

ARTS ORGANIZATIONS LEVERAGING TECHNOLOGY: Early Insights From Grantee Self-Assessments

November 2023



COMMISSIONED BY



3	Foreword
5	Executive Summary
6	Introduction
7	Methodology
8	About the Digital Maturity Framework and Self-Assessment Tool
10	About the Self-Assessment Grantees
12	Overview of Grantees' Self-Assessment Results
14	Data Insights
22	Learnings about the Self-Assessment Tool
23	Conclusion
24	Appendices

Foreword

Arts and culture form the core of community by connecting people to place and to one another. We invest in arts and culture as part of our effort to build stronger, better informed and more engaged communities, which are critical for a more effective democracy.

Today, we find ourselves fully immersed in the digital age, where the lines between the physical and virtual worlds blur. Arts organizations have more opportunities than ever to harness the power of digital tools. These tools enable the creation, dissemination, and experience of art at a scale that was previously unimaginable, both in-person and online. Using these tools effectively and wisely is essential for the future sustainability of arts organizations.

Technology in arts organizations enables innovation and enterprise, enhances core operations and augments team capacity. It can be a tool to reach new audiences, deepen experiences and strengthen community connections. It is for this reason that our arts investments increasingly focus on supporting digital transformation in the arts.

Specifically, we focus on two areas:

- **Discovery and exploration:** Investments focused on creating new work, developing emerging practices and understanding the sector through fellowships, forums, research and critique.
- **Digital infrastructure:** Investments focused on increasing the overall capacity of arts organizations through support for planning, staffing and investments in technical infrastructure.

We seek opportunity by leveraging and accelerating existing momentum. We look for grantees who seek to advance their capabilities. Nonetheless, we have learned from experience that a single technology project or staff member is not likely to have a sustainable impact without important key organizational building blocks such as leadership, strategy and budget. We commissioned 8 Bridges Workshop, a consulting firm based in Saint Paul, Minnesota, to help us outline what some of those success factors have been.

With them, we developed this Framework and Self-Assessment Tool and then asked 83 Knight grantees to take the Self-Assessment Tool in the summer of 2023. We had several objectives in mind: strengthening our understanding of and relationship to grantees and gaining insights into the impact of our digital infrastructure grants. The themes and insights we take away from the self-assessments are shared in this report.

How Knight will use the Framework and Self-Assessment Tool

The Framework will be used to help Knight make more informed decisions about its arts grantmaking, particularly where those decisions are related to digital infrastructure and increasing the capacity of the organizations we fund. It is not a screening tool, nor does it signify a formulaic approach to our grantmaking. It is but one factor of many that we examine when determining the impact of current grants or when exploring potential grants.

How arts organizations can use the Framework and Self-Assessment Tool

Our hope is that by mapping out several dimensions of digital maturity, arts organizations will think holistically about their overall digital capacity. The tool will enable arts organizations to identify areas of strength to build on and areas of opportunity for future planning and investment. This report will also help arts organizations understand where they stand related to peer organizations.

By sharing this report with the field, we hope to add to a national conversation about how arts organizations are using technology to increase impact on the communities they serve, both in-person and online. Please note, the results shared in this report summarize only the status of select arts organizations that receive Knight Foundation grants, so it is not representative of arts organizations nationally. Nonetheless, our hope is that the patterns and trends identified here can help those who care about the future of arts organizations to ensure they have the building blocks to grow their digital capabilities.

Ashley Zohn

*Vice President/
Learning and Impact,
Knight Foundation*

Victoria J. Rogers

*Vice President/Arts,
Knight Foundation*

Executive Summary

For the last six years, Knight Foundation has made investments that support digital integration in arts organizations in its eight primary communities. To support analysis of the impact of its portfolio and to better identify grant opportunities related to digital integration, Knight has developed a Digital Maturity Framework (Framework) and a related Self-Assessment Tool that can be deployed to help grantees and applicants self-assess their digital maturity—key to successful digital integration—and, when re-administered, to measure progress.

To develop the Framework and Self-Assessment Tool, Knight Foundation engaged 8 Bridges Workshop, a consulting firm based in Saint Paul, Minnesota, with experience in digital capacity building. Knight and 8 Bridges built the Digital Maturity Framework and Self-Assessment Tool, supported by engagement with field-leading advisors, feedback from a cohort of 12 beta-testers selected from among Knight grantees and desk research examining comparable efforts among grantmaking organizations and policymakers in the United States and abroad.

The Self-Assessment Tool was then used by 83 Knight Arts grantees in July 2023. This report describes the development of the Framework and Self-Assessment Tool and shares aggregate findings from the 83 grantee users. It concludes with learnings from the project and ideas for next steps.

While Self-Assessment Tool results for each organization vary widely, a few trends from the initial baseline findings of 83 Knight Arts grantees stand out.

- Basic building blocks of digital maturity, such as budgeting for technology equipment replacement and maintenance or creating an overarching digital strategy, are not present in the majority of the grantees, across artistic disciplines.
- Self-Assessment Tool results do not correlate to either grantee budget size or staff size. Both smaller and larger organizations self-assessed at a range of digital maturity levels.
- Only about 10% of the responding organizations have a formal digital strategy in place that guides their work.

These and other observations shared in this report point to significant opportunities for investment. As public habits for engaging with arts experiences through technology continue to blossom, cultural organizations will benefit from advancing their capacity to foster engagement with both artists and audiences in the digital realm. Helping Knight grantees respond to changing audience habits and preferences and effectively deploy digital tools in their operations will serve to advance the arts in the future.

Introduction

Knight Foundation funds the application of technology to the creation, dissemination and experience of art. Knight invests across artistic genres and focuses its funding in eight primary communities across the United States.

Research consistently shows that technically well-resourced cultural organizations—from larger institutions to volunteer efforts—benefit from the operational efficiencies, programmatic opportunities and audience insights that digital maturity makes possible. That same research also shows that many organizations' capabilities fall far short of the ideal. To name only a few known gaps, organizations may work with outdated equipment, inadequate software, siloed technical staff and an absence of strategy to prioritize and guide the work. Further, arts executives often express enthusiasm for the benefits of digital maturity but lack experience in building their organization's capacity.

In an effort to address these gaps and help the sector flourish, Knight Foundation has invested in digital transformation, which in many cases can lead to greater digital maturity depending on what activities the grants have supported. To better understand the degree to which these investments are increasing grantees' digital capacity, Knight engaged 8 Bridges Workshop, a consulting firm based in Saint Paul, Minnesota, as a research partner to develop a Digital Maturity Framework and organizational Self-Assessment Tool. Both the Framework and the Self-Assessment Tool are designed to assess grantees' current digital maturity¹ and to measure increases in that maturity over time. The project was informed by previous Knight efforts² to advance digital readiness in cultural organizations and by a study of related efforts of other grantmaking organizations and policymakers. The intended audience for this early phase of work is the Knight Foundation and its grantees.

1 Digital maturity is an organization's systematic preparation to adapt consistently to ongoing digital change. The term draws on the psychological concept of maturity, meaning the learned ability to respond to the environment in an appropriate manner. See, for example, Gerald C. Kane, "Digital Maturity, Not Digital Transformation," *MIT Sloan Management Review*, April 4, 2017, <https://sloanreview.mit.edu/article/digital-maturity-not-digital-transformation/>.

2 "Digital Readiness and Innovation in Museums, A Baseline National Survey" (October 2020), <https://knightfoundation.org/reports/digital-readiness-and-innovation-in-museums/>.

Methodology

The research project had three phases, which are further described in Appendix G:

- In the first phase, Knight staff and the 8 Bridges team developed a Digital Maturity Framework specifically for arts and cultural organizations that codifies aspects of digital maturity in 10 dimensions such as leadership, culture, budgeting and strategy. Previous Knight work on framework building informed development, as did a study of comparable frameworks built for cultural organizations in other countries and for other kinds of organizations in the nonprofit sector. One notable learning was that while European countries including Denmark and the United Kingdom have sustained approaches to assessing digital capacity-building across their respective cultural sectors, the project team did not find an equivalent major effort in the United States.
- In the second phase, Knight staff and the 8 Bridges team built, beta-tested, revised and distributed a Self-Assessment Tool to 83 current and past Knight grantees. The tool included 37 questions probing dimensions of digital maturity across the Framework's aspects.
- In the third phase, Knight staff shared the Self-Assessment Tool outputs with the participating organizations, discussed results and noted areas where edits and changes might be considered in future iterations.

Copies of the Digital Maturity Framework, the Self-Assessment Tool and an example of the output report are included in Appendices D and E. Project advisors who reviewed the Framework and Self-Assessment Tool are listed in Appendix A, as are the 12 organizations who served as beta-testers. Appendix B is a list of all the organizations who completed the Self-Assessment Tool, on whose results this report is based. Appendix F is a glossary the project team developed, both for their own purposes and to aid assessment-takers in understanding specific terms.

Appendices D and E are the actual framework and tool that was distributed to the participants, so they're unedited as they have to be reproduced as they were.

About the Digital Maturity Framework and Self-Assessment Tool

The Digital Maturity Framework and Self-Assessment Tool used in this project were developed over multiple iterations and with significant input from Knight staff, outside observers and beta testers. The goal was to create a Framework that was comprehensive, applicable to organizations of many types and sizes, and not overly complex. The project team worked to eliminate biases that could result when smaller-budget or more recently established cultural organizations answered the assessment's questions, for example not referring to "departments" since a small organization might not have multiple departments, each with multiple staff members. Also important was the Framework's relevance to organizations across artistic disciplines; its language focused on, for example, public programs rather than "performances" or "exhibitions." Further, the project sought out perspectives from organizations based in and serving communities of color and responded to their feedback in shaping the Framework's language.

Knowing that digital maturity encompasses operational efficiency, audience development and marketing, content development and deployment, and other organizational functions, the Framework needed to incorporate the fundamental building blocks of digital maturity wherever they may be vital to an organization's work.

Notably, from inception, the project did not attempt to consider nor to evaluate the quality or qualities of content or programming that organizations provide for audiences. Instead, the goal was an analysis of the capabilities necessary for a cultural organization to effectively work at a high level of digital maturity across all functional areas.

Thus, the Framework is based on ten dimensions, grouped in three categories:

- *Planning and Development* incorporates Digital Strategy, Data Collection and Utilization, and Budgeting;
- *Operations and Implementation* incorporates Systems and Tools, Archives and Assets, and Access; and
- *People and Culture* incorporates Culture; Leaders; Diversity, Equity and Inclusion; and Skills and Training.

The Framework sets forth statements that describe the degree to which the dimension has a **presence** in an organization; whether **process** ensures consistent implementation of the dimension; and, finally, identifies ways in which that dimension informs ongoing organizational **strategy**. The Self-Assessment Tool questions probed for evidence of these aspects (Presence, Process, Strategy) in a multiple-choice answer format. Presence, Process and Strategy were not cumulative or sequential; in most cases, it was possible to receive a result in each independent of the others.

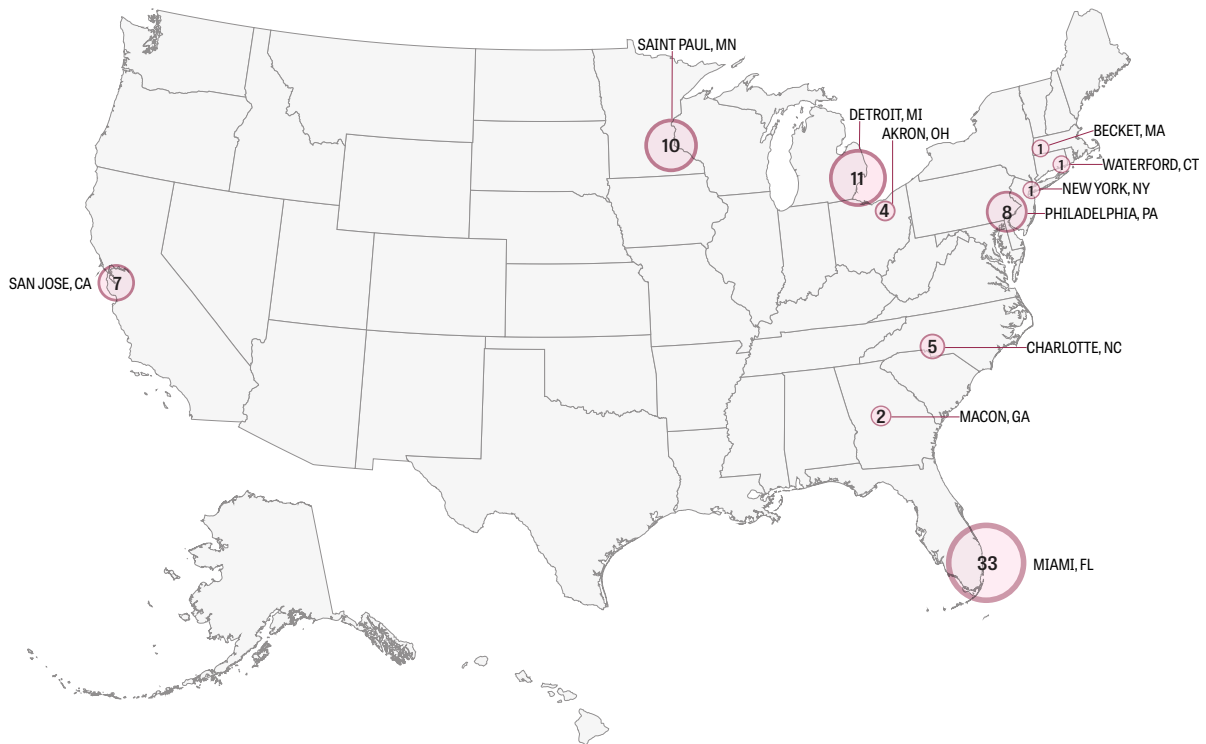
By answering the survey questions, organizations self-assessed their progress as low, medium or high in each of the ten dimensions' three aspects. Self-Assessment Tool results were purposefully not described as "scores" but rather offered as the starting point for the development of further digital maturity over time. Assessment results were reported without a numerical value, as well, to emphasize this approach.

Digital Maturity Assessment Rubric

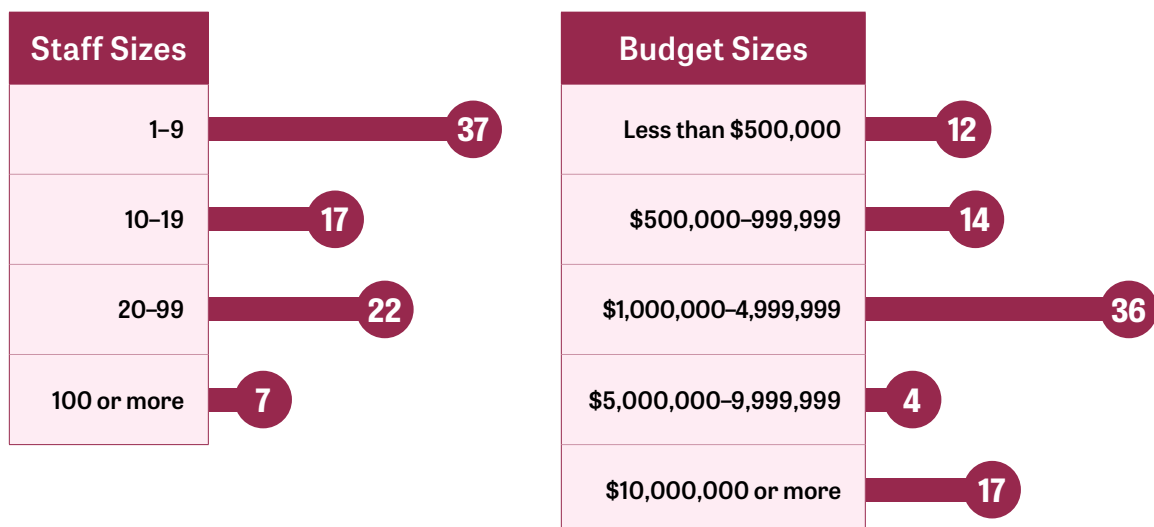
	PRESENCE	PROCESS	STRATEGY	
PLANNING AND DEVELOPMENT	Digital Strategy	A digital strategy or plan for integrating digital into the organization's approach to its work is in place at the organization.	Digital strategy is fully integrated as part of organizational strategy.	The organization adjusts its strategic goals and methods based on the results of its digital work.
	Data Collection and Utilization	The organization collects audience and participation data (for both regular and digital programming).	The organization analyzes audience and participation and shares that data across departments and with board members.	The organization's audience and participation data inform strategies and planning for digital work.
	Budgeting	The organization's operating budget consistently covers current technology needs.	The budgeting process considers emerging technology costs and improvements.	The organization considers the sustainability of its technology investments, including both its long-term maintenance and upgrade expenses and possible revenue and funding models.
OPERATIONS AND IMPLEMENTATION	Systems and Tools	The organization can perform its current work efficiently using its software, systems, and tools, and is not limited by them.	Policies and practices cover regular upgrading, replacement or repair of digital systems and tools.	The organization is able to choose its systems and tools based on an analysis of its operational needs and varying use cases.
	Archives and Assets	The organization has established digital archives of its collections and/or assets.	Practices or policies cover regular digitization of content produced by the organization, and policies inform whether, how and which assets can be shared with audiences.	The organization regularly analyzes the ways it organizes, shares and uses its digital archives and/or assets, and makes adjustments based on learning.
	Access	The organization uses applicable accessibility standards and practices (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) for its online and in-person digital programming.	The organization has a process to assess accessibility compliance (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) when creating online and in-person digital programming.	The organization intentionally develops accessibility-compliant content and adapts online and in-person digital programming so that diverse participants can equitably access its work.
	Culture	Innovation and experimentation are welcomed.	The organization has adopted processes to learn from its experimentation.	Organizational strategies encourage innovation and experimentation across the departments and programming.
PEOPLE AND CULTURE	Leaders	Leaders prioritize the advancements of their organization's digital proficiency.	Leaders' job descriptions, goals, and performance reviews include components of digital literacy.	Leaders effectively communicate the importance of their organization's strategies and progress toward digital maturity to staff and board.
	Diversity, Equity and Inclusion	The organization's digital programming purposefully engages traditionally underserved audiences	The organization uses metrics to understand whether its digital programming is engaging traditionally underserved audiences.	The organization purposefully adapts its goals and strategies for digital programming in order to engage traditionally underserved audiences.
	Skills and Training	Digital skills and literacy are considered in hiring decisions across the organization.	The organization supports training for employees to develop digital skills and literacy.	The organization monitors its employees' collective digital skills and addresses gaps.

About the Self-Assessment Grantees

Knight Foundation staff selected a group of 83 past and current grantees to use the Self-Assessment Tool, aiming to include a diverse group of organizations and Knight investments. These respondents are located across all eight Knight communities and include a small number of grantees from outside Knight communities.

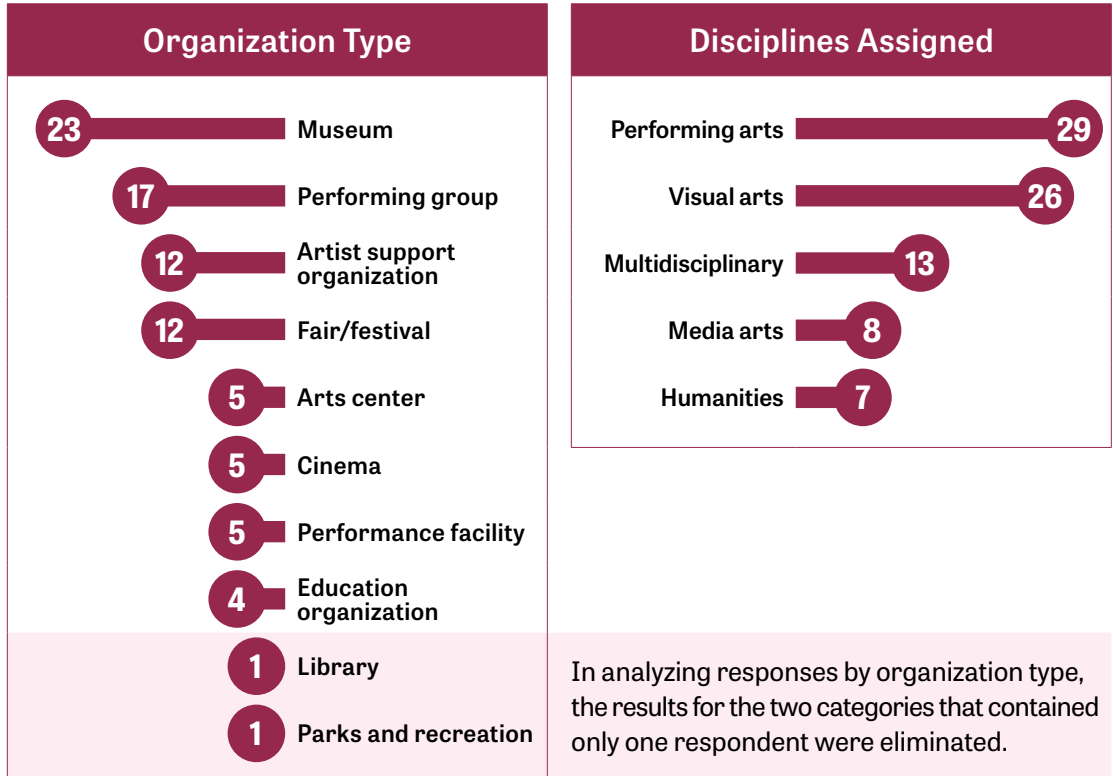


Respondents also covered a broad range of organizational sizes. The Self-Assessment Tool asked respondents to self-select from among four ranges of staff size and five ranges of budget size.



Grantee organizations self-selected their disciplinary focus or entered their own when none of the available options described their work. Because many respondents span multiple disciplines, it was not possible to analyze aggregated results based on self-selected discipline type. Instead, Knight Foundation assigned two sorting systems to the organizations: organization type and discipline.

The disciplines assigned, which did not always match the self-selected artistic disciplines, were:



Overview of Grantees' Self-Assessment Results

Self-assessment results among this specific group of 83 grantees show a broad range of responses across each dimension. Each question asked respondents to self-assess their practices for a specific aspect of one dimension, typically with three answer choices that represent a low, medium or high level of work in that dimension. For example, the following question and answer choices assessed the **Leaders – Process** dimension of the Framework:

Do the leadership team's position descriptions include competencies relevant to digital maturity (such as digital strategy development, metrics and measurement, customer relationship management, data literacy, etc.)?

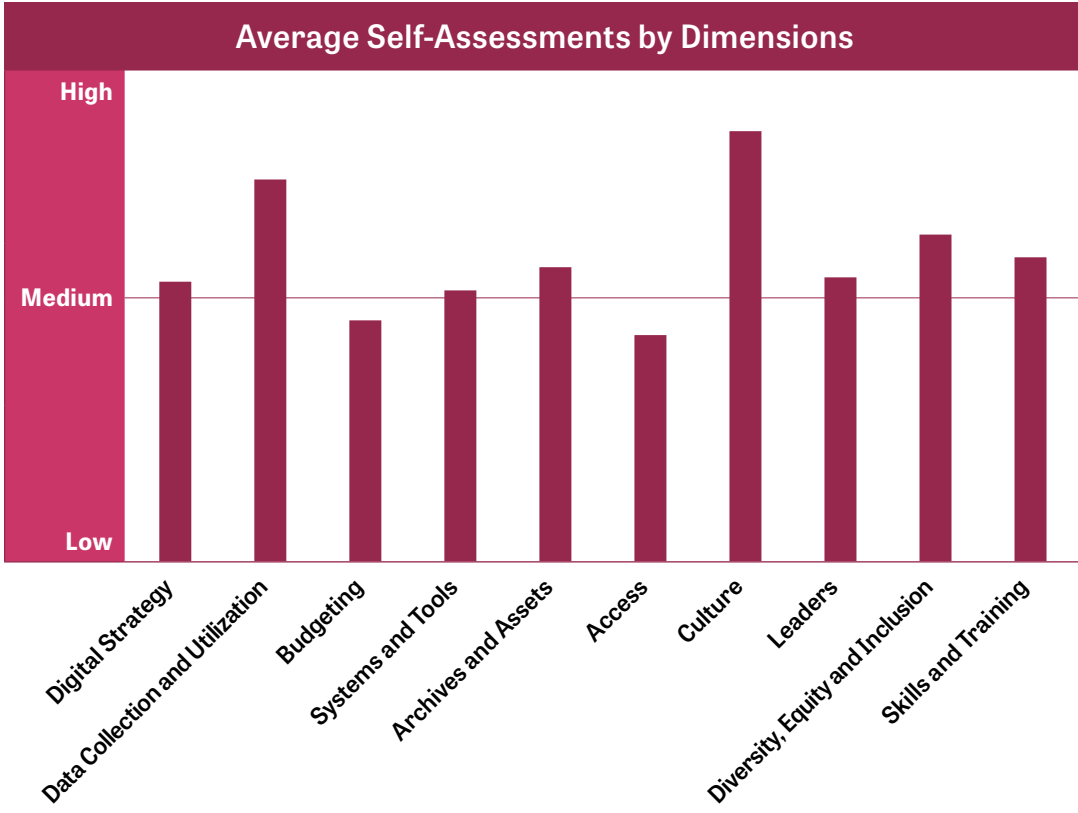
- Not at all/for no leadership positions
- Yes, for some leadership positions
- Yes, for all leadership positions

The first answer choice led to a low assessment, the second to medium and the third to high. Grantees thus received assessments of low, medium or high in each of the 30 Framework elements, representing their self-assessed levels of Presence, Process and Strategy for each of the ten dimensions.³ In some cases, a “low” answer to one question would cause the respondent to skip related questions and automatically receive a low assessment in those areas, as well, to promote consistent results and ease of use. Since the Framework was designed to show areas of strength and weakness across multiple dimensions of digital maturity, grantees did not receive an overall or averaged assessment of their digital maturity levels. Instead, they received a result for each of the 30 individual Framework elements.

The Self-Assessment Tool successfully differentiated among the grantees in each of the dimensions of digital maturity it assessed. Of all the answer choices in the Self-Assessment Tool, there was only one that was not selected by any of the grantees.

Looking at the ten dimensions overall, the lowest self-assessments were in the **Access** dimension, which on average was assessed at less than medium. The highest were in **Culture**, which was assessed on average closer to high. Further insights into the self-assessment results follow.

³ One Framework element had two corresponding questions in the Self-Assessment Tool, but all other elements corresponded to a single question.



Data Insights

The aggregate results of the 83 grantees reveal several points of interest, which are described below for each of the ten dimensions of the Framework, along with some overall observations.

- **The aggregate results from the study show a wide range of reported digital maturity among grantees.**

The aggregate results show that grantees self-assessed across a wide range of digital maturity levels. Though there are patterns in some areas of the results, at least one organization self-assessed at a low, medium and high level for 29 out of the 30 Framework elements.⁴ Average self-assessment levels for individual organizations ranged from a majority of low responses to a majority of high responses.

- **Results show the basic building blocks of digital maturity are not present in the majority of Knight grantees, such as the capability to regularly repair and replace equipment, to create a digital strategy and to budget for equipment use and maintenance.**

The group as a whole self-identified weaknesses in fundamental building blocks of digital maturity. Some of the areas that stood out to the project team were the lack of a formal **Digital Strategy** for about 90% of the organizations; the large numbers of organizations that relied on opportunistic funding for their technology use, maintenance and upgrades in **Budgeting**; and low results in **Systems and Tools**, indicating a lack of planned maintenance and replacement.

- **The Framework successfully applied to a range of budgets and staff sizes.**

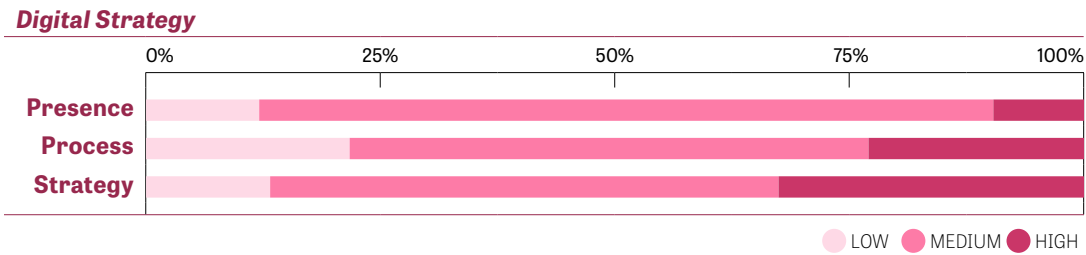
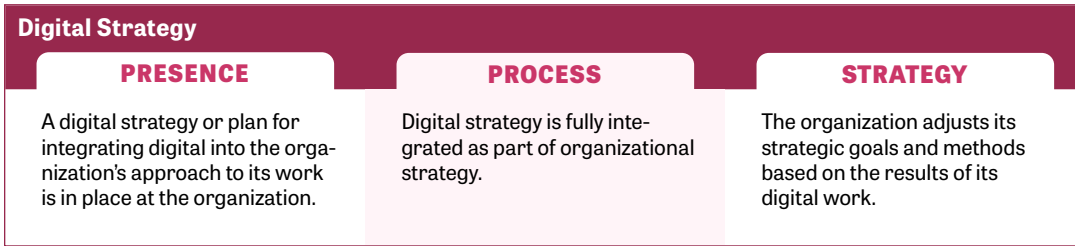
At the outset, one goal of the Digital Maturity Framework was to produce a single tool that could be used for any Knight grantee working in arts or culture. Throughout, the project team worked to make the Self-Assessment Tool applicable to all organization sizes, both in the content of the questions and in how the questions were asked. For example, questions never referred to “departments,” which would limit their applicability to smaller organizations that might not have a staff large enough to have multiple departments, each with multiple staff members. The lack of correlation between results and grantee size and budget indicates that this approach was generally successful.

- **Process questions had lower results on average than Presence or Strategy questions.**

Across the ten dimensions, grantees assessed themselves lowest in Process-related questions and generally scored higher in both Presence and Strategy questions. Process questions inquired about the important procedures needed to ensure that digitally mature practices are embedded in organizations, are repeatable, and are part of regular institutional knowledge and practice. Grantees assessed Process questions at approximately a medium level, on average, for all respondents. Presence questions were answered about 15% higher, and Strategy questions about 10% higher. These results suggest that processes related to the dimensions of digital maturity need greater attention and support among grantees.

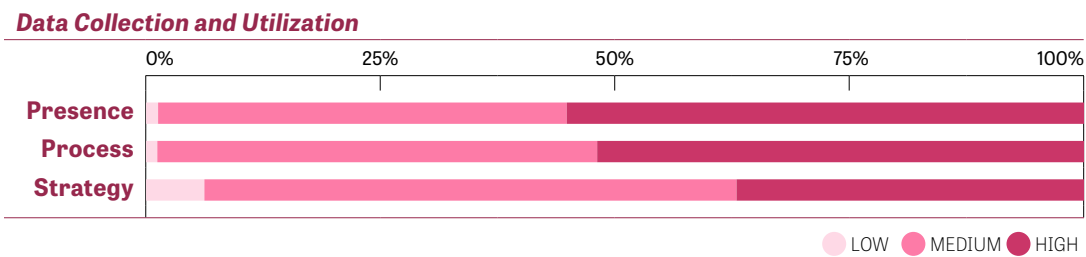
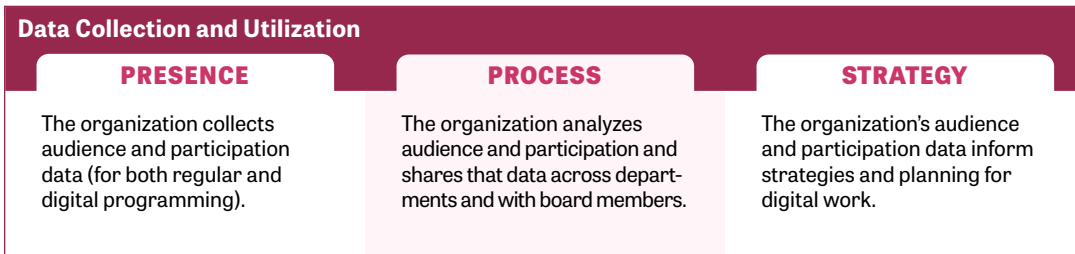
⁴ The exception is **Archives and Assets – Presence**. There were no low self-assessments, indicating that all responding organizations have at least some digital archives of their collections or assets.

- **About 90% of the responding organizations lack a formal digital strategy.**



Fewer than 10% of the grantees stated that they have a formal digital strategy in place. For the remaining grantees, the most common response was that they had an informal or partial digital strategy. Still, it was more common for a grantee to state that no digital strategy has been developed for any part of their organization (12% of responses) than to state that a formal digital strategy exists. Somewhat incongruously, about a quarter of grantees self-assessed at a high level for **Digital Strategy – Process**, stating that they always or consistently adapt their overall strategic goals and methods based on the results of their digital programming. These responses suggest a need for continued work in strategy development and utilization and suggest the possibility that grantees more highly value an adaptive or responsive approach to digital strategy than a more structured approach.

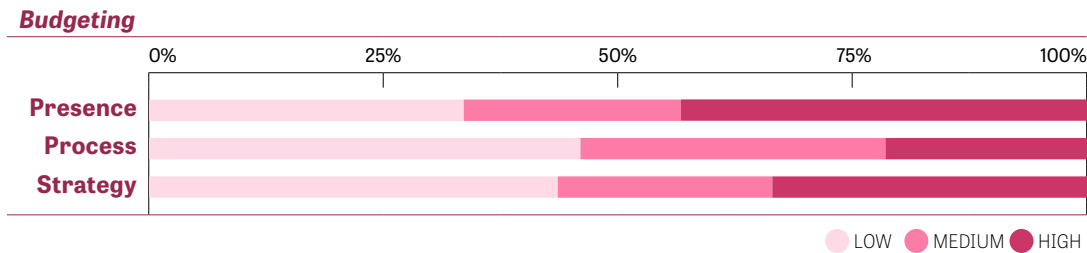
- **Very few grantees self-assessed their Data Collection and Utilization as low.**



Low-level self-assessments were rare in the **Data Collection and Utilization** dimension, with only one grantee self-assessing as low in both presence and process, and more than half self-assessing as high in those areas. **Data Collection and Utilization – Strategy**, though still relatively strong, was self-assessed at a lower level, suggesting that while grantees collect participation data and analyze it regularly, few organizations use that data effectively to drive strategic planning or inform programming.

- **The Budgeting results were varied, with low results common.**

Budgeting		
PRESENCE	PROCESS	STRATEGY
The organization's operating budget consistently covers current technology needs.	The budgeting process considers emerging technology costs and improvements.	The organization considers the sustainability of its technology investments, including both its long-term maintenance and upgrade expenses and possible revenue and funding models.



The **Budgeting** dimension saw more low self-assessments than any other dimension, by a significant margin. Of the respondents, 34%, 46% and 43% self-assessed as low in the Presence, Process and Strategy aspects of **Budgeting**, respectively. This means that about a third of the organizations pay for less than 25% of their day-to-day technology needs out of their planned operating budgets; close to half pay for less than 25% of new technology needs out of their operating budgets; and about a third pay for less than 25% of upgrades and maintenance out of the operating budgets. This indicates a potentially worrying accumulation of technical debt among Knight Arts grantees, with upgrades, maintenance and replacement of key technology resources being unaccounted for in operational budgets.

- **The two most stratified dimensions—with more low and high results, and fewer medium results—were Budgeting and Leaders.**

For all aspects of these two dimensions, more grantees selected either low or high self-assessments than medium. One concern the project team had when designing the Self-Assessment Tool was a respondent's tendency to select the middle answer when presented with a range of three, making it notable that these two dimensions were exceptions to that rule. For the **Budgeting** dimension, this meant that grantees generally budgeted for either less than 25% of their technology needs or for more than 75% and less often budgeted somewhere in between. For the **Leaders** dimension, the Self-Assessment Tool asked:

How frequently does the executive team discuss your organization's digital strategy?

Do the leadership team's position descriptions include competencies relevant to digital maturity (such as digital strategy development, metrics and measurement, customer relationship management, data literacy, etc.)?

Does your organization's leadership effectively communicate the importance of your organization's digital maturity and progress to your staff and board?

Grantees tended to answer that leadership does these things at a high or low level, rather than a medium level. The reasons behind this response trend could include the assessment-taker's own subjective perception of their organization's leadership, the organizational role of that person (including leadership and non-leadership roles) and the varied values organizational leaders place on digital maturity.

- **The lowest average result was for *Systems and Tools – Process*.**

Systems and Tools		
PRESENCE	PROCESS	STRATEGY
The organization can perform its current work efficiently using its software, systems, and tools, and is not limited by them.	Policies and practices cover regular upgrading, replacement or repair of digital systems and tools.	The organization is able to choose its systems and tools based on an analysis of its operational needs and varying use cases.

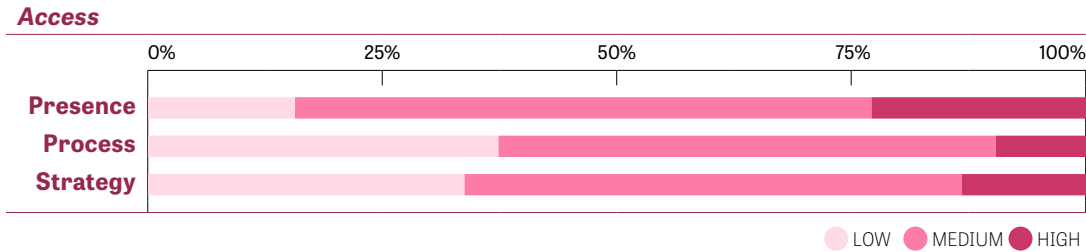
The **Systems and Tools – Process** question asked:

How does your organization upgrade or replace its digital tools (including desktops, laptops, printers, etc.), systems and software?

Answer choices included replacing tools when they break down (low result), on a regular planned maintenance cycle (high result) and a combination of those two (medium). Of the grantees, 41% chose the low response, indicating they do not have a planned maintenance cycle for any equipment. Only 4% had a planned 3–4-year maintenance cycle for all tools. **Systems and Tools** results were also notably consistent across organization type and discipline in this pool of respondents. This suggests that for nearly all grantees, planned maintenance and upgrades for tools are either out of reach or a low priority.

- **Access had the lowest overall results.**

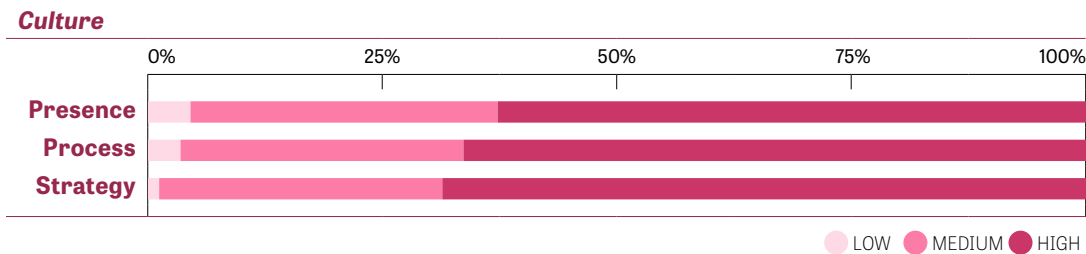
Access		
PRESENCE	PROCESS	STRATEGY
The organization uses applicable accessibility standards and practices (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) for its online and in-person digital programming.	The organization has a process to assess accessibility compliance (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) when creating online and in-person digital programming.	The organization intentionally develops accessibility-compliant content and adapts online and in-person digital programming so that diverse participants can equitably access its work.



The **Access** dimension had both the lowest average overall results and the lowest incidence of high results for individual organizations. In particular, **Access – Process** had only 10% high results, and **Access – Strategy** had only 13% high results. A high result in **Access – Process** required a grantee to have processes and policies in place to consistently apply accessibility standards to their digital content. Given the potential for digital work to reach audiences who might lack access to some in-person events, this gap is especially notable.

- **Culture results were generally high.**

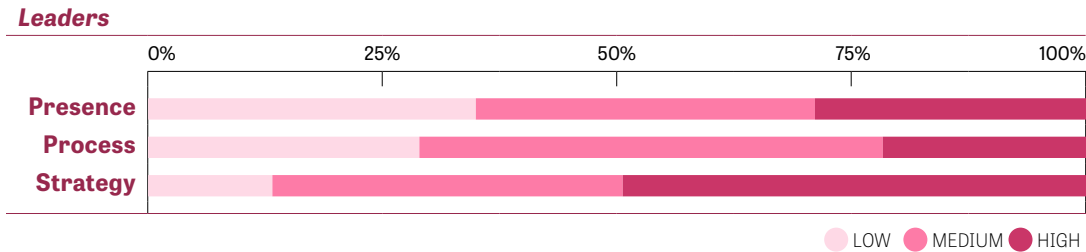
Culture		
PRESENCE	PROCESS	STRATEGY
Innovation and experimentation are welcomed.	The organization has adopted processes to learn from its experimentation.	Organizational strategies encourage innovation and experimentation across the departments and programming.



The **Culture** dimension resulted in the most high results, and the second-fewest low results, among all ten dimensions. The **Culture** questions focused on organizational support for experimenting and trying new things. They were not limited to digital work, and may have invited a perception bias, as arts and cultural workers may generally consider themselves to be innovative and creative. The project team found these results unexpectedly strong and not reflective of their lived experiences of digital maturity for cultural organizations, suggesting that the questions and answer choices may need to be revisited.

- **Results in the *Leaders* dimension were inconsistent.**

Leaders		
PRESENCE	PROCESS	STRATEGY
Leaders prioritize the advancements of their organization's digital proficiency.	Leaders' job descriptions, goals, and performance reviews include components of digital literacy.	Leaders effectively communicate the importance of their organization's strategies and progress toward digital maturity to staff and board.



Of the participating organizations, 35% and 29% chose low responses in **Leaders – Process** and **Leaders – Presence**, respectively, meaning their leaders discussed digital strategy quarterly or less frequently, and none of their leadership position team descriptions included competencies related to digital maturity, such as digital strategy development, metrics and measurement, customer relationship management, data literacy and so on. In contrast, only 13% chose a low response for **Leaders – Strategy**, meaning that despite the lower results in presence and process, they believe that their leaders effectively communicate the importance of the organization's digital maturity and progress to staff and board. The **Leaders** dimension will be revisited in future iterations, both because of these results and because many Self-Assessment Tools were completed by the organization's leader, and leaders themselves may not be in the best position to self-assess in this dimension.

- **Another notably low dimension is *Skills and Training – Strategy*.**

Skills and Training		
PRESENCE	PROCESS	STRATEGY
Digital skills and literacy are considered in hiring decisions across the organization.	The organization supports training for employees to develop digital skills and literacy.	The organization monitors its employees' collective digital skills and addresses gaps.

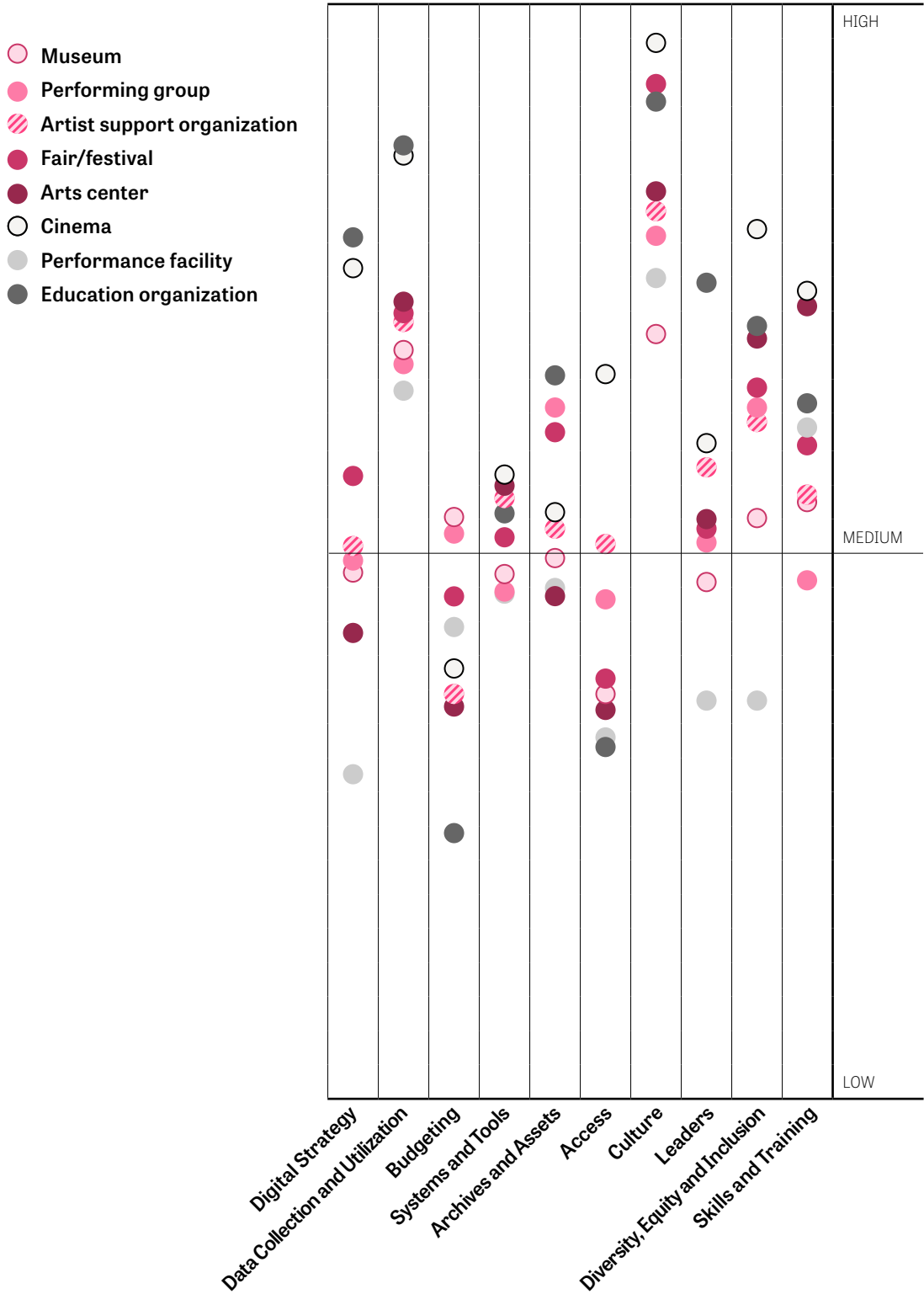
Skills and Training – Strategy asked: “Does your organization assess the outcomes of its training investments related to digital skills and literacy?” Of the organizations, 43% chose a low result, meaning that they do not assess employees' skills after training is complete. Only 33% chose the medium response, indicating that supervisors assess training results, and the remaining 24%, with high results, stated that supervisors both assess the results of training and identify remaining gaps.

- **Breaking the results down by organization type, the largest spreads were found in *Diversity, Equity and Inclusion* and *Digital Strategy*.**

Analyzing these aggregate results by organization type is not a reliable proxy for a field survey, since some organization types were much better represented in the grantee pool than others and the overall sample size is relatively small. However, it is interesting that **Diversity, Equity and Inclusion** and **Digital Strategy** are the two dimensions with the most variance by

organization type. In **Digital Strategy**, performance facilities received the lowest result and education organizations received the highest. In **Diversity, Equity and Inclusion**, performance facilities again received the lowest result and education organizations received the highest. These organization types were represented by only five or fewer in the project's sample, so further study would be needed to determine whether this is a pattern in the broader field.

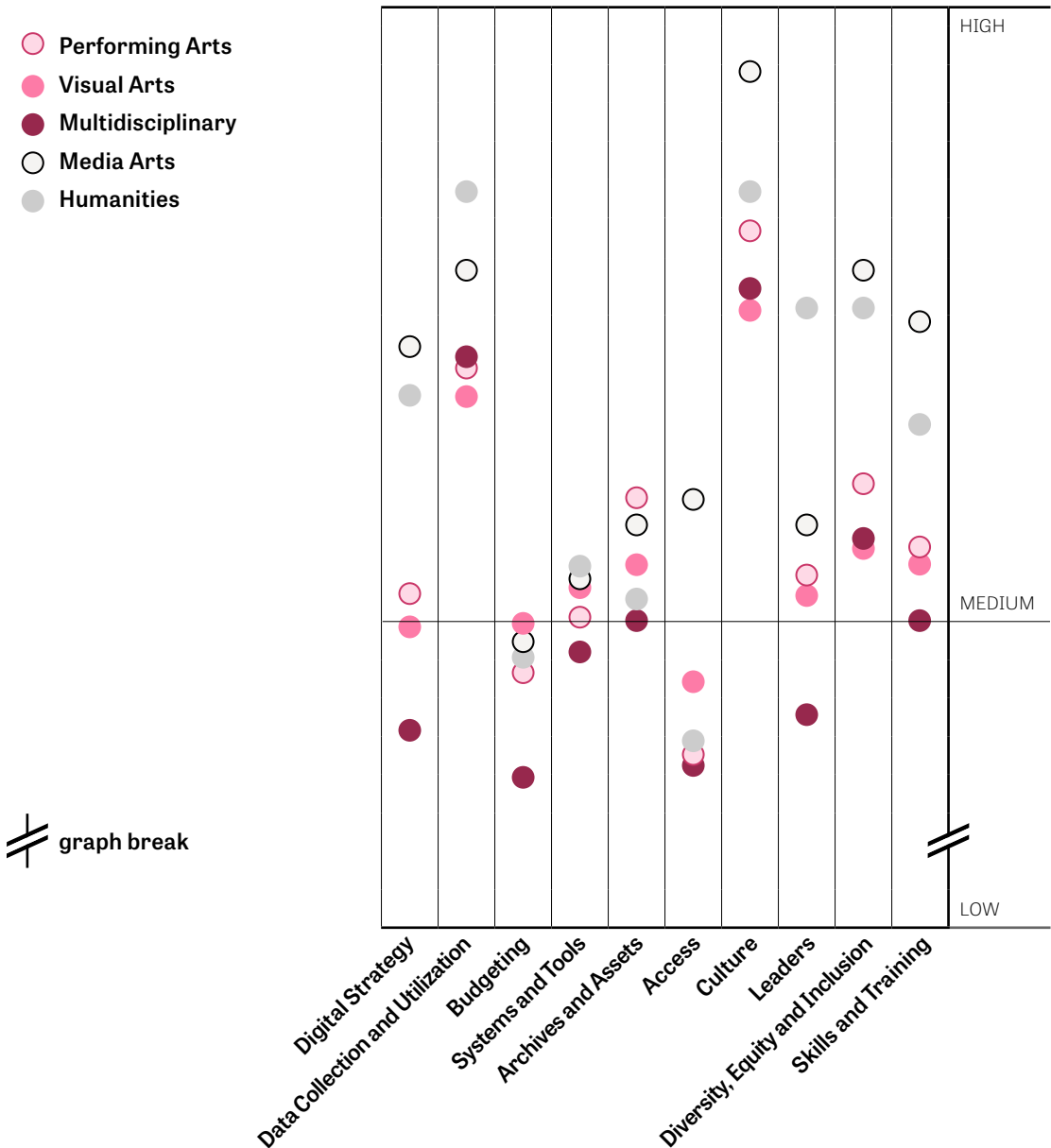
Average Self-Assessments by Organization Type



- **Breaking the results down by discipline, media arts grantees received higher results across several dimensions.**

Media arts grantees, including film festivals and cinemas, chose higher results than grantees representing any other discipline in half of the ten dimensions. The difference was largest in **Access, Culture, and Skills and Training**. Organizations categorized as “multidisciplinary” by Knight, by contrast, received lower results than any other discipline category in six of the ten dimensions, with the largest differences in **Digital Strategy, Budgeting and Leaders**. However, these two discipline categories had relatively few organizations compared to the larger sets of grantees working in other disciplines. These differences among disciplines could be further explored with a larger, more varied set of organizations taking the Self-Assessment Tool.

Average Self-Assessments by Discipline Type



Learnings about the Self-Assessment Tool

- ***The range of results among the ten dimensions should provoke conversations and reevaluation of where the bar is set for a high level of success in each dimension.***

The aim of the scale used in the Framework was to be inclusive of organizations who were only beginning to consider their digital maturity, while setting the bar high, so that higher results are achieved by leaders in the field who can serve as examples for less-developed organizations. Now that an initial set of grantees has completed the Self-Assessment Tool, it would be timely to consider whether the current questions successfully address this range of levels. For example, more than half of grantees self-assessed at high results for all three aspects of the **Culture** dimension. The next iteration of the Framework might set a higher bar for this dimension of digital maturity.

- ***Future iterations would benefit from adding a question assigning the person responding to one of several preset categories, as well as asking for the identities of those who contributed to the Self-Assessment Tool offline.***

A weakness of using self-assessment as a means of evaluating digital maturity is that it relies on the knowledge and impressions of the person completing the assessment. Knowing this, the project team attempted to create questions that could be answered accurately, while also generating conversations at the organization about the dimensions of digital maturity covered by the Self-Assessment Tool. However, one unforeseen consequence of the self-assessment format was the project team's interest in having enough information to break down responses based on the role held by the person completing the Self-Assessment Tool, and by the degree to which that person sought additional information or second opinions. While it would add complexity to the tool, allowing respondents to identify themselves as the organizational leader, a digital-focused employee, a development-focused employee or a board member would have been useful additions to augment analysis of the Self-Assessment Tool results. In post-assessment interviews with the beta testing group, the project team learned that multiple organizations downloaded the Self-Assessment Tool and then discussed and answered questions collectively, for example, while others relied on a single person to complete the Self-Assessment Tool.

- ***Beta testers were the first to receive the output of their Self-Assessment Tool results, and in post-result discussions with the project team, they not only expressed enthusiasm for what was learned during the process, but also had helpful suggestions for edits and additions.***

Beta testers were the first to receive their Self-Assessment Tool results and subsequently were invited to meet with the project team to provide feedback. These conversations overwhelmingly endorsed the utility of the tool, with specific comments mentioning that the tool was comprehensive, helped them think about digital maturity in new ways and instigated new conversations across their organizations. They also had specific comments about additions or points of clarification for the project team to consider. This feedback is incorporated into this final report.

- ***A complicating factor for analyzing any of the Self-Assessment Tool results is administration of the self-assessment by one of the organization's key funders.***

Expert advisors consulted for this project suggested that a grantmaking organization inviting applicants and grantees to complete a Self-Assessment Tool might be problematic, since organizations might be inclined either to overemphasize their needs, in an attempt to ensure that a funder might meet them, or to understate their weaknesses to avoid damaging their relationship with an important funder. It is possible that respondents would be more candid if another entity, such as a service organization, administered the Self-Assessment Tool.

Conclusion

The Knight project to develop a Digital Maturity Framework and Self-Assessment Tool for its Arts grantees is an early effort to benchmark the components of digital maturity and to measure progress over time. The project delivered useful strategic feedback for Knight Foundation and grantees and produced insights on challenges and opportunities for arts and technology practices that are valuable to share with the field at large. However, broader field implications are not definitive. The sample size was relatively small and Knight's funding in this realm likely results in a pool of grantee-respondents who are already interested in building digital capacity specific to Knight's announced interests. Their results may be substantially different from the results of a broader sampling across the cultural sector.

Knight Foundation now will consider how to build on this work and whether to make the tools accessible and available to more participants. Organizations serving the nonprofit cultural sector—service organizations, grantmaking organizations, consulting firms—can draw on these findings to identify the kinds of support and funding needed to build a robust and relevant twenty-first-century arts and culture sector in the United States and can study the Digital Maturity Framework to consider ways to advance these capacities across the ecosystem.

Appendix A

Project Advisors and Beta Testers

Project Advisors

JiaJai Fei, artist and digital consultant, New York
Jane Finnis and Anna Kennedy, Culture 24, United Kingdom
Nik Honeysett, Balboa Park Online Collaborative, San Diego
Omari Rush, CultureSource, Detroit
Brandon Sheats, Burnaway, Atlanta, and Apollo Theater, New York

Beta Testers

Bakehouse Art Complex, Miami
Barnes Foundation, Philadelphia
Detroit Symphony Orchestra
Harvey B. Gantt Center for African American Arts + Culture, Charlotte
Levine Museum of the New South, Charlotte
Miami City Ballet
Miami Museum of Contemporary Art of the African Diaspora (Miami MOCAAD)
Miami New Drama
Museum of Arts & Sciences, Macon
Nu Deco Ensemble, Miami
Opera Philadelphia
The Playwrights' Center, Saint Paul

Appendix B

Knight Foundation Grantees Completing the Self-Assessment Tool

Akron Art Museum	Miami Light Project
American Composers Forum	Miami Museum of Contemporary Art of the African Diaspora
Arab American National Museum	Miami New Drama
Asian Arts Initiative	Minnesota Opera
Bakehouse Art Complex	Mixed Blood Theatre
Barnes Foundation	Mosaic America
The Bass	Motown Historical Museum, Inc.
The Bearded Ladies Cabaret	Museum of Arts and Sciences
BlackStar Projects	Museum of Contemporary Art Detroit
Bookleggers Library	Museum of Contemporary Art North Miami
Boom Charlotte	NCCAkron
Brownbody	New Museum of Contemporary Art
BULK Space	New World Symphony
Charlotte Symphony	The Nightlight
Coral Gables Cinemateque	Nu Deco Ensemble
Coral Gables Museum	O Cinema
Bill Cosford Cinema at the University of Miami	O, Miami
Cranbrook Art Museum	Eugene O'Neill Memorial Theater Center
CultureSource	Oolite Arts
Detroit Institute of Arts	Open Tone Music
Detroit Opera	Opera Philadelphia
Detroit Symphony Orchestra	Ordway Center for the Performing Arts
FilmNorth	Otis Redding Foundation, Inc.
Florida International University CasaCuba	Pennsylvania Academy of the Fine Arts (PAFA)
The Fountainhead Residency	Penumbra
Frost School of Music, University of Miami	Pérez Art Museum Miami
GableStage	The Philadelphia Orchestra and Kimmel Center, Inc.
Harvey B. Gantt Center for African American Arts + Culture	Playwrights' Center
The Great Northern	Prizm Projects, Inc.
Institute of Contemporary Art, Miami	The Rhythm Foundation
Jacob's Pillow Dance Festival	Rubell Museum
JazzArts Charlotte	San Jose Institute of Contemporary Art
Levine Museum of the New South	San Jose Museum of Art
Live Arts Miami @ Miami Dade College	San Jose Taiko
Local Color	School of Visual Philosophy
Locust Projects	Sphinx Organization
Lowe Art Museum	Third Horizon
MACLA	TILT, Institute for the Contemporary Image
MDC's Miami Film Festival	The Underline
Miami Book Fair at Miami Dade College	Victoria Theater Arts Center
Miami City Ballet	The Charles H. Wright Museum of African American History
	YoungArts

Appendix C

Methodology

The process of developing the Framework and Self-Assessment Tool unfolded over a year's time. The project benefited from desk research and a literature review that compiled information contained in comparable frameworks from other arts service and arts funding entities around the world. The project team built a database of many of these frameworks' components and compared them to one another. Where an assessment instrument was publicly available, the team culled and organized the specific questions that were asked, for comparison purposes.

The project team then thoroughly considered these models to ensure we learned from their experiences, drawing on their many ideas and elements to ensure that the Framework was both comprehensive and succinct. The project team found that many of these international examples were more complex than we thought essential for the pilot Knight research project and for Knight's initial launch.

To provide an example, one common element in the sample models and questions was whether an organization has the equipment needed to do its work. Sample questions assessed this topic in many ways, such as:

- How recent was your most recent review of all the equipment and systems in your organization?
- In what way does your organization provide technical support for staff members?
- Does your organization have policies and/or processes in place for IT system security and access?

In the corresponding models, competencies varied and included topics such as IT, technical support, cybersecurity, hardware, tools and equipment. After many iterative versions, the Knight project team chose Systems and Tools for the dimension covering this aspect of digital maturity. The Systems and Tools questions were:

- Please evaluate the following statement for your organization: My organization's current software, systems, and tools allow us to perform our work efficiently. (Consider systems and tools for administration, programming, and audience engagement.)
- How does your organization select its digital systems and tools?
- How does your organization upgrade or replace its digital tools (including desktops, laptops, printers, etc.), systems, and software?

Once the project team was satisfied with the first draft of the Framework and Self-Assessment Tool, a group of five experienced practitioners—including leaders in practice, research and consulting—were engaged to review the materials and provide feedback. The resulting edits were shared with the Knight Arts team, who added their own insights and perspectives. The Arts team identified twelve Knight grantees for beta-testing the revised Self-Assessment Tool, representing a range of geography, organizational size, artistic discipline and investment in digital maturity. The research team followed up with each beta-tester for one-on-one interviews to ensure that the tools were clear, easy to use, and effective. Significant revisions followed.

Beta testers' feedback was summarized at the end of this project phase, as follows:

- Testers were able to complete the assessment relatively quickly and efficiently.
- Most organizations had not considered their full set of digital capabilities in a structured way and found the instrument helpful in doing so.
- Incorporating DEI and accessibility into digital planning was a connection that not all organizations had made.
- Many of the testers had helpful ideas for making the questions clearer, leading to revisions.
- Although definitions were provided, many testers did not reference them and instead used their own definitions and mental models to answer.
- Organizations were interested not only in Knight's support for their digital work but also in Knight's advocacy among funders and service providers to increase field knowledge of the requirements for and obstacles to digital capacity-building.

Beta-testers' feedback was then incorporated into a final version of the assessment instrument. In some instances, revised questions and updated wording were shared back to beta-testers to ensure that the project team had been successfully responsive to feedback and ideas.

A group of 83 past and current grantees were then asked to complete the final self-assessment instrument, and 100 percent did so. The Self-Assessment Tool was built on the SurveyMonkey platform and was sent to respondents as a link within a personalized email request. The instructions included a recommendation for the person best suited to complete the assessment. The time spent actively completing the assessment was, on average, about 22 minutes. This does not account for any additional time the respondents spent discussing the assessment questions with others prior to completing the online survey, or time spent gathering information offline to help answer the assessment questions.

The project's final report focuses on aggregate assessment results, overall findings, and project learnings. Individual organizations that responded to the Self-Assessment Tool also received their individual reports on the status of their self-assessed digital maturity across the Framework's ten dimensions. Each organization's report was also shared with their Knight Relationship Manager in order to promote dialogue on digital maturity and gaps, but individual reports are otherwise confidential to the project team and the responding organization.

After all 83 organizations responded and subsequently received their assessment results, the Knight Arts team held three virtual office hours sessions to discuss the process, results and ways to strengthen the tool. The project team is presently engaged in considering edits to incorporate this additional feedback.

Appendix D

Digital Maturity Self-Assessment

Welcome! This self-assessment tool is intended to help arts and cultural organizations understand their progress toward digital maturity. The results of this survey will provide a snapshot of where your organization currently has strengths and potential areas for improvement in how it uses its digital capabilities. There are no right or wrong answers – each organization's ideal digital maturity level is unique, and this tool is not designed to make comparisons among organizations.

Why are you being asked to complete this survey?

We are asking your organization to participate because of your work in the arts and culture sector, your relationship with the Knight Foundation, and your investments in digital capacity thus far.

Who at your organization should take this survey?

The **best person** to complete this survey is a member of your organizational leadership team with big-picture insights into the organization's digital work, including its policies, operations, and public-facing programming. We realize that answering some of the questions in this survey may require consultation with multiple people in your organization.

How will you complete the survey?

To enter the survey, please click "Enter Survey" below. Please answer each question to the best of your ability, and don't hesitate to add a comment in the notes box below each question to provide additional information, if needed. The survey should take no more than 30 minutes to complete. Please complete this survey in one sitting, as answers cannot be saved.

What will we do with your information?

This summer, you will receive a summary of your organization's results by email, and Knight Foundation will also receive a summary. Your information will be shared only with you, Knight Foundation staff, and the 8 Bridges Workshop team.

Knight Foundation is likely to publish aggregate results and learnings, however your organization's individual responses will not be identified. If Knight Foundation is investing in your digital maturity, you may be asked to take this survey again at a future date to identify the impact of these investments.

Who is conducting the survey?

Knight Foundation has contracted with **8 Bridges Workshop**, an independent consulting firm based in St. Paul, MN, to develop and administer the launch of this tool. If you have questions as you answer the survey questions, you can contact Greta Rudolph on the 8 Bridges team, greta@8bridgesworkshop.com, and she can help you.

Please note! There are no right or wrong answers to this self-assessment. The purpose of the tool is to understand the progress, challenges, and gaps that organizations face as they pursue digital maturity. From this, Knight Foundation can learn the best ways to tailor its support for capacity-building purposes.

Thank you in advance for your willingness to support this emerging work, and for your time!

Introduction and Organizational Profile

1. What is the name of your organization?

2. How many (paid) full-time staff or full-time staff equivalents does your organization have?

- 1-9
- 10-19
- 20-99
- 100 or more

3. What is your organization's primary discipline or focus area? (multiple choice, check those that apply)

- Artists Communities Arts Education Dance
- Design
- Folk and Traditional Arts Literary Arts
- Local Arts Agencies Media Arts Museums
- Music
- Musical Theater Opera
- Presenting and Multidisciplinary Works Theater
- Visual Arts
- Other _____

4. In which range does your organization's annual operating budget fall?

- Less than \$500,000
- Between \$500,000 and \$999,999
- Between \$1,000,000 and \$4,999,999
- Between \$5,000,000 - \$9,999,999
- More than \$10,000,000

5. What is your name, job title or role at the organization, and email address?

Strategy and Organizational Culture

6. Has your organization developed a plan for integrating digital processes and programming into the organization's approach to its work, or a digital strategy? Please choose the answer that best describes your organization.

- Knight Foundation defines a formal "digital strategy" to mean agreed-on goals for the future—and approaches to those goals—that the organization seeks to achieve through digital technology, culture, and behavior.
- No, no strategy has been developed for the organization or any of its departments (*SKIP TO Q11*)
- Some departments have developed a strategy, but there is not one for the whole organization
- An informal strategy has been developed or a formal one is in the process of being developed for the whole organization
- Yes, a formal digital strategy has been developed for the organization

7. If available, please insert a link to your strategy here.

(If your strategy is not public, we request that you share the file through a file sharing link.)

8. How is your digital strategy (as defined above) integrated into your organization's overall strategic plan?

- It is separate, not integrated or aligned
- Digital strategy is integrated into some but not all elements of our organization's strategic plan, such as for marketing, but not in other functional areas
- Digital strategy and related elements are fully integrated into all functional areas of our organization's strategic plan

9. How frequently does the executive team discuss your organization's digital strategy (as defined above)?

- Weekly or more frequently
- Monthly
- Quarterly or less frequently

10. Does your organization's leadership effectively communicate the importance of your organization's digital maturity and progress to your staff and board?

- Not at all
- Sometimes/inconsistently
- Frequently/consistently

11. For some organizations, the adoption of digital programming is straightforward, while it can be complex or burdensome for others. In some cases, therefore, organizational culture and capacity to experiment can be an important factor in the development of digital programming. How often does your organization experiment and try new things?

- This isn't a focus for us; we focus on sustaining what we currently do
- We occasionally experiment and try new things
- We frequently experiment and try new things

12. Does your organization use debriefs or other reflection activities to learn from new things it tries?

- Never/not at all
- Sometimes/inconsistently
- Always/consistently

13. Does your organization provide latitude to staff members, such as time or resources, to try new things?

- Never/not at all
- Sometimes/inconsistently
- Frequently/consistently

14. Does your organization's online and /or in-person digital programming purposefully reach traditionally underserved audiences? (In-person digital programming could include such things as touch-screen displays or interactives.)

- Not at all
- To some extent/for some program areas but not others
- To a large extent/for all program areas

Organizational Policies and Asset Management

15. Do you have an organized system, such as dedicated software or other system, to store and manage your digital assets? (For example photographs, performance videos, art collections, organizational historical documents, etc.)

- No, not for any assets
- Yes, for some of our digital assets but not all of them
- Yes, for all assets

16. Do your organizational practices or policies cover digitization of content and assets, including how and whether assets can be shared with audiences?

- No, we have not developed these policies and practices
- Yes, we have established policies and practices for some of our content and assets
- Yes, our policies and practices cover all of our content and assets

17. Does your organization analyze the ways your audiences and staff use your digital assets?

- Never (*SKIP TO Q19*)
- Sometimes/inconsistently
- Always/consistently

18. Do you adapt or adjust your approaches to using your digital assets (internally and externally) based on those analyses?

- Never
- Sometimes/inconsistently
- Always/consistently

19. Does your organization review the accessibility of content in its online and in-person digital programming (i.e., through application of Web Content Accessibility Guidelines (WCAG), Smithsonian Guidelines for Accessible Exhibition Design, etc.)?

- Never/rarely
- Sometimes/inconsistently
- Always/consistently

20. Does your organization have a consistent process for application of accessibility standards (i.e., through application of WCAG, Smithsonian Guidelines for Accessible Exhibition Design, closed captioning, etc.) to ensure accessibility when creating and producing online and in-person digital content, and when creating and managing its digital systems?

- We do not have any process or policy to do this
- Processes are in place for some content or systems but not all content or systems
- We have organizational policies in place that mandate the application of accessibility guidelines for all content and systems

Systems and Tools

21. Please evaluate the following statement for your organization: My organization's current software, systems, and tools allow us to perform our work efficiently. (Consider systems and tools for administration, programming, and audience engagement.)

- No, not at all true
- True for some but not all software, systems, and tools
- Yes, completely true

22. How does your organization select its digital systems and tools?

- Digital tools and systems are selected by individuals or by individual teams and not always adopted across the organization
- Digital tools and systems are selected by the IT team or consultant without significant organizational input
- Tools are selected based on analysis and input from multiple stakeholders across the organization

23. What percentage of your expenses/costs for day-to-day technology needs is paid for out of your operating budget (as opposed to funding that becomes newly available during the year, such as unbudgeted grant funding)? (Consider systems and tools for administration, programming, and audience engagement.)

- 25% or less
- 26% to 75%
- More than 75%

24. What percentage of your expenses/costs for new technology projects is paid for out of your operating budget (as opposed to unbudgeted grant or other special funding)? (Consider systems and tools for administration, programming, and audience engagement.)

- 25% or less
- 26% to 75%
- More than 75%

25. What percentage of your expenses/costs for upgrades and long-term maintenance for technology is paid for out of your operating budget (as opposed to unbudgeted grant or other special funding)? (Consider systems and tools for administration, programming, and audience engagement.)

- 25% or less
- 26% to 75%
- More than 75%

26. How does your organization upgrade or replace its digital tools (including desktops, laptops, printers, etc.), systems, and software?

- We replace our digital tools, systems, and software when they fail or break down
- We replace some of our digital tools, systems, and software according to a planned maintenance cycle, but some tools are replaced only when they fail or break down
- We have a regular, planned maintenance cycle to upgrade or replace all of our tools, systems, and software every 3-4 years or more frequently

Leadership and Personnel

27. Does your organization require digital skills and literacy for roles outside of tech-focused positions?

- Not at all/for no positions beyond IT/technology-related positions
- Yes, for some positions
- Yes, for all positions

28. Does your organization support training for employees to develop digital skills and literacy? (including administration, programming, and audience engagement staff)

- Not at all/for no positions (*SKIP TO Q30*)
- Yes, for some positions
- Yes, for all positions

29. Does your organization assess the outcomes of its training investments related to digital skills and literacy?

- We do not assess employees' skills after training is complete
- Supervisors assess and deploy employees' skills after training
- Supervisors assess training outcomes and identify remaining gaps in operational performance

30. Do the leadership team's position descriptions include competencies relevant to digital maturity (such as digital strategy development, metrics and measurement, customer relationship management, data literacy, etc.) ?

- Not at all/for no leadership positions
- Yes, for some leadership positions
- Yes, for all leadership positions

Data Collection and Utilization

31. Does your organization collect audience and participation data (attendance number, demographic information, etc.)?

- No, we do not collect this data for digital or other programming (*SKIP TO 36*)
- Yes, we collect this data for digital, but not for other programming
- Yes for other programming, but not for digital programming
- Yes, for some digital or other programming, but not all
- Yes, we collect this data for both digital and other programming

32. Does your organization share its audience and participation data across departments and with board members?

- Never
- Sometimes/inconsistently
- Always/consistently

33. Does your organization adjust its digital programming in response to analysis of audience and participation data?

- Never/rarely
- Sometimes/inconsistently
- Always/consistently

34. Does your organization analyze digital audience and participation data for the specific purpose of understanding how diverse audience segments engage with your organization?

- Never/rarely (*SKIP TO Q36*)
- Sometimes/inconsistently
- Always/consistently

35. Does your organization adjust its goals and strategies for online and in-person digital programming to better engage traditionally underserved audiences?

- Not at all
- For some programs/inconsistently
- For all programs/consistently

36. Does your organization adapt its accessible online and in-person digital programming and application of accessibility guidelines (i.e., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, closed captioning, etc.) based on audience and participation data?

- Never/rarely
- Sometimes/inconsistently
- Always/consistently

37. Does your organization adapt its overall strategic goals and methods based on the results of your digital programming?

- Never/rarely
- Sometimes/inconsistently
- Always/consistently

Appendix E



**KNIGHT
FOUNDATION**

Digital Maturity Self-Assessment Results Summer 2023

Thank you for completing the Knight Foundation Digital Maturity self-assessment, part of the Knight Arts program's ongoing effort to better understand grantees' progress towards digital maturity. We hope that the results of your self-assessment, detailed in the following pages, will help provide a fuller understanding of your organization's integration of technology, and its capacity for digital strategy, practices, and initiatives.

What should we expect to see in these results?

You will first see Knight Foundation's Digital Maturity Model in the form of a rubric. This framework details ten competencies of digital maturity grouped into three larger areas: **Planning & Development**, **Operations & Implementation**, and **People & Culture**.

Each of the ten competencies is self-evaluated along three dimensions: First, the degree to which the competency is **present** at your organization; then, the **processes** and policies that ensure consistent implementation of that competency; and finally, the ways in which that competency informs your ongoing organizational **strategy**. For each competency, you will see a result indicating high, medium, or low based on your answers to the self-assessment questions. Each result is independent of every other result; for example, an organization may have a **high** level of leadership support for technology strategy, but a **low** level of policy commitment for that strategy.

How should we use these results?

Knight Foundation hopes that you will use these results not only to identify areas of strength and possible improvement, but also to spark organizational conversations about how to more fully incorporate digital practices into your long-term strategies and day-to-day work.

Who will see these results?

Your Knight Foundation Relationship Manager will receive a copy of your organization's results. Knight Foundation may publish a report on the aggregated results of this tool for its grantees, but your individual results will not be publicly available or identified without your organization's explicit permission.

What if we have feedback about the survey instrument?

If you have feedback about the self-assessment questions, please let your Knight Foundation Relationship Manager know, and we will consider your feedback for future iterations of this self-assessment tool.

Thank you for taking the time to complete the self-assessment and contribute to the development of this important work.



Digital Maturity Self-Assessment Results [Organization Name]

Organization name: [Organization]
 Person who completed the assessment: [Name]
 Role or title: [Title]
 Organization staff size: [Selected in the Self-Assessment]
 Organizational budget: [Selected in the Self-Assessment]
 Discipline(s) or focus area(s): [Selected in the Self-Assessment]

		Presence	Process	Strategy
Planning & Development	<u>Digital Strategy</u>	<p>A digital strategy or plan for integrating digital into the organization's approach to its work is in place at the organization.</p> <p>Medium</p>	<p>Digital strategy is fully integrated as part of organizational strategy.</p> <p>Low</p>	<p>The organization adjusts its strategic goals and methods based on the results of its digital work.</p> <p>High</p>
	<u>Data Collection & Utilization</u>	<p>The organization collects audience and participation data (for both regular and digital programming).</p> <p>High</p>	<p>The organization analyzes audience and participation data and shares that data across departments and with board members.</p> <p>High</p>	<p>The organization's audience and participation data inform strategies and planning for digital work.</p> <p>Medium</p>
	<u>Budgeting</u>	<p>The organization's operating budget consistently covers current technology needs.</p> <p>Medium</p>	<p>The budgeting process considers emerging technology costs and improvements.</p> <p>Low</p>	<p>The organization considers the sustainability of its technology investments, including both its long-term maintenance and upgrade expenses and possible revenue and funding models.</p> <p>Low</p>
Operations & Implementation	<u>Systems & Tools</u>	<p>The organization can perform its current work efficiently using its software, systems, and tools, and is not limited by them.</p> <p>High</p>	<p>Policies and practices cover regular upgrading, replacement, or repair of digital systems and tools.</p> <p>Low</p>	<p>The organization is able to choose its systems and tools based on an analysis of its operational needs and varying use cases.</p> <p>Medium</p> <p><i>Results continue on next page</i></p>

		Presence	Process	Strategy
Operations & Implementation, continued	<u>Archives & Assets</u>	<p>The organization has established digital archives of its collections and/or assets.</p> <p style="text-align: center;">High</p>	<p>Practices or policies cover regular digitization of content produced by the organization, and policies inform whether, how, and which assets can be shared with audiences.</p> <p style="text-align: center;">High</p>	<p>The organization regularly analyzes the ways it organizes, shares, and uses its digital archives and/or assets, and makes adjustments based on learning.</p> <p style="text-align: center;">High</p>
	<u>Access</u>	<p>The organization uses applicable accessibility standards and practices (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) for its online and in-person digital programming.</p> <p style="text-align: center;">Low</p>	<p>The organization has a process to assess accessibility compliance (e.g., WCAG, Smithsonian Guidelines for Accessible Exhibition Design, etc.) when creating online and in-person digital content.</p> <p style="text-align: center;">Low</p>	<p>The organization intentionally develops accessibility-compliant content and adapts online and in-person digital programming so that diverse participants can equitably access its work.</p> <p style="text-align: center;">Low</p>
People & Culture	<u>Culture</u>	<p>Innovation and experimentation are welcomed.</p> <p style="text-align: center;">High</p>	<p>The organization has adopted processes to learn from its experimentation.</p> <p style="text-align: center;">Medium</p>	<p>Organizational strategies encourage innovation and experimentation across the departments and programming.</p> <p style="text-align: center;">High</p>
	<u>Leaders</u>	<p>Leaders prioritize the advancement of their organization's digital proficiency.</p> <p style="text-align: center;">High</p>	<p>Leaders' job descriptions, goals, and performance reviews include components of digital literacy.</p> <p style="text-align: center;">Low</p>	<p>Leaders effectively communicate the importance of their organization's strategies and progress toward digital maturity to staff and board.</p> <p style="text-align: center;">Medium</p>
	<u>Diversity, Equity, & Inclusion</u>	<p>The organization's digital programming purposefully engages traditionally underserved audiences.</p> <p style="text-align: center;">Low</p>	<p>The organization uses metrics to understand whether its digital programming is engaging traditionally underserved audiences.</p> <p style="text-align: center;">Low</p>	<p>The organization purposefully adapts its goals and strategies for digital programming in order to engage traditionally underserved audiences.</p> <p style="text-align: center;">Low</p>
	<u>Skills & Training</u>	<p>Digital skills and literacy are considered in hiring decisions across the organization.</p> <p style="text-align: center;">High</p>	<p>The organization supports training for employees to develop digital skills and literacy.</p> <p style="text-align: center;">High</p>	<p>The organization monitors its employees' collective digital skills and addresses gaps.</p> <p style="text-align: center;">Medium</p>

Appendix F

Digital Maturity Assessment Glossary

Accessibility: Accessibility is the ability of all people to use a product, place or service, regardless of impairment or disability. For this assessment, it means access to websites, digital tools and online and on-site technologies.

Asset: The valuable possessions of an organization; for example, an art object; audio and/or video documentation of live performances; program information prepared for the public; historic letters, manuscripts or other ephemera; or other items of artistic, cultural, historical or social value and significance.

Digital programming: The public-facing programming or work of an organization that is collected in electronic repositories (the organization's own or publicly available) and offered digitally. Examples could be online courses or lectures, behind-the-scenes videos, blog posts or social media campaigns.

Digital skills: The skills needed to use digital devices, communication applications, software platforms and networks to access, manage and share information, ideas and experiences both internally and externally to improve productivity and programmatic reach and impact.

Digital strategy: Agreed-on goals for the future and approaches to those goals that the organization seeks to achieve through digital technology, culture and behavior.

Digitize: To convert into a digital form that can be processed and preserved on a computer or cloud-based repository.

Diversity: Differences among individuals' characteristics and identities, including, but not limited to, age, disability, religion, national origin, race, ethnicity, culture, sex, gender, sexual orientation, language, ideology, etc.