

*Arts & Culture:  
A Best Practice  
Case Study*

**The Diversity in Philanthropy Project**

**2009**

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## **PRÉCIS**

This arts and culture grantmaking case study is among the latest in a series of Diversity in Philanthropy Project (DPP) reports that examine how foundations can more effectively achieve excellence in various social, economic, and cultural investment arenas by expanding their focus on diversity and inclusivity.

The present study, prepared by Lydia D. Bell, a California-based journalist and former president of Princeton University's International Music and Dance Performance Series, explains how leading arts and culture grantmakers and allied philanthropic organizations are seeking to advance their effectiveness through innovative diversity and inclusion efforts in their ongoing work. The report is based on separately conducted field interviews with nine respected arts funding practitioners and philanthropic sector executives. It includes a detailed presentation of the key insights, best practices, and models concerning the use of arts and culture grantmaking to advance creative excellence, inclusiveness, and understanding across cultures. Each section discusses best practices and insights for further field experimentation. The report is intended to be a useful resource to arts and culture grantmakers who are committed to increasing inclusiveness and excellence through their social investment efforts.

We hope that the knowledge shared herein will stimulate ideas and self-reflection for continued work on issues across the broader arts and culture grantmaking sector. We welcome any thoughts, additional insights, or suggestions our readers may want to share by encouraging interested parties to write us at [info@diversityinphilanthropy.org](mailto:info@diversityinphilanthropy.org).

## INTRODUCTION

*We are not a homogeneous society, we are heterogeneous. We are so rich with diversity, but we are also dominated by a mainstream culture that does not always reflect that diversity, and that is to our great disadvantage. In whatever way, we, as arts and culture grantmakers can keep public awareness alive, and uplift the idea that people can connect to their own history and their neighbor's history through art, we, as philanthropists are serving our purpose. Art is the living, breathing, and joyous representation of voice, history, and struggle. You hear music, for example, and you suddenly understand that the Jewish, Arabic, and African cultures are not so far apart. The broader importance is that the arts give people a place where they can see each other with common grief and common desires.*

*– Claire Peeps, The Durfee Foundation*

Whether traditional, modern or classical dance, opera, metal design, hip hop, poetry slams, folk or mural art, electronic media installations, jazz musicianship or concerned global citizens unearthing creative solutions to complex challenges, art in its various forms is creativity and expression. Universal and unifying in its ability to highlight the commonalities inherent in our collective differences, cultural creativity can be said to be one of the most important reference points available to humanity. It reflects the best of what we, as a diverse global community, share in common across time, geography, culture, and worldview.

Indeed, some of the most forward thinking and impactful members of society are artists who find beauty in diversity and new and inventive ways of illuminating the affirmative power of our differences through all manner of creative communication. Often, these creative voices gain articulation in association with community-centered nonprofit organizations whose work is largely funded by private grantmakers committed to advancing human progress through the arts.

The nine leading arts and culture grantmakers featured in this case study share both lessons learned and innovative ways of moving the global nonprofit arts community, and humanity more generally, to higher ground where intergroup relations, social inclusion, and creative excellence are concerned.

Past discussions regarding diversity in arts and culture philanthropy have often narrowly centered on quantifying creative communities according to a particular set of characteristics, such as race, ethnicity, gender, and sexual identity, rather than qualifying the sense of inclusion diverse groups may feel they have or lack. Frequently, such discussions have not focused on the qualitative contributions diverse groups and art forms ultimately make towards enriching humanity, nor the ways that private foundations can help more broadly to support such work and its many public benefits.

Indeed, the concept of diversity is so fluid that no singularly accepted definition of it exists in contemporary arts and culture grantmaking. As such, we asked each interview respondent to define diversity and inclusiveness in his or her own terms. In doing so, we encouraged respondents to contextualize their work and experience. This report not only builds on the varied perspectives that respondents shared, but also tracks the points of intersection of their individual thinking in ways that contribute to a deeper understanding of trends related to creative culture, human advancement, and more inclusive social investment and programming.

This report is complemented by an appendix (Appendix A) that summarizes additional grantmaker tips and observations for prioritizing diversity and inclusiveness within the field, extending beyond the body of the text that follows. We urge readers of the report, accordingly, to supplement their review of this document with a reading of that rich additional content.

## **BACKGROUND AND METHODOLOGY**

The Diversity in Philanthropy Project is a collaboration of more than 50 leading foundation trustees, CEOs, philanthropy network executives and independent sector researchers. All are committed to increasing foundation effectiveness by expanding diversity and inclusiveness practices in grantmaking, appointments, contracts and investments. The project encourages broad acceptance of voluntary principles and practices to guide grantmakers towards more inclusive governance and grantmaking. DPP also seeks to encourage improvements in diversity-related field research and data reporting, as well as expanded funder access to useful inclusiveness-related tools and resources.

In addition, through occasional published reports based on phone and in-person consultations with experts in various social investment fields, the project encourages mutual exchange of best and promising practice ideas among foundation practitioners who are looking to achieve greater impact through expanded diversity and inclusion work. As such, the project has commissioned a series of lessons-learned field studies, including examinations of health philanthropy; children, youth, and family programming; and community economic development grantmaking.

Arts and culture grantmaking is another of the fields that DPP leaders have targeted for review. The overarching goal of DPP studies is to increase field-wide knowledge about how to enhance grantmaking effectiveness through increased diversity and inclusion. Accordingly, the case study herein illuminates some of the recent successes, challenges, and lessons learned about diversity and creative culture programming from the standpoint of the leading arts and culture grantmaking experts we interviewed.

### **The Participants We Consulted**

The interview respondents are among the most widely recognized experts in North American arts and culture grantmaking for their leadership on creative culture and diversity-related work. We are deeply appreciative of the time and passion each of these respondents offered and demonstrated in their willingness to share valuable insights and perspectives for this report. Following in alphabetical order, is a listing of the specific leaders that we interviewed:



**Vickie Benson**  
Program Director  
McKnight Foundation (Minneapolis, MN)



**Claudine K. Brown**  
Program Director – Arts and Culture  
The Nathan Cummings Foundation (New York, NY)



**Anne Focke**  
Former Director  
Grantmakers in the Arts (GIA) (Seattle, WA)



**Nancy Fushan**  
Senior Program Officer  
Archibald Bush Foundation  
(St. Paul, MN)



**Julie Gordon Dagleish**  
Director, Bush Artist Program  
Archibald Bush Foundation (St. Paul, MN)



**Peter Hutchinson**  
President  
Archibald Bush Foundation (St. Paul, MN)



**Judi Jennings**  
Executive Director  
Kentucky Foundation for Women (Louisville, KY)



**Claire Peeps**  
Executive Director  
The Durfee Foundation (Santa Monica, CA)



**Roberta Uno**  
Senior Program Officer for Arts and Culture  
Ford Foundation (New York, NY)

### **What We Asked Them**

Among the questions we asked respondents were the following:

- How does your organization define diversity and inclusiveness in relation to its mission-driven work?
- Are diversity and inclusiveness concerns specifically prioritized and highlighted in your organization's core values, organizational structure and grantmaking practices?
- How does your organization's general positioning on diversity policy and practice bear on or seek to impact diversity issues in the larger society?
- How, if at all, does your foundation assess the efficacy and impact of its arts and culture grants and, particularly, those investments that implicate diversity and inclusiveness concerns?
- Looking ahead, what best or promising practices do you think can be better leveraged and applied to ensure that inclusive arts and culture investments are prioritized more fully and more effectively within the private grantmaking field?

In short, we wanted to learn how each respondent has defined diversity, and why and in what ways diversity has been important to their notions of promoting creative excellence. Additionally, we wanted to gain insight into some of the specific strategies each has effectively pursued to advance diversity in ways that comport with their creative mission interests in contributing towards the common good.

## **DEFINING DIVERSITY AND INCLUSIVENESS**

*Our definition of diversity encompasses race, culture, gender, sexual identity and so on. But we also look at diversity in terms of how we operate. It's not just a question of how colorful we'd look if you took a photo. We think in terms of our programs and the overall composition of the wide-ranging group of people who write for us, speak on our panels and serve on our board and staff, and we think, too, of the cultural bases of our interactions with them. Because we work with a broad swath of grantmakers, our definition of diversity also includes structural and operational differences such as corporate vs. government agencies, targeted vs. general interest and tiny vs. big grantmaking agencies. And, we consider geographic diversity—that is, rural, urban, suburban and the involvement of many regions—especially since some say arts philanthropy is too New York-centric.*

*– Anne Focke, Grantmakers in the Arts (GIA)<sup>1</sup>*

For many arts and culture grantmakers, defining diversity is one of the major challenges of advancing their work. Some arts and culture funders, like many funders in general, privately confess to feeling somewhat immobilized by the absence of a clearer consensus concerning the meaning of terms like “diversity and inclusion.” While our respondents did not claim to have circumvented these challenges, they have each taken initiative and leadership in seeking to understand and promote the importance of these concerns nevertheless. Most have done so through common sense efforts to cast a wide net of inclusion in their work through regular consultations with diverse community leaders and periodic efforts to challenge their own assumptions. Following are some of the specific strategies and practices respondents have employed towards those ends.

### **Use a Wide-Angle Lens and a Broad Scope**

Respondents' definitions of diversity and inclusiveness reflected their own broadly diverse backgrounds. At the same time, they each provided feedback that spoke to a universally shared inclination to pursue their creative work with a broad scope to maximize opportunities for community exchange, inclusion and advancement.

Each of the respondents acknowledged the essential importance of including race and ethnicity in their definitions. Many also stressed the need, however, for philanthropic organizations to pay much needed attention to allied considerations of culture, gender, sexuality, age, class, income disparity, ability and locale.

Archibald Bush Foundation's (Bush Foundation) recent work in the field provides an interesting example of how leading funders are approaching such concerns. An

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<sup>1</sup> Ms. Focke served as GIA's chief executive officer through December 2008. Janet Brown, who assumed GIA's staff leadership in January 2009, was not interviewed for this study as she was not appointed to head GIA until after our interviews were completed.

independent foundation that addresses the changing needs of communities in Minnesota, North Dakota, and South Dakota,<sup>2</sup> the Bush Foundation takes an increasingly multi-faceted approach to its efforts to support inclusion and the arts. “Because our foundation operates in three states that look different, for us, diversity needs to be broadly defined,” said Bush Foundation Senior Program Officer, Nancy Fushan. A dynamic range of considerations thus frames Bush Foundation’s notion of diversity. According to Fushan, the Foundation’s definition includes, but isn’t limited to “race, ethnicity, geography, economics and gender,” among other demographic considerations.

Julie Gordon Dalglish, director of the Bush Foundation’s Artist Program, expanded on this observation, stating that Bush Foundation prioritizes diversity within artistic disciplines as well. The Foundation makes sure, for example, to consider aesthetic diversity in its more traditional forms—whether basket weaving, pottery, or folk music—as well as in more contemporary art forms. Bush Foundation’s institutional interests are thus advanced through synergies achieved by reaching out to a broad plethora of community groups and organizations, as well as artistic genres.

“By embracing aesthetic diversity,” Dalglish said, “you inherently embrace racial, cultural, geographic, and other forms of diversity.... Viewing diversity through multiple lenses breeds diversity,” Dalglish continued. “It’s all interconnected. Focusing on rural diversity, for example, may open it up to someone who is part of the American Indian or immigrant communities.”

### **Move Beyond Pre-Conceived Notions and Assumed Identity Politics**

Many of the experts we consulted defined diversity in terms of giving voice to communities that have often been marginalized, underrepresented, underserved or unheard. For example, Claudine K. Brown, program director of Arts and Culture at the Nathan Cummings Foundation, “a foundation rooted in the Jewish tradition” and committed to democratic values, community, ecological balance, and social justice,<sup>3</sup> told us that,

In terms of arts and culture, we define diversity not just by ethnicity and race, but in terms of whatever factors communities may have been marginalized around. So for example, we fund organizations where a marginalized community may be cowboy poets or a Hmong community. It really depends on what the community looks like. The community may appear homogeneous, or it may be an immigration relocation site or a community where the majority is Anglo-American, yet their ancestors may be Dutch or Irish-American or Italian-American. We have to ask, which people are really included, part of and integrated into the community?

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<sup>2</sup> <http://www.bushfoundation.org/about/vision.asp>.

<sup>3</sup> <http://www.nathancummings.org>.

What lies behind the physical and psychological aspects of difference often reveals the deepest truths about social relations and inequalities. Brown and her colleagues indicated that they are careful to downplay superficial appearances that speak to classical identity politics or the dictates of social convention. According to Brown, “We’re not so focused on identity politics; we are much more interested in the questions or issues behind those politics.”

As several of our interviewees saw it, for arts funders and their community partner institutions, definitions of diversity should extend beyond the conventional factors of race, ethnicity, gender and sexual identity. For example, class is a significant factor that American public discourse often fails to sufficiently address. Citing an example of a community group of steel workers of different ethnicities, Claudine Brown highlighted societal class disparities as an important point of identification, asserting that for those steel workers who may all make the same amount of money and face shared possibility of lay offs, “they may be ethnically diverse, but the issue is class.” Accordingly, creative works speaking to and about such workers should reflect this multiplicity of interests.

For funders interested in pursuing more inclusive work in the creative fields, the implications of these observations are clear: Diversity and arts funding should not be viewed exclusively in terms of a singular lens or experience, but rather through a broad range of perspectives and histories. To be sure, issues of human identity and expression are inherently complex. As Brown further reminded us, when you look closely at any particular community “many people are straddling a lot of different communities and issues.”

### **Stay Informed and Consult Community Members and Stakeholders**

As several of the experts we interviewed noted, community realities and experiences change over time as the composition of surrounding neighborhoods shift and as notions of community expand in response to cultural and political changes and/or advancements. Such changes, in turn, can have a profound bearing on creative culture and relevance in any given region of interest to private funders. In order to remain current, foundations and their grantees must, therefore, keep abreast of important demographic and cultural trends affecting their core geographies and issues of interest.

Many of the field leaders we consulted indicated that they often keep abreast of such changes through commissioned field assessments by experts who are knowledgeable about creative culture and the diverse groups they seek to serve. Such assessments help to inform foundation programming adjustments that track community changes over time. Most of our interview respondents also said that they directly consult grantees, grant seekers, community members and other affected parties for constructive feedback and input related to their arts and culture work. These discussions often include questions regarding how these key stakeholders define diversity, as well as related identity concerns that should be included to appropriately inform arts and culture funding in their communities. Such discussions, though usually informal, have often proven to be highly informative and useful in shaping improvements in foundation policy and practice. More formal outreach efforts, such as seeking grantee and nonprofit input on foundation application forms, have also proven useful in these connections.

## **PRIORITIZING DIVERSITY AND INCLUSIVENESS**

*There was a long period of time, at least in the arts, when the impetus for diversity was prioritized from a moral standpoint. Multiculturalism was important, but we've gone way beyond that. That type of common good approach was not really recognizing the real value of equality. It was a little bit missionary—as in, we'll fund you with less money, but you'll be one of the brown faces that we've helped... In fact, the vitality and excellence of the arts has a diversity that is intrinsic to its very existence. If the work philanthropists do is not engaging with diversity, then it's not engaging work; it's not quality work, and it's probably not part of the 21<sup>st</sup> century.*

– Roberta Uno, Ford Foundation

Overall, each of the respondents agreed that advancing diversity through arts and culture philanthropy is not only a worthy goal, but increasingly essential in the evolving reality of our times as a matter of equity and creative relevance. Indeed, respondents reported that diversity and inclusiveness concerns form an important aspect of their core organizational values and missions. But prioritizing diversity and inclusiveness, many reported, is neither easy work nor a task that is ever complete. According to many of the experts we interviewed, what is most important is intentionality. More often than not, this translates into a process of leadership and change that is both inherently challenging yet opportunity-driven.

Following are some of the key best practices that our respondents recommended concerning foundation efforts to prioritize diversity and inclusiveness in their arts and culture programming.

### **Advance the Arts and Social Change: A Case for Leadership, Self-Reflection and Change**

For most of our respondents, the measure of accomplishment in advancing art and social change starts with practical and meaningful actions. Such actions can take the form of establishing clear written policies that encourage institutional and/or field-wide diversity. Other times taking action involves assuming a responsible degree of risk and leadership in a given creative endeavor. But, we found more often than not, leading arts funders opt to advance diversity interests in their work through deliberative self-reflection and relatively quiet efforts to forge institutional and field change behind the scenes. Peter Hutchinson, President of the Bush Foundation said, “Having a focus on arts and culture is itself a statement of diversity.” But Hutchinson and his colleagues were quick to observe that even with dedicated policy statements in place, making diversity a priority across the organization remains a challenge. For instance, Hutchinson wondered whether his board could be more diverse because, as he stated, “For the most part, it represents one generation. We don't think that's right. We have reasonably good ethnic and gender representation, background in the field and geographic diversity; but we're concerned we don't have enough young people.”

Claire Peeps, executive director of the Durfee Foundation<sup>4</sup> and recent board chair of Grantmakers in the Arts, stated that prioritizing diversity and inclusiveness, for Durfee, is more practice than written policy. The Foundation has been heralded by many in the field for its exemplary work supporting and promoting a wide range of multicultural arts groups and practitioners, but it tends to do so with relatively little public fanfare. According to Peeps, “Maybe that relates to not wanting to toot our own horn, or maybe it hadn’t occurred to us to call attention to it. When our board next sits down, we might decide that it’s important to highlight our work in these areas, but would want to take care to do so without proselytizing.”

The Kentucky Foundation for Women, like the Durfee Foundation, shies away from calling attention to itself and adheres to a “proof is in the pudding” approach to its diversity-related undertakings and successes. The Foundation promotes positive social change by supporting various forms of feminist expression in the arts, building on the larger proposition that “when women and girls advance, so does Kentucky.” Much of the Foundation’s arts and culture work targets female artists and women’s arts organizations, including the economically challenged areas of rural and small town Kentucky. In large measure, this work is about promoting art with a social aim that strives to educate, inform, challenge and/or inspire social justice. As Judi Jennings, the Foundation’s executive director, told us:

Prioritizing diversity and inclusiveness is in our values. It’s in our grant population. We do feminist art for social change. We have had positive social change in our mission statement since 1985. The way we are talking about it nowadays is feminist art for social justice—in my mind that equates more with diversity and inclusiveness today.

In fact, most of the leading arts grantmakers that we interviewed acknowledge that prioritizing diversity in their work is inherently about advancing social equity and constructively managing change – that is to say, bringing greater alignment into relief between their stated values and their actual outputs.

### **Recognize and Manage Challenges**

Many of the field leaders with whom we spoke revealed a wide array of challenges in prioritizing diversity and inclusiveness. Some of these challenges related to the external influences, realities and constraints that bear on the work of independent sector institutions generally. For many however, the major challenges involved achieving greater inclusion and cultural diversity *within* the foundation field itself as a means of cultivating new, diverse leaders in the philanthropic industry.

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<sup>4</sup> <http://www.durfee.org/who/index.html>.

Some of the major challenges some of the respondents identified included:

- **Foundation Homogeneity:** The relative absence of diverse foundation leaders at the board and senior staff levels in many organizations remains a major impediment to diverse hiring and programming.
- **Legacy Relationships:** The often long-standing symbiotic relationships foundations have forged over the years with more conventional and non-diverse arts institutions creates a constant tension in creating space for new and/or diverse groups and art forms.
- **Resulting Field Capacity Issues:** The historical dearth of diverse creative interests represented in organized philanthropy has created sizable deficits for many multicultural arts organizations in terms of their access to leadership and capacity building opportunities, as well as needed social investment capital to grow and sustain their work.

### **Seize Opportunities**

Arts funders can, however, affirmatively weigh in on diversity and inclusiveness concerns to achieve broader impact and public benefit in a number of ways. Following are some of the ways our expert commentators suggested that private funders could do more in these connections:

- **Reshape the Internal Order:** Foundations can prioritize diversity in their internal organizational, operational and grantmaking practices.
- **Support Diverse Leadership and Organizational Capacity Building:** Foundations can build field leadership and capacity by supporting more diverse arts practitioners and arts organizations, thereby increasing these beneficiaries' visibility, creative competitiveness and public contributions over time.
- **Extend the Support Base for Sustainability Investments:** Leading arts funders can diversify access to general operating, capital, endowment and other major gifts that sustain organizational operations in the field.
- **Increase Public Reporting on the Issues to Expand Field Learning and Engagement:** Successful diversity funders in arts and culture can also increase their public reporting on diversity-related concerns in ways that inform and inspire others to follow their lead.

## **DIVERSIFYING ARTS AND CULTURE GRANTMAKING**

Respondents offered numerous ideas regarding how to diversify arts and culture grantmaking. These ideas ranged from the importance of outreach to the need to work in good faith to mitigate persistent inequities that discourage more productive engagement of diverse interests in the field. (Additional tips from grantmakers are highlighted in Appendix A).

## **Show Up**

Many of the experts with whom we exchanged spoke of the value of simply “showing up” to impact change where diverse arts and culture interests are concerned. They stated, for example, that grantmakers need to go directly into communities and ask grassroots arts groups about their work and whether they are interested in applying for a grant. “You have to develop trust, listen, understand, and be open to learning about various cultures,” Bush’s Julie Gordon Dagleish explained.

Judi Jennings of The Kentucky Foundation for Woman described the following approach to foundation outreach in diverse community settings. “We do a lot of meetings in public libraries,” Jennings stated. “We hold public conversations....Our grant workshops are pretty diverse and inclusive,” Jennings continued. “It’s not just you come to us, and we decide. We actively engage with the communities we wish to serve.”

Dagleish concurred with Jennings’ approach, telling us, “I’ve had many people, especially from the Native communities tell me that if we want Native artists to engage in our programs (the fellowships, for example), we first need to simply ‘show up,’ go to the pow wows, have our meetings on reservations and attend community functions, for example. We have been doing this to an extent but could certainly do more.”

## **Reach Out**

Vickie Benson, program director of the Minnesota-based McKnight Foundation, an organization which seeks to unite, empower and improve quality of life through grantmaking, coalition-building and encouraging strategic policy reform,<sup>5</sup> highlights McKnight’s proactive approach to securing meaningful engagement with multicultural communities: “We seek out opportunities to provide grants in immigrant communities and communities of color, such as the Hmong community or Somali population here in the Twin Cities.”

Similar to other respondents, Benson and many of her institutional colleagues acknowledged when they spoke with us that where diverse groups are concerned, grantmakers often need to reach out and take initiative. Such groups have often felt historically excluded from organized philanthropy. They may distrust funders or not feel comfortable asking for or being “given” money or assistance.

Funders interested in this work should, therefore, be prepared to take affirmative steps to establish relationships and trust that can help inform more successful partnerships with diverse communities. For as Benson stated:

Contrary to our Caucasian majority population, Hmong and others in immigrant communities in Minnesota don’t immediately know where to find out about and apply for funding. In these communities, our mission is not just

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<sup>5</sup> <http://www.McKnight.org>.

responding, but being more proactive. For some organizations in these communities, it is the first time they have made a grant application, and so in reaching out and being more accessible, we can contribute toward making this experience one that gives them more confidence to look for support elsewhere and in the future as well.

### **Understand and Mitigate Power Inequities**

Bush Foundation’s Nancy Fushan spoke about power dynamics often implicit in grantmaker-grant recipient relationships and how such inequities can reinforce power inequalities between foundations and diverse grant seekers. “You as the funder have the money,” Fushan explained. “So, the power dynamics are amplified when dealing with groups that have not come from environments that are privileged.”

Building a productive bridge to diverse community groups requires a high degree of cultural sensitivity, facility with language – verbal, nonverbal, and foreign languages – as well as recognition of different value systems. Building such bridges compels grantmaking professionals and institutions to step outside of their established “comfort zones,” expand their worldview, learn new ideas, and ask tough questions of themselves and others seeking to advance the arts and culture field.

## **PROMOTING CULTURAL COMPETENCY IN ARTS AND CULTURE GRANTMAKING**

Many of our respondents generally agreed that cultural competency is a major challenge for many arts funders. Many grantmakers in the field need to better familiarize themselves with diverse communities and the informing role that diversity plays in promoting and understanding creativity and the arts. Due to their arguably unique civic leadership position, grantmakers have a responsibility to do more than learn about conventional notions concerning what constitutes “meaningful” art and culture. They must also dismantle such conventional notions and encourage broader public understanding of the fact that creativity within diverse populations is not only valuable and necessary, but also an integral part of what drives our global and increasingly interconnected society forward.

### **Be Mindful and Respectful of Diverse Culture, Language, and Class Interests**

Culture, language and class interests often constitute an especially significant challenge for organizations committed to artistic diversity and excellence in private grantmaking. These challenges may be due in large part to the historical exclusion of many communities on the basis of such factors as well as continuing public policy divides on these issues in the U.S. and other industrialized western nations. Indeed, there is ample room for growth in these areas especially as this growth relates to building on enhanced efforts by funders to listen to and learn from diverse field leaders where grantmaking decisions and organized arts philanthropy in general are concerned. According to many of the field leaders we consulted for this report, the key in undertaking this work is to do so with genuine sensitivity and respect for the diverse communities and voices involved.

In describing her early experience working as an arts program director at The Nathan Cummings Foundation, Claudine Brown spoke to us about some of these issues, especially those concerning the importance of examining the language one uses when working with grantee populations. Brown discussed how listening and being mindful of one's use of language can open the door to more effective grantmaking and grassroots, diversity-related arts and culture work. According to Brown:

When I first started working [at the Nathan Cummings Foundation], we were supporting arts and education, and so-called 'at risk' youth, and we very quickly learned a couple of things. Many of the Latino and African American youth we were working with did not like the term *at risk*. They said, 'Aren't the kids at Columbine, [a predominantly Caucasian school in Jefferson County, Colorado where two Caucasian male students killed 12 students and wounded 23 others, before committing suicide in April 1999]<sup>6</sup> *at risk*? Aren't kids who don't feel part of something larger than themselves *at risk*?' We decided that what they were telling us was absolutely true, and we changed our language.

Brown also spoke to the importance of recognizing the multi-layered inequalities stemming from language, class, race, ethnicity and geography that many grassroots nonprofits face when applying for funding from more "mainstream" grantmaking organizations, telling us that:

When working with community based organizations, you really become aware of all the things they don't have access to... For example, they don't have access to wealthy board members. They are limited in terms of how much they can get from public funders, and if they do receive public funding, they often get that public funding money late. You learn about inequality within arts funding organizations, and how for rural and inner city organizations, it's difficult to get funding at all.

Bush Foundation's Julie Gordon Dagleish also spoke to the importance of examining the language one uses and learning about the communities one serves. Citing an example of a lesson well learned concerning a past failure to do both, Dagleish shared the following experience with us:

We did a workshop in the Native community, in which one of the workshop leaders continually used the word 'entitlement' in the presentation—emphasizing, for example, that Native artists are *entitled* to recognition, to respect, to healthcare, etc. Now, while for some, the notion of 'entitlement' may be positive, it has a negative connotation for [many in] Native

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<sup>6</sup> "Columbine Shooting News – Columbine 10 Years Later," The Columbine School Shooting News Archive, [The Denver Post](http://www.denverpost.com/columbine). Retrieved April 21, 2009 from <http://www.denverpost.com/columbine>.

communities that, without going into it too deeply, derives from the historical relationship between the government and the tribes. By using the term in that situation, our workshop leader lost the Native people in the room. They started to turn off. The people in the room were generous, but if the leader had gone in ahead of time with an understanding of the [culture] and the power that words carry, we all would have met with more success. You have to know a community before you walk into it.

Overall, our interviewees agreed that funders must truly listen to diverse communities and learn from their interactions with them in order to achieve responsiveness and ultimately effectiveness in their work. According to Dalglish, “If you’ve invited diverse people, the key is of course, you have to pay attention and listen.” Funders that effectively engage diverse communities confer respect both within the context of organized philanthropy and outside it, as well as improved possibilities for partnerships that lead to more meaningful outcomes.

Many study respondents also expressed the view that grantmakers need to learn more about the experiences of diverse arts and culture communities and organizations, and more actively solicit grassroots input to inform their grantmaking decisions, as inaccurate and preconceived notions concerning culture, class and education can largely impact grantmaking decisions. Roberta Uno, Senior Program Officer for Arts and Culture at the Ford Foundation, a foundation that was founded to advance human welfare and serve as a “resource for innovative people and institutions around the world,”<sup>7</sup> raised important issues concerning cultural competency that she and her colleagues often witness in contemporary arts and culture grantmaking and nonprofit management. According to Uno, “A lot of funding goes to conservatories or music programs where you can get a Master’s of Fine Arts (MFA) in three years. In many scenarios, success in teaching is based on having an MFA, but in traditional practice that doesn’t matter. What matters is if you’re a master, and it’s your community that chooses you and decides if you’re a master musician or not.”

Almost all of our interview respondents agreed that it is imperative that institutional arts funders and their grantees address cultural competency concerns and the need to better understand differences in many cultures surrounding culture, identity and spirituality, for example. As Uno pointed out, many mainstream funding and nonprofit leaders often fail to appreciate the high degree to which spirituality and indigenous culture inform artistic expression in diverse communities:

If you think of people involved in indigenous practices or in many arts practices, they’re taught by a master, which also often includes spiritual teaching and creates a responsibility of community and giving back. How do you approach that within a grants process? How do you validate that?

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<sup>7</sup> <http://www.fordfoundation.org/about>.

According to many of our experts, the importance of stepping outside of one's comfort zone, widening one's value system and examining cultural and spiritual belief systems cannot be overstated. Doing so is tantamount to moving beyond the 'isms,' the preconceived notions and the unexamined prejudices that can conflict with stated intentions to advance diversity, inclusiveness and social change.

### **Ask Challenging Questions**

In addition to employing cultural competency in working to diversify arts and culture grantmaking, most of our respondents generally agreed that it is also important to ask the challenging questions and have the difficult conversations that uncover opportunities for further growth in this area. According to Ford's Roberta Uno:

Often newer grant applicants meeting with Foundation staff for the first time will bring two Caucasian guys...or maybe they'll bring a person of color who is taking notes or something. But after seeing the high degree of importance we place on diversity, next time they'll bring a person of color [usually a more senior individual in the organization] because they see that it's important to us.

In discussing the importance of asking challenging questions of all grantees—both those considered to be more conservative or mainstream and those thought to be more progressive, for example,—Uno explained, “In some instances, I am compelled to challenge my really progressive grantees. . . . For example, if one of these grantees does youth work, but does not reflect that demographic in its planning, governance, or staffing,” Uno explained, “I'll say ‘Why don't you bring a young person in to talk about this? If you're doing youth work, why not empower youth to speak for themselves?’”

In a concerted effort to highlight the importance of diversity in its mission-driven work, Ford has quantified grantee diversity as a component of its grant review process for many years. Some might argue that the practice of quantifying diversity has provided a useful leverage point for Ford staff, in appropriate cases, to ask nonprofit partners tough questions about their performance on diversity. Some have held that over time, this practice has helped to improve the diversity performance of many Ford grantees, both in the arts and in other fields. Grantees have rarely lost a grant because they were not diverse enough. While some grantmakers consider the practice of quantifying diversity to be a controversial, other foundation leaders such as the Chicago Community Trust and The California Endowment, have adopted analogous benchmarking practices in recent years.

## **ASSESSING THE EFFICACY AND IMPACT OF ARTS AND CULTURE GRANTMAKING**

According to many of our study participants, owing in large part to the work of groups such as Grantmakers for Effective Organizations, the Center for Effective Philanthropy and GrantCraft, there has been a marked increase in attention paid to issues concerning grantmaking effectiveness in recent years, including the extent to which grants have achieved their desired impact and efficiency. Funders have been experimenting with a

variety of assessment approaches. To date, no standard review protocol exists, and many of the arts and culture grantmakers we surveyed indicated that they would not necessarily employ such a protocol even if one were to be developed. Nevertheless, many of the experts we interviewed largely concurred that there are important steps that arts and culture funders can take to better track the efficacy and impact of their work, including especially the extent to which their partnerships and investments advance diversity and inclusion. Following are some of the key findings and best practices many of these experts identified in this area.

### **Focus on Practical Indicators of Grantee Achievement**

Practical measures of success were particularly important to many of the grantmakers we interviewed. For example, Durfee Foundation Executive Director Claire Peeps stated that her foundation measures the efficacy of its arts and culture grantmaking by hiring community experts to review its diversity impact and by self-assessing grantee performance. “We look at their success,” Peeps explained. “For example, last year a group of Iranian musicians that we funded had a premiere performance on the Disney Hall stage. The musicians got a standing ovation. There were three very different pieces on the program that night, but it was the Iranian music that got a standing ovation in [Los Angeles]. That was huge!”

### **Invest in Tools and Other Resources to Support Grantee Success**

To assist grantees in achieving success in their field, Durfee’s Claire Peeps and many other respondents also stressed the importance of providing grantees with tools and ongoing support. Such allied investments are increasingly essential given the growing complexities of achieving success in the highly competitive and uncertain world of community arts. Durfee has responded by providing wrap-around professional development support to its arts and culture grantees.

According to Peeps, “We create a tool kit for our grantees and hold workshops on things like music and film industry opportunities, and how to get touring reps. We also help our grantees develop websites and allied communications and marketing platforms. We try to bring their skills up.” Peeps explained, “Finally, we regularly ask ourselves questions about our grantees, like: ‘Are they better off after having received the grant?’ And ‘Are they able to better support themselves?’”

### **Factor in the Unexpected Benefits of Localized Grantmaking**

In assessing the efficacy and impact of funding artists and arts organizations, Bush Foundation’s Peter Hutchinson reminds funders to look to the often unanticipated, unfathomable and profoundly beneficial impact to larger society that can derive from a single grant to a local artist or arts group. While it is perhaps an art funders’ *raison d’etre* and greatest hope to promote quality creative work, when this can be done while simultaneously creating positive benefits for the broader community, funders achieve some of their biggest and most unexpected successes. Often this is best achieved by supporting localized grantmaking and field leadership that extends well beyond the arts alone. According to Hutchinson:

There's a cool Bush Foundation Leadership Program Fellow who runs this fantastic arts organization, the Dahl Arts Center. But what's even more cool, is that she's now on the committee for figuring out the traffic problem in Rapid City, [Minnesota]. It's important that various communities within Rapid City see her as a resource, that she's part of their community, and that she's having an artistic impact as well as a larger impact on society. We see helping to produce that natural and authentic combination of cultural and civic benefits as successful grantmaking.

### **Realize That You Don't Have to Reinvent the Wheel**

While as mentioned earlier, there is no standard grants assessment protocol that arts funders currently use to measure the quality and impact of their work, tools for determining grantmaking efficacy do exist. The California Endowment, GrantCraft, the Philanthropic Initiative for Racial Equity, the Women's Funding Network and other philanthropic organizations have recently developed assessment tools for funders interested in quantifiable ways to review diversity and inclusiveness performance. Like other grantmakers, arts and culture grantmakers have benefited from many of these developments over the past several years.

Judi Jennings of the Kentucky Foundation for Women, for example, examined some of these tools and "really likes" the Women's Funding Network tool, *Making the Case*,<sup>8</sup> as a possible model for the foundation's assessment work, which focuses on arts and culture grantmaking. According to Jennings, "It's a very visual assessment tool that asks applicants things like: 'What are your dreams?' They also ask: 'What are your barriers to achieving those dreams? That's really important to women, who often face a lot of barriers in their lives, as well as in their creative pursuits.'"

As there are a growing number of assessment tools available to arts and culture grantmakers looking to learn more about the outcomes and benefits of their mission-driven work, funders interested in measuring the effectiveness of their diversity-related arts grants, many funders have found that they do not have to start from scratch.

### **Pay Attention to Social Indicators of Success**

Ford's Roberta Uno further pointed to a number of social indicators that funders can productively use as diversity impact measurement tools. Uno explained, "These include assessing whether employment was created utilizing your foundation's grant, looking at the number of performances, the diversity of the genres, the diversity of artists featured in performance settings and the extent to which women and people of color are on the main stage or second stage."

Uno also emphasized the importance of considering whether grantees draw a diverse audience and whether they are appropriately diverse in relation to foundation interests. In these respects, Uno suggested that grantmakers better inform their learning through

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<sup>8</sup> See: <http://www.womensfundingnetwork.org/the-network/member-services/about-making-the-case>.

efforts to “examine the quality of community engagement and the salience of network indicators, such as the number of communities the grantee connects with and what type of networks they are creating.”

### **Pursue This Work as a Learning Opportunity**

Some respondents reported that grantees could often feel that foundation evaluation work is ultimately punitive. Evaluation is sometimes said to be particularly problematic for grantees in arts and culture because quality considerations can be somewhat more subjective than in other fields. Some argue that adding diversity considerations has, for many grantees, caused what some grantees have described as an often-stressful review dynamic to become even more harrowing.

Recent practice in the field, however, has focused on growth and learning, both for foundations and their grantees, especially where issues such as diversity and inclusion are concerned. Cummings’s Claudine Brown emphasized the importance of dialogue and learning, stating that, where Cummings is concerned:

We don’t *always* use a logic model. We have conversations with our grantees. When they apply, they develop a timeline and written objectives (including diversity-related objectives in appropriate cases). We make sure the objectives are realistic and supportive of the creative content to be produced. We also ask if they learned anything through this work.

Creating a learning environment that is helpful to the foundation and its various arts and culture stakeholders is vital. “We see ourselves as a learning institution,” Brown explained. “Every time our grantees step out, we want them to learn from their endeavors. They know we’re not punitive; we want them to succeed. More than anything, whether they are making art or related communications or policy, we’re interested in who our grantees work with and that those organizations have certain values—including diversity; because no one can do this work alone.”

## **IMPACTING THE LARGER SOCIETY THROUGH ARTS AND CULTURE GRANTMAKING**

The intention and overarching importance of prioritizing diversity and inclusiveness in arts and culture grantmaking is to advance human welfare and social change in today’s increasingly interconnected and global community. Following are some of the ways our expert commentators indicated that private arts funders can help to advance these important public interests.

### **Understand How Diversity and the Arts Make an Impact**

According to Bush Foundation’s Peter Hutchinson, funders have two over-riding reasons why they should prioritize diversity, particularly in the arts. First, Hutchinson observed, “Diverse groups have been historically underrepresented and underserved, and funders, morally, should not want to perpetuate this.” Furthermore, Hutchinson said, “Diversity

breeds creativity, which is the engine of success. It's through cross-fertilization and the competition of ideas that we become smarter, better and more capable.”

There is growing evidence that coordinated investments in the creative fields and in diversity dramatically increase prospects for general, worldwide economic and social problem solving.<sup>9</sup> In fact, many of the experts we consulted for this report concurred that artists are particularly adept at finding new and inventive ways of understanding and addressing larger societal challenges and opportunities. Many study participants affirmed the notion that arts help communities of all kinds to advocate for a more democratic society and the establishment of places where people can be different, offer dissent and otherwise speak their truths with a degree of social protection. According to Anne Focke, former executive director of Grantmakers in the Arts (the philanthropic field's leading affinity group for arts funders), this is especially important because “in a democracy, we need places where people can express their differences within the framework of a fundamental commitment to civility and respect.”

### **Engage Artists to Help Find Creative Solutions to Problems**

Claire Peeps of Durfee spoke to us about the notion that art is about connecting people and ideas for the common good. According to Peeps, “It is important to see art and artists as a part of everything else, rather than as a separate and disconnected universe. Artists shed important light on what is needed in society, from improved social services and healthcare to education and economic development, to how our cities look and function.” Yet, strikingly, Peeps and many other respondents observed that artists are often significantly undervalued and underutilized when it comes to contemporary public problem solving and investment. The result is lost opportunity to forge needed social progress. To address this problem, many of the arts funding leaders we consulted for this review expressed the belief that funders should support efforts by diverse teams of creative leaders and organizations to become more engaged in civic projects that meaningfully address community challenges. Such efforts could help society better tackle persistent problems and build constructive new relationships with currently disconnected diverse arts leaders.

### **Look to Youth Organizations and Leaders as Models for Success in Prioritizing Diversity**

Many of our study participants agreed that diverse youth organizations and leaders possess untapped potential that could help guide collaborations on new social investment strategies involving philanthropy, the arts and various diversity projects. Ford's Roberta Uno shared the following thoughts about the potential of philanthropic encouragement and support along these lines:

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<sup>9</sup> See, e.g., Page, Scott E., *The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools and Societies*, Princeton University Press, 2007; Florida, Richard, *The Flight of the Creative Class*, Collins, New York, 2007; Florida, Richard, *The Rise of the Creative Class*, Basic Books, New York, 2002; and Adams, Don & Goldbard, Arlene, *Community, Culture and Globalization*, Rockefeller Foundation, New York, 2002.

Some of my youngest grantees from poetry organizations like Youth Speaks<sup>10</sup> and the Hip Hop Theater Festival<sup>11</sup> are fascinating in that they are so organically multicultural, with black, Latino and Asian young people working side by side to produce art forms that are as diverse as they are themselves. That's where I've seen diversity, art and inclusiveness work best; so I try to connect a lot of these organizations with each other and with other funders.

Many of the experts we interviewed asserted that the field should also incorporate young talent by placing younger, more diverse professionals into key foundation and nonprofit leadership positions. According to some of the field leaders we interviewed, most of today's executive ranks of foundation and nonprofit leaders are products of the Baby Boom generation of the 1950s and 1960s. They will retire soon and create a major need for new leaders. As Judi Jennings of The Kentucky Foundation for Women saw it:

The best practice that can be leveraged across the industry and in larger society as a whole, is leadership transition to youth. If you look at the makeup of many of the philanthropic foundations, the 50-to-60 age group is pretty dominant. The young people aren't there. But in recent years, the people that have knocked down the doors and made the changes needed in society are from today's younger and more diverse generation cohort. We've got to have them. We need new leadership, and it's got to be values driven.

### **Create a New Paradigm That Celebrates Diversity as a Creative Asset**

The past several decades have seen volatile cultural divides related to diversity and social justice. Efforts to bridge these divides have often met resistance from more conservative elements in society, and the institutions of philanthropy and the arts have been relatively slow, if not hesitant to respond. Less forward looking funders than those featured here have often mitigated their commitment to diversity efforts or yielded to countervailing forces portrayed through the media. As a result, according to Cummings's Claudine Brown:

The entire American story isn't being represented, especially in popular culture. Some television shows or plays may tell the story of diverse Americans, but there are other stories of immigrants, for example, that are not [being] told. If you were to look at what's shown in the media, the view is skewed and insensitive to those who are living in poverty or without basic necessities. Those stories are not being told and should be available to the larger population.

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<sup>10</sup> See <http://youthspeaks.org/word/>

<sup>11</sup> See <http://www.hhtf.org>

Many respondents agreed that it is time for philanthropy to affirmatively prioritize diversity and inclusiveness as an asset in public discourse, particularly in the context of arts and culture work and its ultimate bearing on the common good. According to McKnight's Vickie Benson, "Attention to diversity is ultimately about building a whole and healthy community... One way to make an impact on the larger society is by example, starting with the intention of focusing on a good life for every citizen."

Philanthropic organizations are uniquely positioned as civic leaders to advance a new public ethos of human creativity and social change in the 21<sup>st</sup> century. Benson and other arts funding leaders we interviewed believe this constitutes an unprecedented call to action. As many of these funders see it, philanthropy must heed and lead this call by advancing work and dialogue that cuts across professional and geographic silos and by supporting more collective efforts to establish diversity as a higher standard in the important universe of arts funding. As Benson told us, "Some may think that's too forced, but I don't think so, because we're not at a place where diversity is immediate and automatic. There's a lot of work that needs to be done... When you just say that it's important, but don't do anything to prioritize it, you're not really helping [to] solve the problem."

## **CONCLUSION**

As a global community, despite continuing challenges, we have made important strides in recent years to advance diversity, inclusion, and understanding across cultures and social justice. Some might argue that leading arts and culture practitioners have played an important role in this evolution – so, too, have organized philanthropy leaders like those featured in this report. However, given current demographic and political trends, recent accomplishments in the field have only laid the ground work for what we must see more of and improve upon, if organized philanthropy is to remain relevant and impactful in the years to come.

The experts we consulted for this report exemplify the importance of leadership, self reflection, learning from others (both within and outside of one's immediate circles) and generally being open to continuous quality improvement. Their purposeful work in arts and culture demonstrates the importance of placing diversity and inclusiveness center stage. Many might argue that as a result of their vision and good work, society is better served.

However, in the future that awaits us, given the tasks and the challenges at hand, many more philanthropic sector leaders and institutions need to standardize best practices like those enumerated here through their own actions and initiative. We hope that the report herein can thus provide actionable information and encouragement to funding leaders who have yet to join the evolving campaign to advance diversity and effectiveness in organized philanthropy and the arts.

## **APPENDIX A: ADDITIONAL TIPS AND OBSERVATIONS**

Our interview respondents offered numerous suggestions and ideas for increasing the diversity and effectiveness of arts and culture grantmakers that, for a variety of reasons, could not be included in the body of this case study. The following lists inventory these additional tips and observations, tracking the various topics covered above in our final report text. These additional thoughts could prove quite helpful to funders interested in allied and/or more detailed aspects of the issues.

### ***Additional Thoughts on Defining Diversity and Inclusiveness***

- Define diversity and inclusiveness as broadly as possible within the goal and interest priorities of your organization.
- Consider supporting periodic, independent community needs assessments to gauge creative cultural trends and population shifts in the places and communities you serve in order to remain optimally responsive to evolving stakeholder interests, particularly those associated with diverse populations.
- Ask grantees to define what diversity and inclusiveness means to them in conversations, and in more formal surveys, to further inform foundation understanding and responsiveness in this area.
- Recognize that many individuals straddle multiple communities and that diverse creative work and perspectives should therefore be encouraged along with more singular examinations of the human experience.

### ***Additional Thoughts on Prioritizing Diversity and Inclusiveness***

- Generate internal consensus regarding how your organization defines and promotes diversity and inclusiveness, whether from a social justice/social change standpoint, a quality improvement perspective, or some other framework.
- Periodically revisit the question: How effectively is our organization prioritizing diversity and inclusiveness in furtherance of our mission and core values?
- Prioritize diversifying your organization's board and staff to reflect the communities you serve. Appoint people from diverse cultural, linguistic and socio-economic backgrounds so they can reach out to communities that look, think, relate to and feel like them in ways that enhance the foundation's creative work and reach.
- Employ qualified executive search professionals to help systematically expand your organization's and art program's recruitment and appointments pools to include broader and more diverse professional talent.

- Hire and work with diverse contractors and vendors, especially in instances where doing so can further advance the foundation’s arts and culture program interests and reach.
- Showcase the artistic visions and voices of diverse grantees whenever practical and appropriate in your foundation’s offices.
- Look to leading field-based membership organizations, such as Grantmakers in the Arts and the Council on Foundations, for help in advancing diversity through arts and culture grantmaking.
- Encourage expanded diversity on grants review panels in order to enhance the prospects for more diverse artists and arts groups to gain funding and other support from your foundation.
- Consider inviting diverse, former grant recipients to sit on foundation art review panels.
- Highlight your exemplary creative work and lessons learned concerning diversity and inclusiveness in all appropriate foundation public information materials and on your website, in order to give your accumulated knowledge maximum exposure to key stakeholders (including other private grantmaking organizations).

***Additional Thoughts on Diversifying Arts and Culture Grantmaking***

- Actively collaborate with intermediary and re-granting organizations that are deeply involved in diverse arts communities in ways that help effectively guide foundation grant monies to more diverse artists and arts organizations.
- Develop and diversify future arts and culture leadership in your various communities of focus through applied fellowship programs.
- Stay connected to, follow up with, and continue mentoring diverse arts and culture program grantees throughout each grant cycle and beyond.
- Honestly assess your organization’s cultural diversity and accessibility. Examine foundation procedures to see how your organization may be unconsciously unwelcoming to various cultural groups and make appropriate corrections.

***Additional Thoughts on Promoting Cultural Competency***

- Encourage challenging but constructive conversations on the issues internally among your organization’s leadership and externally within the various communities your organization serves regarding ways to better and more inclusively achieve creative excellence.
- Be willing to step outside of your “comfort zone,” expand your worldview, and learn new things.

- Assess your foundation's cultural communications content, especially the linguistic and messaging vehicles used to inform diverse community stakeholders about the nature and direction of your arts and culture grantmaking.
- Where appropriate invest in outside expertise to assist the foundation in developing multilingual communications capacities and messaging platforms.
- Listen and respond to feedback concerning diverse community perceptions of your arts and culture program's accessibility and cultural diversity.
- Invite diverse groups to your board meetings, and reciprocate by participating meaningfully at appropriate functions of your diverse partner organizations.
- Pair grantees with mentors, consultants, members of your organization and other grants recipients who understand the diverse communities you seek to better serve.

***Additional Thoughts on Assessing Efficacy and Impact***

- Engage in ongoing informal conversations with grantees that enable both sides to surface lessons and insights about the efficacy and impact of diverse grants in various creative fields.
- Build measures into the application process based on agreed upon grantee-specified delivery timelines and written objectives.
- Hire culturally competent external consultants and researchers to evaluate your arts and culture programs in ways that meaningfully involve community partnership and engagement.
- Assess the broader community impact and benefits of diverse arts investments in foundation review processes in order to capture the extent to which allied community stakeholders may have benefited, whether in the form of volunteer engagement, job creation/training, local property value enhancement, or first-time exposure to the arts.
- Encourage community partners to express and contextualize their experiences working with the foundation by focusing on assessment questions that enable them to candidly describe the challenges and successes they have experienced while pursuing their aims. Be prepared to make adjustments in your process accordingly.

***Additional Thoughts on Impacting the Larger Society***

- Cross-pollinate ideas: Learn from your colleagues, peers and allied organizational networks about how best to advance creative excellence through expanded inclusivity best practice.

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- Recognize the importance of sharing ideas across seemingly disparate segments of the creative fields that perhaps have more in common than meets the eye. Encourage exchanges and collaborations between arts funders and diverse practitioners in various regions and at various stages of organizational evolution.
- Utilize diversity and creative culture as a community building tool at major foundation gatherings, including board meetings, drawing on spoken word exchanges, visual arts content or music to establish the foundation's purposes in the context of our broader shared humanity.
- Prioritize funding youth arts organizations and leaders that increasingly serve as models for successfully integrating diversity in the creative fields.
- Engage diverse arts leaders to help surface creative solutions to foundation challenges extending beyond arts and culture program interests.