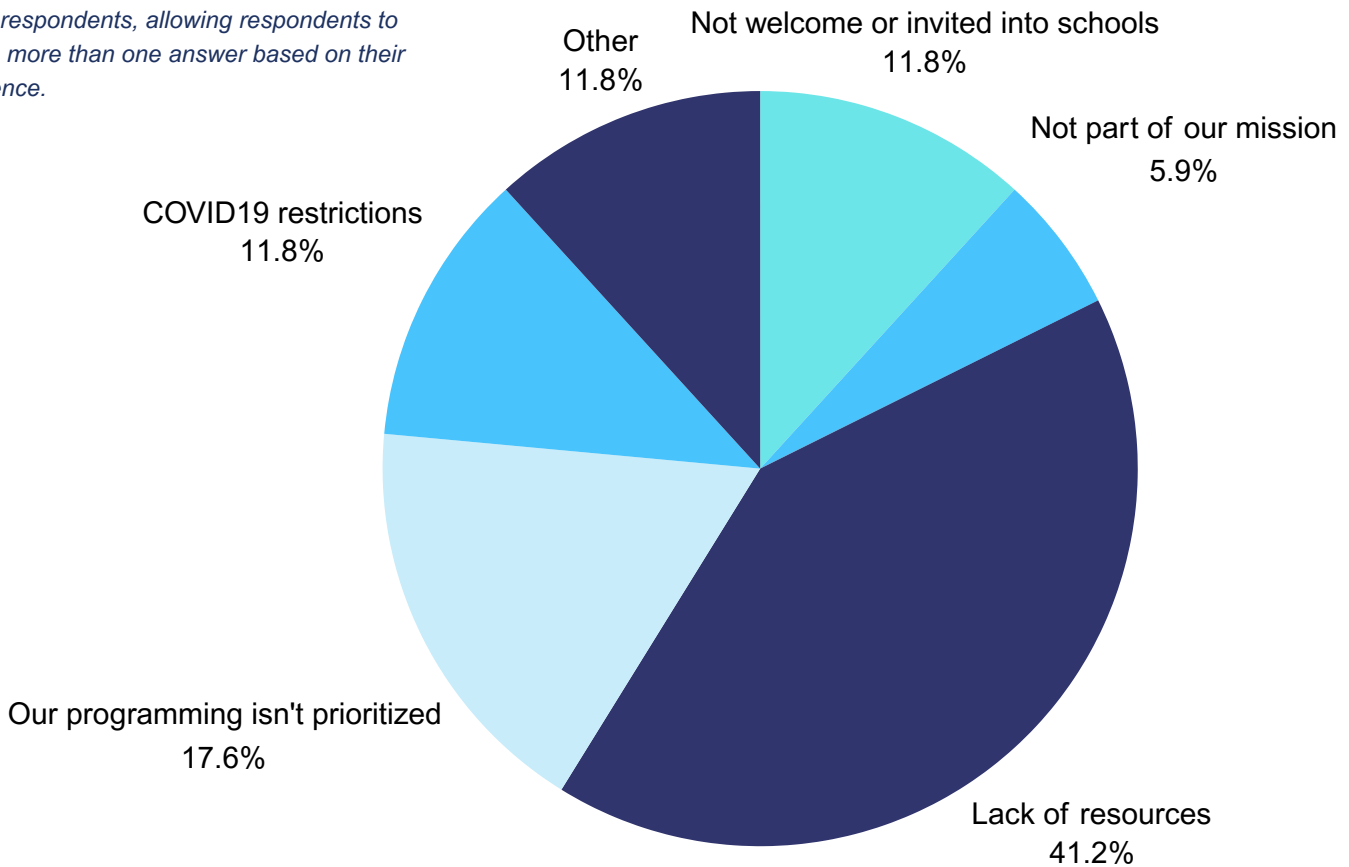
Providers want to work with students long term and are trying to. **Why doesn't it happen more often?**
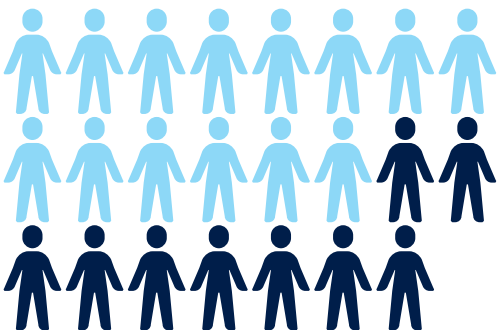
Barriers and Bringing Programs into Schools

When asked if there were frequent barriers to providing more PK-12 arts and humanities education programming during the school day, **78% of all respondents said yes**. This is a question we have been asking from survey to survey, and a majority of respondents almost always state some version of the same: there are barriers that keep them out of schools and unable to reach students.

What are those barriers?

as reported by SY22-23 Collective Impact survey respondents, allowing respondents to choose more than one answer based on their experience.

Other
11.8%

Not welcome or invited into schools
11.8%

Not part of our mission
5.9%

COVID19 restrictions
11.8%

Our programming isn't prioritized
17.6%

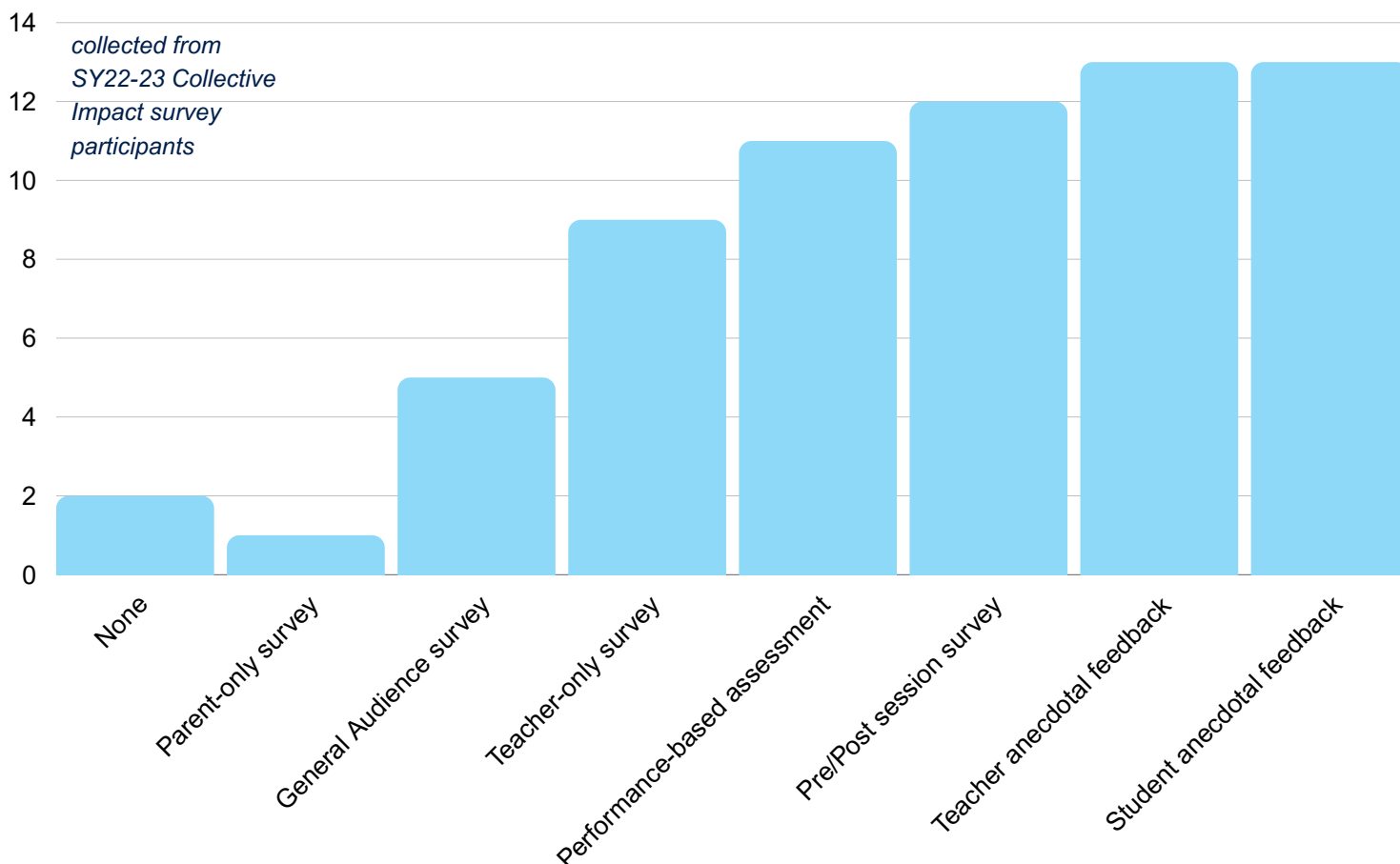Lack of resources
41.2%

That being said,

14 of 23 respondents stated that they deliver programming during school hours. This makes sense based on the higher percentage of respondents who delivered programming as field trips or in-school. Regardless of the stated barriers, program providers are making connections and doing outreach. These programs are made possible through established school connections, partnerships with DCPS Arts, specialized grant funding, or conduit organizations like DC Arts and Humanities Education Collaborative.

9 respondents stated that they do not do programs during the school day. This highlights that **the barriers above do keep programs out of schools.**

Measurement and Impact

What assessment measures do you use to evaluate student learning in your arts and humanities education programming?

collected from SY22-23 Collective Impact survey participants

Chart categories (x-axis): None, Parent-only survey, General Audience survey, Teacher-only survey, Performance-based assessment, Pre/Post session survey, Teacher anecdotal feedback, Student anecdotal feedback

Empirical impact measurement in the arts does not exist in the same way it does in STEM or English, **so student and teacher voices are vital in emphasizing its importance in DC schools.** The providers who responded to the survey understand this, as the most common forms of assessment are teacher and student anecdotal feedback.

Student and Teacher Anecdotal Responses

Over the course of any school year, DC Arts and Humanities Education Collaborative facilitates programmatic experiences for thousands of DC public school students. In conjunction with District Data Initiative, all students and teachers who participate in those experiences take post-program surveys. For the past year, they were asked questions about cultural relevance and inclusion.

Teacher Experience and Current Barriers

Over the course of the SY23-24 school year, DC Arts and Humanities Education Collaborative surveyed 93 public school teachers on behalf of District Data Initiative at the conclusion of their programming.
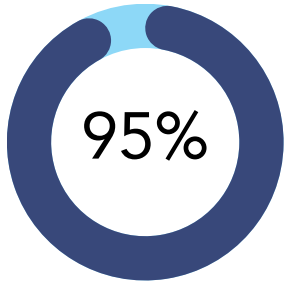
95% of these teachers stated that they felt diversity, equity, inclusion, and accessibility were valued during the programs they attended.
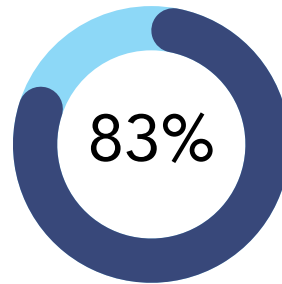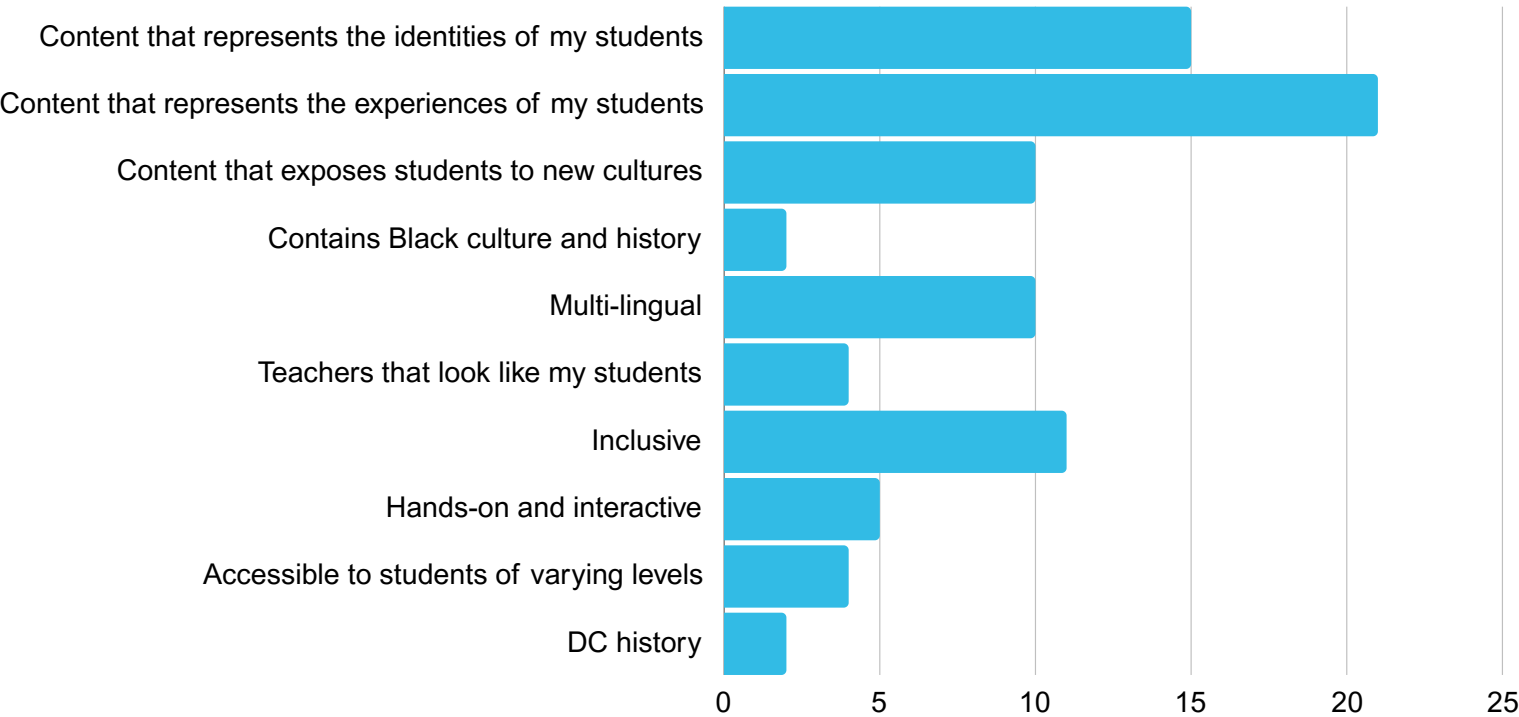
83% of these same teachers also stated that they were able to find culturally relevant programs for their students, generally.

When asked what "culturally relevant pedagogy" meant in their classroom, 64 teachers responded. Here are some of their answers:
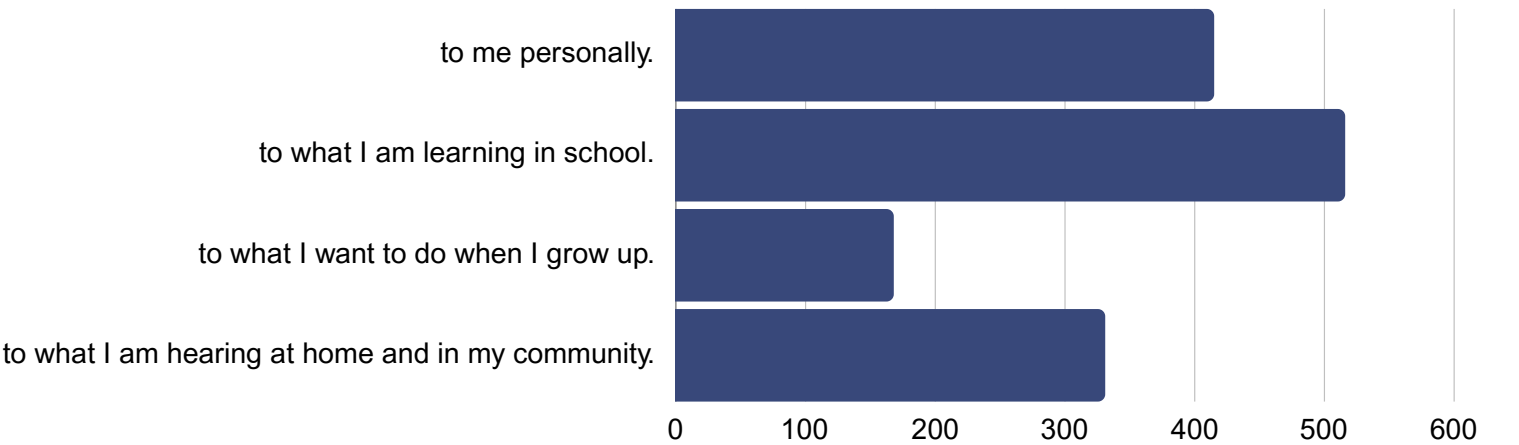
- "Experiences that allow for a lot of student choice, experiences centered on local history, programming arts that match the cultural heritage of my students, student leadership, experiences that highlight multiple models of human learning behaviors"
- "Ensuring content addresses student culture, background and identity as well as sources and citations used in class."
- "Black history and culture"
- "Over half of my students parents are recent immigrants to the United States."
- "Making cultural connections to things they can relate to"
- "Content that reflects my students ethnicities, race, life experience and interests while giving students the opportunity to express their culture/ethnicity/race in relevant and productive ways"
- "In my classroom, culturally relevant pedagogy occurs when I build relationships with students so that I can incorporate their interests to increase student engagement. I also encourage students to collaborate, learn from each other, and share their voices to normalize consideration of diverse perspectives and to celebrate our differences. Lastly, I make connections between school and home so students can share all aspects of their identity and apply what they learn outside of school."
- "Diverse materials, images and books. Acknowledgement and celebrations of different cultures."
- "It looks like having books and read alouds that represent the students whom I work with, not just in their appearance, but in their experiences, both good and hard. It looks like having language used that students have heard or relate to, playing activities that relate to their experiences."
- "Lessons, speakers and content that reflect the identity, language, culture and ethnicity of my students."
- "Open discussions, allows diverse students to talk about their past learning experiences, values, and perspectives."
- "Encouraging students to maintain their identities by acknowledging their home languages in class discussions and activities"
- "Knowing what my students are interested in. Presenting artists that look like them and create art that they can relate to."

Trends for "Culturally Relevant Pedagogy" in Programming

Chart categories (left to right, top to bottom):
- Content that represents the identities of my students — ~15
- Content that represents the experiences of my students — ~21
- Content that exposes students to new cultures — ~9.5
- Contains Black culture and history — ~2
- Multi-lingual — ~9.5
- Teachers that look like my students — ~4
- Inclusive — ~11
- Hands-on and interactive — ~5
- Accessible to students of varying levels — ~4
- DC history — ~2

Across all responses, the above chart represents the overall trends that DC public school teachers see as cultural relevance in their classroom. As far as content that students can relate to, or that reflect on their experiences, District Data Initiative developed questions to ask students after programs to track their opinions on inclusivity and representation for themselves.

Complete the sentence: "This program connected..."

- to me personally. — ~410
- to what I am learning in school. — ~510
- to what I want to do when I grow up. — ~170
- to what I am hearing at home and in my community. — ~330

This sample comes from 1,621 of the 3rd grade and older students who have taken post-program surveys since 2023. All programs offered are experiences hosted through DC Collaborative, put on by over 20 different program providers. This chart shows that **DC public school students are resonating with arts and humanities content—the programs *are* culturally relevant.**

Professional Developments

Since its redesign in 2023, District Data Initiative (in conjunction with DC Arts and Humanities Education Collaborative), hosted two professional development series focused on DEIA in arts and humanities education. As an initiative, DDi pairs information collection with resources and learning, and offering relevant talks, courses, and meetings are a huge part of that. This portion of the report will discuss the sessions that were offered, what we learned from them, and supplemental material.

Beyond the Definition

Incorporating D.E.I. Into Educational Experiences

This one-day experience hosted in the summer of 2023 kicked off DDi's DEIA implementation initiative and consisted of four sessions:

- **Culturally Relevant Pedagogy in Practice: Meeting Students Where They Are**
  - An interactive workshop presentation Dr. Durell Cooper that will offer participants meditations on the intersections of freedom, hope, healing, & joy through a culturally responsive education framework. During this session participants will be encouraged to define their "why" and the "who" they are serving by making connections to individual and collective impact through intentionally deep program delivery and partnership building. Participants will also be encouraged to envision a future where all students from the Global Majority are able to feel liberated in their classrooms and beyond by engendering a deeper knowledge of self.
- **Practical Strategies for Implementing D.E.I. in Arts Education Programs**
  - A session hosted by Quanice Floyd in which participants will investigate program design and development strategies that prioritize diversity, equity, and inclusion through interactive activities and group discussions. This session will equip participants with the resources necessary to design inclusive arts education programs that benefit all students.

- **Assessing your Approach**
  - After learning about D.E.I. framework and strategies, this session will focus on how to measure successful implementation. This facilitated conversation includes Dr. Durell Cooper, Quanice Floyd, and Data Science expert Dr. Danielle Boyce, and will discuss how to evaluate the D.E.I. impact of your arts and humanities education program.
- **B.Y.O.P. (bring your own program) with DC-C**
  - This session is an opportunity for current and interested Program Providers to implement principles of cultural relevance, DEI, and evaluation in preparation for the Program Submission cycle of Fall 2023. Providers are encouraged to bring their programs, regardless of their stage of completion, to workshop alongside Dr. Danielle Boyce and fellow peers.

What did we learn?

Since this series of sessions, DC Collaborate continues to host other "B.Y.O.P." events for program providers, as it was a successful model for DC-C to offer services to program providers. Additionally, based on positive response and high attendance rates compared to previous professional events, it became clear that diving into DEIA implementation in programs was high-interest and high-priority for our community. It was after this that we announced the theme for the year: DEIA in Arts and Humanities Education.

Designing Equity

Part 1: Bringing Creativity into Curriculum
Part 2: Navigating School Culture and Policy
Part 3: Working Lab Sessions

In January 2024, DC Collaborative and DDi collaborated with The Wells Collective to present Designing Equity. It was a three part professional development series focused on incorporating equity into programs as holistically as possible. The third part, the Working Lab Sessions, were broken up into two days to allow time for questions and for participants to come with their programs.

Part 1: Bringing Creativity into Curriculum

This session helped to give teaching artists key tools for ensuring that their program offerings center equity. Through TWC's work, they guided participants through the process of pairing their creative expression with an identity-focused curriculum to promote anti-racist learning spaces. The session challenged participants to go beyond diverse representation and instead move toward helping students challenge systems through their experiences with the arts.

By the end of this session, participants should be able to:

- Identify the characteristics of an anti-racist teaching artist
- Develop Identity focused arts based curriculum
- Utilize the Ford-Harris/Bloom-Banks Matrix to connect the artistic and academic outcome

Part 2: Navigating School Culture and Policy

This session provided teaching artists with the key information they need to bring their creative vision to the school space. Participants were provided with prospective school leaders' use when deciding on extracurricular programming. Additionally, this session helped participants gain some key classroom management and instructional tools.

By the end of this session, participants should be able to:

- Identify ways to make their programming stand out to school leaders by highlighting instructional standards
- Utilize instructional strategies to support the artistic delivery in the classroom
- Establish boundaries and navigate schools as an outside facilitator

Part 3: Working Lab Sessions

These sessions served as working session to provide teaching artists with the opportunity to go from the idea phase to the proposal phase. During this time participants were able to access direct coaching in a small group setting to get their questions answered and finish their designs.

What did we learn?

After the series, District Data Initiative hosted an informal town hall to discuss what participants learned, in order for us to better understand the effectiveness of our programming. During that town hall, we that *Designing Equity* pushed participants past the "thinking" stage and into the "doing" stage of DEIA implementation—it was "so helpful". In response to this, a participant said: "We get so wrapped up in our day to day and its so important that we stop to ask those questions. 'Are we equitable?' 'Are we mission driven?'"

We asked about what would be most helpful as a follow up, and participants asked for trainings on how to approach more privileged leadership or instructors—how to initiate DEIA implementation when there may be push back. There was also a request for more resources, a means to facilitate networking, and primers for equitable programming and reach. These are offered in the Resources You Can Use section later in this report.

Future of DEIA Learning

Based on the information we have gathered, arts and humanities education in DC is culturally relevant to students and teachers, and program practitioners are overwhelmingly moving toward DEIA methodologies in practice and programming. With that in mind, there are still steps to take and decisions to be made about what DEIA implementation means for us and how it affects the communities in our city. We have learned that program providers want tailored resources for DEIA implementation in their programs, and are moving past 'DEIA 101' style webinars and guides.

Diversity, Equity, Inclusion, and Accessibility as a holistic model

DC Arts and Humanities Education Collaborative, and DDi, believe that arts education is a right of all students—and that to be equitable, **teachers and organizations must be aware of the most urgent needs and of the students with the least access**. With a holistic model, DEIA is factored into programming and how it is disseminated. Schools without a music program can be paired with music teaching artists, and students who do not have transportation access to museums outside of school should have their transportation subsidized. In the programs that students attend, they should be able to learn about others and identify themselves and their experiences. According to our student and teacher surveys, this ideal is possible and happening.

In the next section, DDi has compiled resources from our work and research over the year to support our program providers and teachers. It includes resource guides, works cited, and podcasts of content related to DEIA in our work and the benefits of our work in practice.

Where do we go from here?

DISTRICT DATA INITIATIVE

2024-2025: Learning

District Data Initiative is a call to action. We ask for your participation, your voice, and your insight!

This year, District Data Initiative's programming will be centered around **LEARNING**. We will be looking into accessibility, learning differences, and student interest.

Resources You Can Use

Since District Data Initiative's launch, we have been committed to providing tangible resources and references alongside anything we produce or share. Everything in this portion is free to use and to share—we encourage you to!

Professional Development Content

Incorporating DEI into Educational Experiences

Leaving the "Beyond the Definition" series, we gained two tangible strategies that we can share.

Culturally Relevant Pedagogy in Practice

The below chart lays out Dr. Durell Cooper's examples of what cultural relevance in schools can look like. With goals like these, teachers and program providers can have a basis of success—and therefore, something to measure..

Features:	What it looks like:
Valuing community languages, practices, and ways of being.	Students' languages, literacies, and cultural ways of being are centered meaningfully and consistently in classroom learning instead of being considered as "add-ons."
Schools are accountable to the community.	Educators and schools are in conversation with communities about what they desire and want to sustain through schooling.
Curriculum that connects to cultural and linguistic histories.	Educators connect present learning to histories of racial, ethnic, and linguistic communities both locally and nationally.
Sustaining cultural and linguistic practices.	Educators value and sustain the cultural and linguistic practices of the community while providing access to the dominant culture (white, middle class, and standard English speaking)

Program Development with DEIA in mind

During the "Bring your own Program" segment with Dr. Danielle Boyce, participants landed on two essential questions for program development that maximizes their potential for success in DEIA implementation. They are shared below, with examples of execution:

- **What are some ways to highlight cultural relevance or make connections with the students who are learning about it?**
    - Using the 5 senses to help find connections
    - Let students take the lead
    - Having a "cultural expert" to consult when teaching about foreign cultures
    - Validate at an early age that lived experiences are relevant

- **How can you engage members of the community to be a part of your data collection process?**
    - Listen and provide opportunities for people to come forward
    - Lower the "barrier" (education, access, tech, etc)
    - Maintain privacy
    - Document the process
    - Start small
    - Let them "understand the why"

We have discussed cultural relevance as an aspect of successful diversity, equity, inclusion, and accessibility implementation, but it is important to consider data collection as an aspect of it as well. One cannot understand their programs' effects without asking those they impact. Surveying is difficult, and it takes a lot of planning—without it, the survey itself can be inequitable, or a barrier.

Designing Equity

In preparation for this series, The Wells Collective made and prepared a workbook that participants could use as a companion resource to the talks. District Data Initiative has made it available to all, and can be downloaded here. The workbook walks through the content of each of the sessions and is an interactive tool for anyone progressing towards active DEIA implementation in their program content or organizational structure.

As a companion to this series, Dr. Durell Cooper recorded three podcasts. One with DC Collaborative's Executive Director Alorie Clark, one with Kalea Selmon (The Wells Collective), and one with Jenifer Moore (The Wells Collective). They are all available to listen to here. They are excellent sources on DEIA implementation in arts education, and are completely free to disseminate and share!

Fors Marsh Resources and Guides

Based on their 1:1 interviews with teachers, principals, and program providers, the consultants at Fors Marsh prepared a variety of materials to aid District Data Initiative's community progress towards meaningful DEIA learning and implementation.

Themes on DEIA Training Needs

We wanted to understand what would be most helpful in future DEIA trainings for our community members, so at the conclusion of their 1:1 interviews, Fors Marsh developed the **Training Needs Themes document**, available **here**. From there, they created the following resource guides. This document is helpful as a starting point for anyone looking to develop or find the DEIA resources they're looking for.

Resource Guide: In School Teachers

This resource guide was compiled by Fors Marsh in response ot their 1:1 teacher interviews. We offer this **Diversity, Equity, Inclusion, and Accessibility (DEIA) Training Resource Guide** to teachers to support additional DEIA best practices within your organizations and/or teaching artist programs.

Resource Guide: For Program Providers

This resource guide was compiled by Fors Marsh in response ot their 1:1 program provider interviews. We offer this **Diversity, Equity, Inclusion, and Accessibility (DEIA) Training Resource Guide** to program providers to support additional DEIA best practices within your organizations and/or teaching artist programs.

Bibliography and Additional Reading

This section serves as a repository for articles, webpages, and journalistic research on the topics explored in this report! Some are referenced explicitly, and some can serve as additional reading. They are organized by topic area, for ease of exploration. Additionally, **HERE** is a compiled list of all resources mentioned in this report that are ours and free to disseminate.

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Meet our Partners

ForsMarsh

Fors Marsh is committed to doing our part to create a regenerative, accessible, equitable, inclusive, and healthy world. Building this world requires that we—as individuals and collectively as a company—consistently make impactful choices. We value and support all forms of diversity and recognize the importance of creating an inclusive internal culture to sustain and build upon our company goals and our community partnerships.

A message from Fors Marsh: "At Fors Marsh, we take on issues that matter. A team of researchers, advisors, and communicators, we work together to shape the systems that shape our lives. Fueled by empathy and grounded in evidence, we bring together the science of research and the art of communication. We look at human behavior from all angles to design targeted solutions that influence decision-making and move people to action."

Fors Marsh SERV is a company-funded division that governs our social and community impact commitments. SERV operates on a skills-based volunteer model, deploying employee teams to tackle systemic problems where gaps exist, or funding is limited. Our mission is to create positive, measurable change on issues disproportionately affecting the communities where we live and work. From large, multi-year initiatives addressing systemic national issues to smaller projects targeting specific organizational challenges, SERV identifies, funds, and manages projects to drive measurable and sustainable progress.

Dr. Durell Cooper

Dr. Durell Cooper is one the nation's leading cultural strategists and is the Founder and CEO of Cultural Innovation Group; a boutique consulting agency specializing in systems change and collaborative thought leadership. He is also the creator and host of the web series, Flow and the Podcast Fluency. He is also an adjunct instructor at the University of North Carolina-Charlotte, New York University, and The City College of New York. Durell graduated from the Impact Program for Arts Leaders (IPAL) at Stanford University in 2018. He is a member of the Diversity Scholars Network at the National Center for Institutional Diversity, University of Michigan. He earned a B.F.A from Southern Methodist University, and both a M.A & Doctorate of Education from New York University.

Quanice G. Floyd

Quanice is a renaissance woman who wears many capes. Born and raised in NYC, she has spent over a decade in Washington, DC where she has received her Bachelor's and Master's degrees in Music Education from Howard University and Kent State University respectively. Her passion for arts administration led her to pursue her second Master's degree in Arts Management at American University and is currently a doctoral student at Drexel University. Quanice is now the Executive Director of National Guild for Community Arts Education. She is also the Co-Founder of the Arts Administrators of Color (AAC) Network, an organization committed to empowering artists and arts administrators by advocating for access, diversity, inclusion, and equity in the arts. Quanice serves as a commissioner for the DC Commission for the Arts and Humanities and is an alumna of Fractured Atlas' Artist Campaign School, the National Guild for Community Arts Education's Leadership Institute (CAELI), ArtEquity's Racial Facilitator Cohort, Baltimore Symphony Orchestra's Music Educators and Arts Administrators Academy, 4.0 Schools' Essentials Program, and the Arts Education Collaborative's Leadership Academy. Quanice received the Americans for the Arts' American Express Emerging Leader Award and the Arts Advocate of the Year Award from the Coalition of African Americans in the Performing Arts.

Dr. Danielle Boyce

Dr. Danielle Boyce is an epidemiologist and data scientist with more than 25 years of professional experience. She serves on the PCORI Rare Disease Advisory Committee and is a former member of the FDA Pediatric Advisory Committee. She is the leader of an FDA-funded data science program at Johns Hopkins School of Medicine, providing technical support to dozens of health care institutions in the United States. She is co-founder of the international data science working group, PHUSE Best Data Practices for Rare Disease Patient Foundations and Researchers. Dr. Boyce has a keen interest in increasing the diversity of the data science workforce, as demonstrated by her ongoing relationship with the DC Collaborative and Smithsonian Science Center. She is also a mentor for the NIH-funded Artificial Intelligence/Machine Learning Consortium to Advance Health Equity and Researcher Diversity(AIM-AHEAD) and is currently developing an artificial intelligence course for that program.

Jenifer Moore, The Wells Collective LLC

Jenifer is the Founding Principal of Global Citizens School in Northeast Washington, DC. Previously, she has served as the Director of Diversity, Equity, and Inclusion at the Key School in Annapolis, MD and as the Head of School and Director of Curriculum and Instruction at Sela Public Charter School. Jenifer has served children of Washington, DC since 2003 as a teacher, tutor, and school leader. She earned a Master's degree from Trinity Washington, DC in Educational Administration and a Bachelor's degree from Howard University. Jenifer is a native Washingtonian with a love for learning, a deep connection to the community, and a hunger to disrupt inequity in education. She has facilitated both district and school-wide professional development programs that have equipped educators with tools to create learning environments in which all children thrive. Jenifer is a wife and a mom of one daughter and two sons. She uses her training and passion for diversity, equity, and inclusion to teach others to create equitable and inclusive institutions within the educational system. She believes that if education is to be the Great Equalizer, it must be rooted in equity and inclusion.

Kalea Selmon, The Wells Collective LLC

Kalea A. Selmon hails from the Washington DC area. She is a proud alumna of Howard University where she earned her Bachelor of Science in Psychology. While in undergrad she was an active student leader and served as a researcher in the Cultural Socialization Lab, focusing on providing equity and access to Middle School students in DC Schools. After undergrad, she began her career teaching and facilitating a youth employment program. Through her work with students, Kalea saw a need to provide social emotional support as well as college and career readiness education to students. Kalea returned to school attending Johns Hopkins University where she earned a Master of Science in Counseling. A certified school counselor, Kalea continued her career in Prince George's County Public Schools working to improve college access for students across the district. Later, she transitioned into Independent Schools where she served as a school counselor and then a Director of Diversity and Inclusion where she focused on developing equity programming, providing professional development, curating curriculum, and hiring and retention of diverse staff. She now serves as a Senior Consultant at Converge for Change. Kalea has a passion for storytelling and the performing arts. She lives by her personal motto, "seek first to serve".

District Data Initiative Thank You's

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    - Quanice G. Floyd
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