



**Grantmakers in the Arts**  
Supporting a Creative America

# Racial Equity in Arts Funding Workshop

Online | 13 April 2021

## **ACT 1: KEY CONCEPTS OF RACE, RACISM, ANTI-RACISM SYSTEMS: 3 hours**

Understanding key concepts related to structural  
racism & developing an equity lens

# Welcome!

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## Presenters

- **Nadia Elokda**, VP & Director of Programs, Grantmakers in the Arts
- **Cardozie Jones**, Founder & Primary Facilitator, True North EDI
- **Sherylynn Sealy**, Program Manager, Grantmakers in the Arts
- **Eddie Torres**, President & CEO, Grantmakers in the Arts

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## Land Acknowledgements

- GIA is headquartered on the unceded land of the Lenape and Wappinger peoples.
- We ask you to join in acknowledging the Lenape and Wappinger communities, their elders both past and present, as well as future generations.
- This acknowledgement demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism.

## Story Huddle

## Story Huddle: Getting to know the room

*What is a value you inherited from your family?*

## Story Huddle: Getting to know the room

*Can you describe a time you felt truly affirmed in your identity?*

## Story Huddle: Getting to know the room

*How does the mission of your organization intersect with your identity?*

## Overview of the Day

# Workshop Goals

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## Workshop Goals:

- Explore key concepts relative to structural racism.
- Consider how racism manifests in our sector.
- Identify institutional barriers to racial equity.
- Strategize how our sector might shift power to artists and organizations led by/serving people of color, working for racial justice.
- Making the work of realizing racial equity in arts funding tangible.

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## Engagement Norms

- Please feel free to eat, stretch, and move.
- Your kids, creatures, and podmates are welcome!
- We'd love to see you, but welcome you to turn off your camera if it is supportive for you.
- Turn off your mic in the large group.
- Please share your name when starting to speak so that everyone knows who is talking.

## Chat Norms

Here's how we encourage you to use the chat:

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## Group Agreements:

- Default to trust
- Occupy Brave Space
- Comfort – Stretch – Panic Zones
- Share the Air / One mic
- What is said stays, what is learned is leaves
- Selective vulnerability
- Commitment to shared burden
- Acknowledge that everyone brings cultural knowledge to the discussion
- Accept and expect a lack of closure



Source: YES! Jam Facilitator

## Overview of the Day

### Will Do

- Introduce why we lead with race, but do so intersectionally
- Dig into the barriers of discussing race
- Understand how race is constructed and operates
- Distill what was shared in this session and prep for next week

### Might Do

- Unpack how structural racism operates in your life and work

### Won't Do

- Leave today with complete resolution

# Leading with Race



## Three Key Facts

- 1) **Race is a construct** and is not biologically determined. Race is a modern idea.
- 2) **Policy drives the social construction of race** and has contributed to changing ideas and definitions of race over time.
- 3) **We did not choose this system**, but we have a responsibility to address it.

## Why Lead with Race?



From Kris Straub, chainsawsuit.com

## Why Lead with Race?

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## Why Lead with Race?

- Within oppressed peoples' communities, people of color still face the worst social outcomes
- Strategies of combining considerations of race with other considerations too often result in racialized people being pushed into the background or ignored
- The U.S.' creation of race was established to keep oppressed peoples separate.

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## **Why Lead with Race?** Within oppressed peoples' communities, people of color still face the worst social outcomes

- **Women's earnings:** White women \$0.81 on the dollar; Black women \$0.65; Latinx women \$0.62
- **Women & violence:** The murder rate of Native American women is 10x higher than in the rest of the nation
- **Trans people & violence:** 72% of Americans are White; 80% of the trans people that have been victims of fatal violence have been BIPOC
- **Trans people & poverty:** White 2x as likely as the general population to live in extreme poverty; Latinx transgender 7x; Black transgender 8x
- **Disability & poverty:** 24% of White people with a disability live in poverty; 40% of Black people with a disability live in poverty

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## **Why Lead with Race?** Combining race with other considerations: racialized people being pushed into the background

- Affirmative action has helped white women more than any racialized group

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**Why Lead with Race?** The U.S.' creation of race was established to keep oppressed peoples separate.

- Race is a means to convince people who are being helped by a policy or practice to disavow it
- White women who oppose affirmative action
- Whites who oppose safety-net programs

## **Why Lead with Race?**

- Racial inequities deep and pervasive
- Racial anxiety on the rise
- Intersectional: race explicit, not exclusive (e.g. "Race and...")
- A structural approach can be useful in examining other systemic constructs
- Specificity matters

# Systemic Racial Equity

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## Important Distinctions in Language

Equity, inclusion, and diversity: three different concepts.

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## Diversity

- Its focus is on variety; typically of those who come from historically marginalized populations
- The point of intervention is the individual
- The methodology is human resources, hiring
- It can help individuals yet maintain inequitable structures
- Valued in isolation, it can lead to tokenism

## Diversity

- How is diversity different from inclusion?

## Inclusion

- Listening to and including diverse voices in decision-making
- The points of intervention are management and governance
- It can leave racialized structures intact
- It can provide institutional-scale power and agency for individuals, which may have impact beneficial for their communities
- It is not focused on societal-scale power and agency for peoples or communities

## Inclusion

- How is inclusion different from equity?

## Equity

- Its focus is on resources and power for communities
- The points of intervention are policies, systems, structures
- Striving to identify and eliminate barriers that have prevented the full participation of some groups
- Improving equity involves increasing justice and fairness within the procedures and processes of institutions/systems, as well as in their distribution of resources

## Equity

- Tackling equity issues requires an **understanding of the root causes** of outcome disparities within our society
- Racial equity is pursued through a **commitment to healing and remedying the historical erasure, suppression, and marginalization** of people's racial and cultural practices.
- Equity is a **unique opportunity for funders**:
  1. Funders have resources at their disposal
  2. Equity can be an intervention at a broader scale than just one institution/agency but instead at the scale of a funding portfolio



## Racial Equity Means...

- “Closing the gaps” so that race does not predict one’s success, while also **improving outcomes for all.** [Our Horizon is Racial Justice.](#)
- To do so, we must:
  - ✓ Have **targeted strategies** that focus improvements for those worse off.
  - ✓ Move beyond “services” or “charity” and **focus on changing policies and transforming institutions, sectors, and structures.**
- To this end, we organize within the broad national sector of arts and culture, arts philanthropy, public funding, and peer PSO’s to **build capacity, interventions, and collaborations for racial equity and justice.**

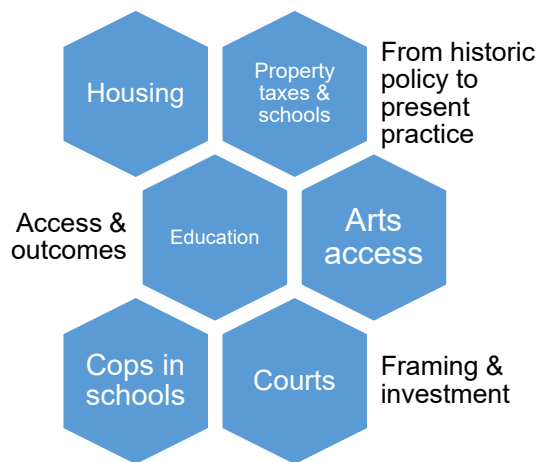
## Racial Equity

- How is equity different from justice?

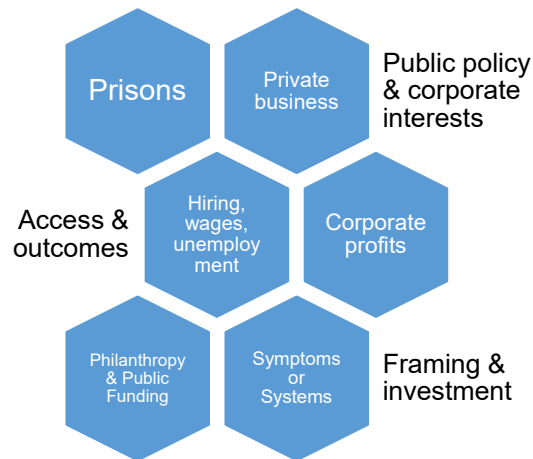
**Racial Justice** is the *systematic*  
fair treatment of people of all races  
that results in equitable opportunities  
and *outcomes* for everyone.

Racial Justice is a *state of being* and  
*antithetical to white supremacy culture.*

## Equity: Policies, Systems, Structures



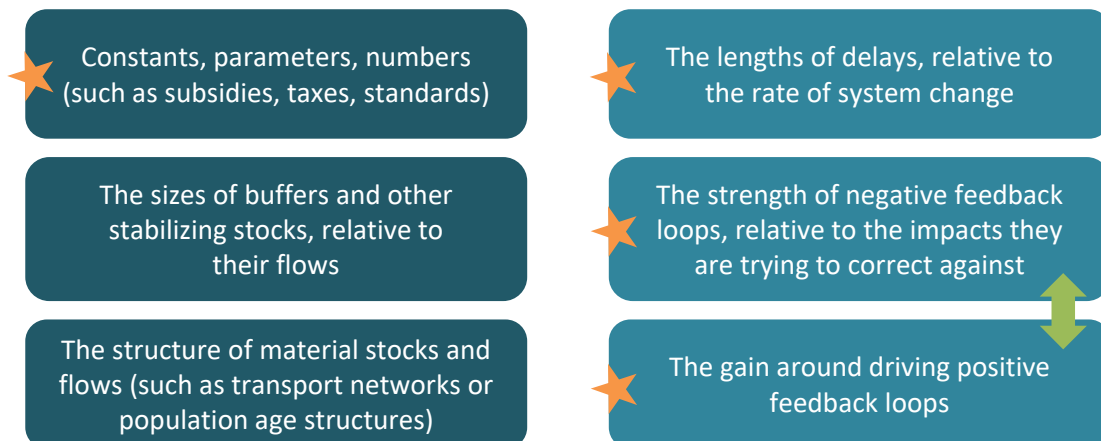
## Equity: Policies, Systems, Structures



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## Leverage Points to Intervene in a System



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## Leverage Points to Intervene in a System

The structure of information flows  
(who does and does not have  
access to information)

The goals of the system

The rules of the system  
(such as incentives, punishments,  
or constraints)

The mindset or paradigm out of which  
the system — its goals, structure,  
rules, delays, parameters — arises.

The power to add, change, evolve, or  
self-organize system structure

The power to transcend paradigms

## Early Experiences with Race

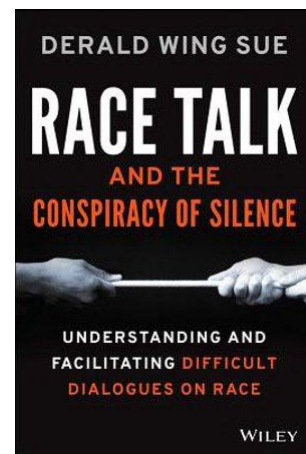
## Having *the* Conversation

*What are some of the things that keep us from having meaningful and authentic conversations about race?*

*Watch the following conversation. Stay present to what you observe, hear, and feel. Be prepared to share.*

## How were you raised to talk/think about race?

*Derald Wing Sue is an educational psychologist who identifies three protocols that fundamentally impede our ability to meaningfully participate in dialogue around power and privilege.*



## ***Race Talk Protocols***

*POLITENESS PROTOCOL dictates that potentially offensive or uncomfortable topics should be (a) avoided, ignored, and silenced or (b) spoken about in a very light or superficial manner.*

## ***Race Talk Protocols***

*ACADEMIC PROTOCOL manifests in both academic and professional environments as the expression of strong and/or intense emotions being discouraged. In these spaces, intellectual inquiry is prioritized and is characterized by objectivity, detachment, and rational discourse.*

## ***Race Talk Protocols***

*In ACADEMIC PROTOCOL, elevation of the mind over the body dictates that these environments should be conducted in a sterile, objective decorum devoid of feelings.*

## ***Race Talk Protocols***

*COLORBLIND PROTOCOL, or colorblindness, is the belief that race (and/or other identity markers) do not matter, that we should be a “colorblind” society, and that people should be judged on the basis of their internal attributes and not their race, gender, socio-economic status, etc.*



## James Baldwin on *The Dick Cavett Show* [1968]



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## Having *the Conversation*

*What did you observe or notice about this interaction? What played out?*

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## ***Race Talk Protocols***

*SHARE: What is lost and what is gained when these protocols are in place?*

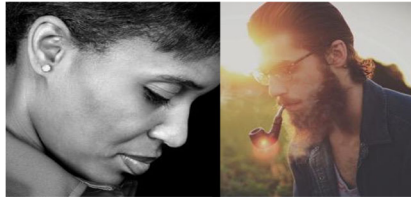
**“Race is the child of racism,  
not the father.”**

**– Ta-Nehisi Coates**

# Four Levels of Racism

## “SYMPTOMS” [MICRO]

### Internalized



### Interpersonal



## “SYSTEMS” [MACRO]

### Institutional



### Structural



Source: John a powell, "Systems Thinking and Race Workshop," from The California Endowment ©2011

# Strategies to Address Different Levels of Racism

## Internalized Racism

Support groups, racial healing  
Mentoring, counseling, and education

## Interpersonal Racism

Diversity trainings  
Cross-cultural dialogues, dinners

## Institutional Racism

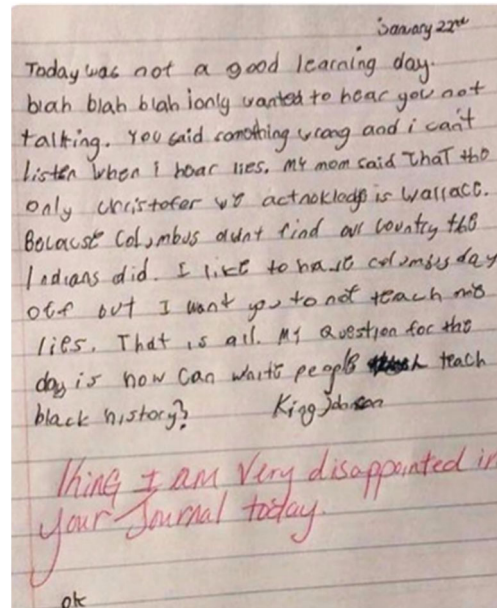
Changing policy and practices  
Creating new institutions

## Structural Racism

Highlighting history, root causes  
Challenging racist myths, ideologies  
Challenging multiple institutions or addressing their interactions

## Using a Racial Equity Lens

*Working in **your breakout group**, identify and discuss how internalized, interpersonal, institutional, and/or structural racism might be manifesting?*



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## How to Engage with Racial Equity Concepts Until Our Next Session?

Using the Race Forward Systems Analysis worksheet, identify how each dimension of racism – internal, interpersonal, institutional, and structural – shows up in your work.

Consider yourself or your organization.

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## An Offering to Carry Forward from Today



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## Racial Equity in Arts Funding Workshop

Online | 20 April 2021

## **Act 2: CULTURE, DOMINANT CULTURE, & RACISM IN ARTS FUNDING [INSIDE OUT]: 3 hours**

Module: Explore the expression of racism in the arts sector

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# Welcome!

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- **Marcus Walton**, President & CEO, Grantmakers for Effective Organizations

# Showing up today

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Source: YES! Jam Facilitator

## Overview of the Day

### Will Do

- Further unpack how racism operates and is sustained at multiple levels
- Explore the role culture plays in systems and structures
- Understand how grantmaking was created and exists within a highly racialized system
- Begin to distill how structural racism operates in your work

### Might Do

- Understand how each of us is prepared to participate in anti-racist work

### Won't Do

- Leave today with complete resolution



## Systems Analysis: Understanding Racism in Your Organization

<p>Q1. What are examples of <b>Internalized Racism</b> (racism within individuals) that you notice at your organization?</p>	<p>Q2. What are examples of <b>Interpersonal Racism</b> (racism between individuals) that you notice at your organization?</p>
<p>Q3. What are examples of <b>Institutional Racism</b> (racism within institutions and systems of power)? What are ways in which your organization creates and maintains institutional racism?</p>	<p>Q4. What are examples of <b>Structural Racism</b> * (racism among institutions and across society)? What other aspects of culture, institutions or issue areas does your organization intersect with?</p>

- How did it feel to complete this analysis?
- What questions emerged for you?
- Do any remain unresolved?

## How Culture Operates (and is weaponized)

*“Culture is the way that every brain makes sense of the world. That is why everyone, regardless of race or ethnicity, has a culture. Think of culture as software for the brain’s hardware. The brain uses cultural information to turn everyday happenings into meaningful events.”*

-- Zaretta Hammond

## **Dominant White Supremacy Culture**

- Sets whiteness as the dominant, privileged group; as the norm or default culture.
- Impacts how non-dominant or non-privileged groups are understood, viewed, and treated by others.
- Compares and judges non-dominant or non-privileged groups to the default.
- Does not leave room for multiple, cultural ways of being to be treated or perceived equally.

## Jamila Lyiscott, Three Ways to Speak English [2014]



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*"The interesting stuff about the unconscious, **the unconscious is social**. The unconscious is very, very fast. The conscious is very slow.*

*---*

*So, often times we think the way that we actually connect is to not see that we have differences, and we're afraid of difference at the conscious level, and so we say we all have to be the same. And we aren't all the same in terms of our human value...human expression. And so, while the conscious is running away from our different expressions, **the unconscious is noticing, categorizing, and often times reflecting the response that society has said about those differences.**"*

-- john a powell

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## Understanding White Supremacy Culture in our Work

- Think about your experience with, or what you know of, the U.S. education system. What are the “American values” that are taught explicitly?
- What values are not made visible or taught about explicitly?

## White Supremacy Culture [Tema Okun, dRworks]

The document, White Supremacy Culture, is not meant to be synonymous with “things white people do” (though it can certainly overlap). Rather, it speaks to cultural ways of being in American organizations and institutions (that we all have the potential and, often, the inclination, to subscribe to), that reflect the colonized practices and belief systems that we’ve inherited from our “founding” as a country. It is meant to point to structures and cultural practices designed to maintain the established power structure.

## White Supremacy Culture [Tema Okun, dRworks]

When reading it, it's important for your own development to think of how you—as someone with a sphere of influence—might be producing/reproducing these values and more importantly, how you might disrupt and counter them. White supremacy culture is often invisible, the ability to identify it is a skill that can lead to the disruption of inequitable and non-inclusive environments, and an opportunity to reimagine them in more equitable and inclusive ways.

## White Supremacy Culture [Tema Okun, dRworks]

<b>PERFECTIONISM</b> Primarily focusing on mistakes and inadequacies, with little to no reflection on how to better things.	<b>SENSE OF URGENCY</b> A way of functioning that focuses on immediate responses and gains, not weighing the potential harm or negative impact of staff/constituents.	<b>DEFENSIVENESS</b> Focusing on protecting the way people feel, particularly those who hold power, rather than identifying, addressing, and healing harm.	<b>QUANTITY &gt; QUALITY</b> Actions or services that are not deemed measurable, are not seen as valuable and are often avoided.	<b>WORSHIP WRITTEN WORD</b> If it is not written down, it does not exist. Those with the ability to document are more highly valued.
<b>ONLY ONE RIGHT WAY</b> Only seeing value in the way one person/org does something; does not allow room for alternatives and deems them to be negative.	<b>PATERNALISM</b> Those with power are the only ones who make decisions, and often do not include others in their decision making processes.	<b>Characteristics of White Supremacy Culture</b>	<b>POWER HOARDING</b> Shared power is not valued, and decision making is left to 1 or a small group of people with no insight or support from those decisions may impact.	<b>FEAR OF CONFLICT</b> Those in positions of power employ a variety of tactics—both personal and institutional—to avoid conflict or place blame on others.
<b>INDIVIDUALISM</b> Competition more highly valued than collaboration. The needs or successes of an individual outweigh the collective.	<b>EITHER/OR THINKING</b> Practice in attempting to simplify complex ideas or practice by limiting to 2 options, and not leaving room to create more.	<b>OBJECTIVITY</b> Leverages and celebrates logical over emotional, can even shun or shame instances in which emotions or feelings come up.	<b>RIGHT TO COMFORT</b> Those with power feel they are deserving of emotional and psychological comfort.	<b>PROGRESS IS BIGGER/MORE</b> Focuses more on size and increased numbers rather than impact and long-term goals/needs.

## White Supremacy Culture [Tema Okun, dRworks]

- Which characteristic have you seen show up most in your career?
- What is one that you have been challenged to not operate through?
- Which have you seen be reimaged?

# Racial Equity in Arts Funding

## Policies Precede Beliefs (Ibram X. Kendi)

### Segregationist Racism –

The belief that the inferiority of African, Latinx, Asian, Arab, and Native Americans (ALAANA)/people of color is a product of nature and immutable

### Assimilationist Racism –

The belief that the inferiority of POC's is cultural and can be corrected

- Swedish economist and Nobel Laureate Gunnar Myrdal writes in his 1944 study of race relations, *An American Dilemma*, that POC's should become assimilated into American culture, to acquire the traits held in esteem by the dominant white Americans

## Policies Precede Beliefs (Ibram X. Kendi)

### Anti-racism –

- Work to eradicate the racialized outcomes of our nation's institutional and social systems and structures.
- Redesigning or replacing those systems and structures.
- Acknowledgement that BIPOC's in the U.S. are different from Whites in the U.S.
- Respect for BIPOC's cultural differences as just that – different, not better or worse.

## Racial Equity in Funding

Investment in policies, practices, and actions that produce equitable access, power, and outcomes for people and communities of color.

## Arts Funding in the Context of Race

An organization of color or ALAANA (African, Latinx, Asian, Arab, Native American) organization is defined by

1. Self-determination;
2. Primary mission, intentions, and practices are BY, FOR, and ABOUT artists, cultures, and communities of color;
3. Intention of the organization to perpetuate, promote, and present art that is representative of a culture, a people, and/or is given form by those artists; and
4. Is not a charity construct (i.e. “We’re helping those underprivileged people.”)



## Arts Funding in the Context of Race

Largest predominantly  
White nonprofit theatre  
companies:

**\$50-\$60 million/year**

Largest predominantly  
Black theatre company:

**\$3.5 million/year**

Largest predominantly  
Latinx theatre company:

**\$2.5 million/year**

## Arts Funding in the Context of Race

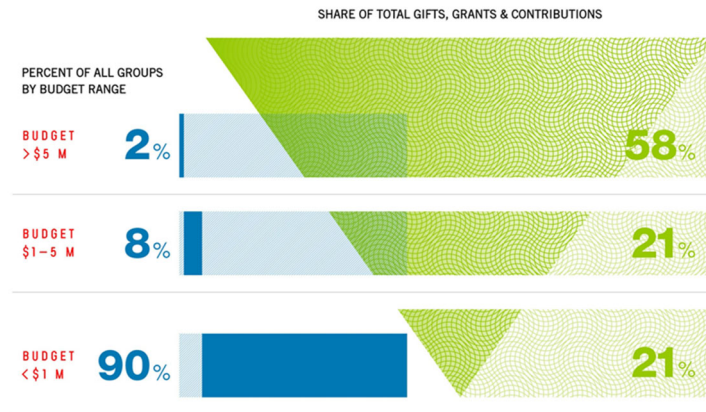
- Increasing awareness of diversity, equity, and inclusion issues
- 2% of all cultural institutions receive nearly 60% of foundation giving in the arts
- Inequality up 5% from a decade ago
- 33% of U.S. residents are people of color
- 4% of cultural philanthropy goes to organizations of color

Source: "Not Just Money: Equity Issues in Arts Philanthropy," Helicon Collaborative, 2017

# Arts Funding in the Context of Race

## Funding Distribution by Budget Size

Source: National Center for Charitable Statistics (2016)



Source: "Not Just Money: Equity Issues in Arts Philanthropy," Helicon Collaborative, 2017

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## Practices follow Structures (Ian Haney López)

### Strategic Racism

A calculated decision to seek advantage –

- Money
- Status
- Power

– by activating and manipulating the racialized beliefs and assumptions that we have inherited.

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## Arts Funding in the Context of Race

### Root Causes of Funding Inequity

1. Copied the practices of high-net-worth individual donors;
2. Leverage favors organizations who have wealthy individuals in their networks;
3. Rewarded institutions in their moneyed networks, instead of organizations in low-income communities; and
4. These practices remain enshrined in giving practices of foundations and government agencies.

## Arts Policy Shapes Racial Outcomes

### Ford Foundation

The Ford Foundation is a private, nonprofit institution dedicated to the public well-being. It seeks to identify and contribute to the solution of problems of national or international importance. The Foundation works mainly by granting funds to institutions and organizations for experimental, demonstration, and developmental efforts that give promise of producing significant ad-Ford Foundation advances in various fields. Annual Report 1976 Occasionally, the Foundation itself administers projects. As an additional means of accomplishing program objectives, the Foundation in some instances makes grants to individuals whose professional talent or experience corresponds with its programs and activities. The Foundation was established in 1936 by Henry Ford and Edsel Ford and made grants largely to Michigan charitable and educational institutions until 1950, when it became a national organization. Including the fiscal year 1976.

### National Endowment for the Arts



### Expansion Arts



## Practices follow Structures



**Marcus Walton**, president & CEO,  
Grantmakers for Effective Organizations

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## Practices follow Structures

- History matters
- Systems are not broken
- Dynamic leadership is essential

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# Lay It on the Line

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**I feel confident that I have the  
skills, knowledge, and motivation  
I need to lead for racial equity.**

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**I feel safe and supported in raising  
issues about racial equity within  
my professional environment.**

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**Our DEI initiatives have been  
effective in moving our field  
to racial justice.**

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**If we are successful in shifting  
the arts and culture sector to center  
race, we will achieve racial equity.**

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## **Assignments and Next Steps**

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**Grantmakers in the Arts**  
Supporting a Creative America

# Racial Equity in Arts Funding Workshop

Online | 4 May2021

# Welcome!



## Presenters

- **Denise Brown**, Executive Director, Leeway Foundation
- **Nadia Elokda**, VP & Director of Programs, Grantmakers in the Arts
- **Randy Engstrom**, board member, LANGSTON
- **Cardozie Jones**, Founder & Primary Facilitator, True North EDI
- **Sherylynn Sealy**, Program Manager, Grantmakers in the Arts
- **Eddie Torres**, President & CEO, Grantmakers in the Arts
- **Gabrielle Strong**, Managing Director, NDN Collective

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Source: YES! Jam Facilitator

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### Will Do

- Understand the intersections between racist and capitalistic systems at the origins of funding
- Unpack how racism operates and is sustained within grantmaking systems and institutions
- Begin to distill how structural racism operates in your work
- Learn how peer-practitioners commit to and practice anti-racism

### Might Do

- Understand how each of us is prepared to participate in anti-racist work

### Won't Do

- Leave today with resolution
- Generate perfect answers for how to dismantle structural racism within arts funding

## Racial Equity Lessons

Social Justice Lens

Intentional Policy

Buy-in from  
Leadership

Community-Based  
Processes

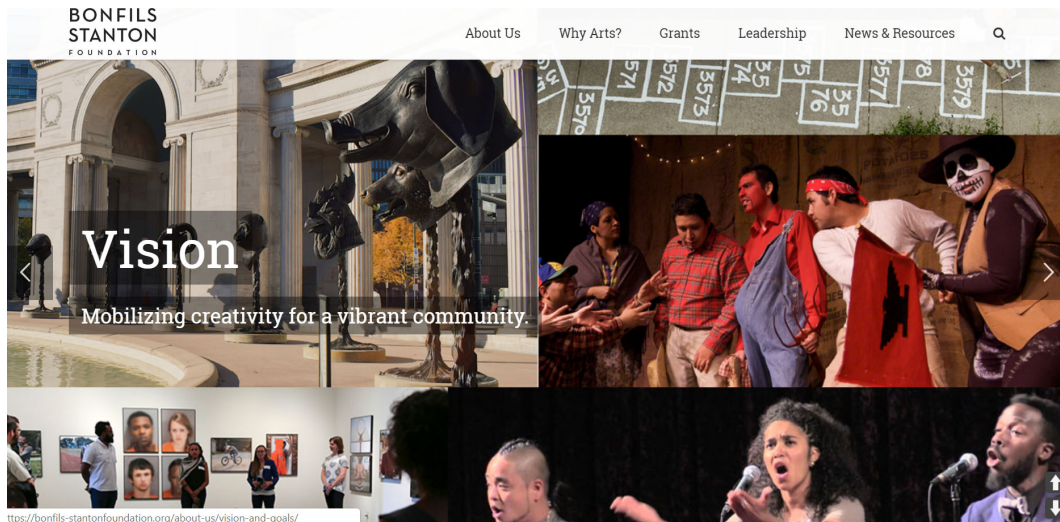
Accountability  
Measures

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## Case Study: Bonfils-Stanton Foundation

### Strategies for Intervention



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## Case Study: Bonfils-Stanton Foundation

### Strategies for Intervention

- Broadened their pool of **nominators** - entirely opened up the **nominating process**
- Rotated the selection panel members and ensured a higher proportion of **ALAANA/POC individuals on the selection panel**
- Have become more **embracing** of leaders of **smaller organizations**

## Case Study: Bonfils-Stanton Foundation

### Strategies for Intervention

- **POC grantees** in their leadership-development program have gone from **20% to an average of 50%** over 5 years
- Over 5 years the percentage of Bonfils-Stanton's dollars going to organizations of color **from 2.4% to 13.1%**
- Bonfils-Stanton's Board of Trustees has gone from never having a BIPOC individual on the board to now having **3 out of 9 board members**

## Case Study: South Carolina Arts Commission

### Strategies for Intervention



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## Case Study: South Carolina Arts Commission

### Strategies for Intervention

Within five years of the evaluation the SC Arts Commission's practices resulted in:

- Went from 2% of Operating Support grantees were organizations of color to 6%
- Over 5 years: 21 grants, totaling \$84,964, were awarded to Gullah artists
- Building relationships with community committees in these counties so that they can become eligible for funding in the future

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## Case Study: South Carolina Arts Commission

### Strategies for Intervention

- The Gullah Geechee Heritage Corridor Partnership Program
- Increase the number of African American grantees in South Carolina Arts Commission's grantee roster by...
- Building new relationships with community leaders
- Investing in capacity building before they become grantees

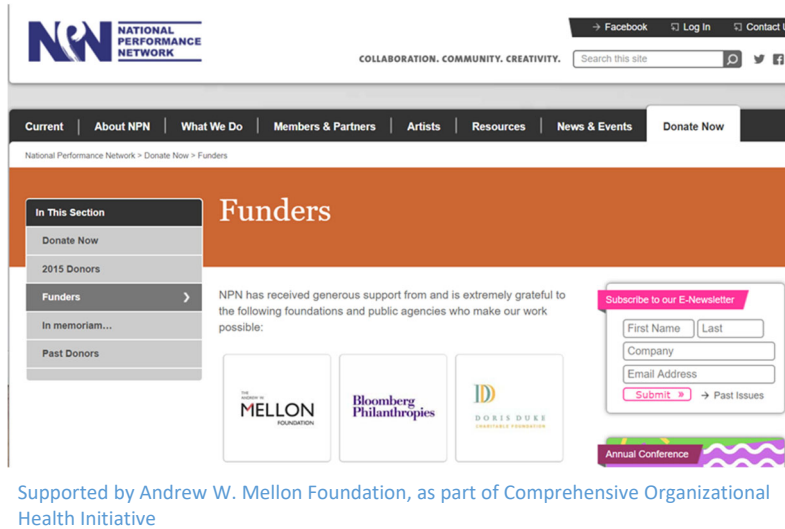
## Case Study: South Carolina Arts Commission

### Strategies for Intervention

In corridor, few formal arts organizations:

1. Looking for **community contacts in non-arts organizations**
2. Identifying possible **working groups**
3. Working with applicants to design **projects that reflect community concerns**
4. **Interviewing artists** in lieu of a written application

## Case Study: NPN Leveraging a Network for Equity (LANE) Strategies for Intervention



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## Case Study: NPN Leveraging a Network for Equity (LANE) Strategies for Intervention

- Focuses on organizations of color, and geographically isolated and/or small- to mid-sized community groups
- A mix of **convening, consultancy, and financial capital to remediate** years of disinvestment
- Phase 1 (2015–16) involved **diagnostics, education, and planning**
- Phases 2 and 3 (2016–24) engage cohorts of 6 organizations each in a process of convening together and **designing individual road maps for sustainability**

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## Case Study: NPN Leveraging a Network for Equity (LANE)

### Strategies for Intervention

Each organizational participant receives:

- **Recovery capital** and additional **general operating** support
- **Change/risk capital**
- Ongoing and in-person **convenings** with peers
- **A customized plan** outlining potential shifts in their business model and infrastructure, led by NonProfit Finance Fund & other consultants
- Continued professional development and consulting

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## Case Study: NPN Leveraging a Network for Equity (LANE)

### Strategies for Intervention

By 2024, NPN's intent, through LANE, is:

- To infuse up to 24 of the most vulnerable members of its network with up to \$15M in total capital.
- To develop new business models that can adapt to changing landscapes.
- To ensure cultural diversity within the network and growing leadership in the field.

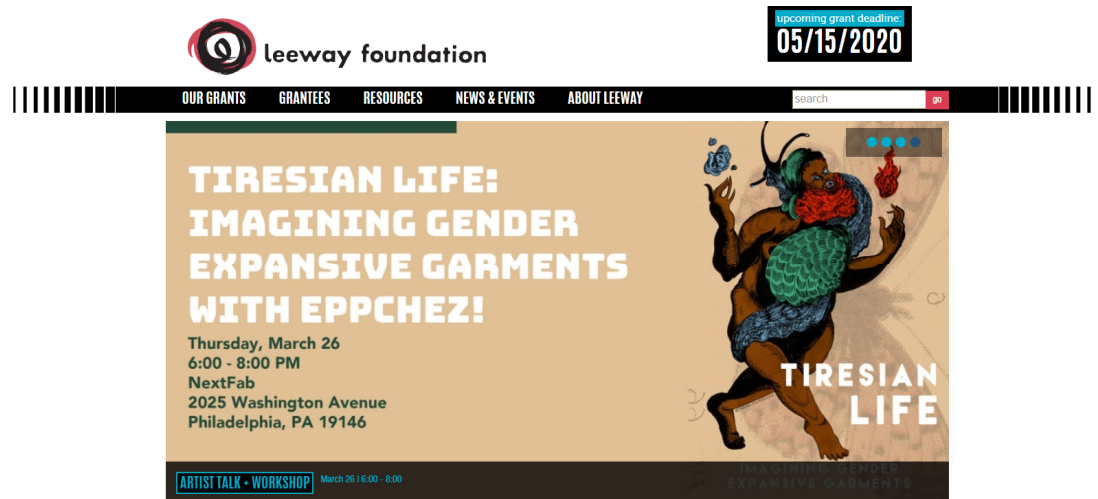
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## Case Study: Leeway Foundation

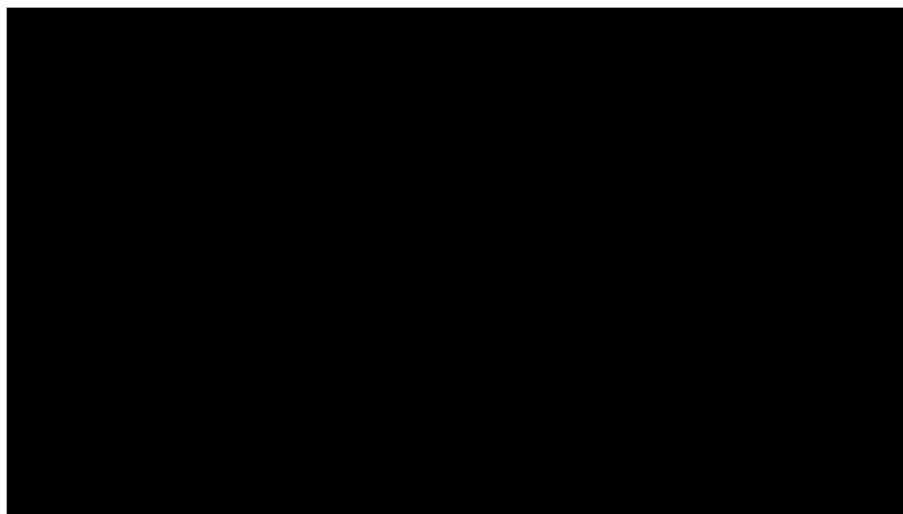
### Strategies for Intervention



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## Case Study: Leeway Foundation

### Strategies for Intervention



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## Case Study: Leeway Foundation

### Strategies for Intervention

THANK YOU!



Denise Brown, Executive Director  
215-545-4078  
info@leeway.org

[leeway.org](https://leeway.org)  
Connect With Us!



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## Case Study: Seattle Office of Arts & Culture

### Strategies for Intervention

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## HISTORY & BACKGROUND

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Naming and Centering Race  
Seizing on Catalytic Moments  
Interrogating Hard Questions  
Continuously Pursuing Culture Shift

## PRACTICES THAT GUIDE OUR WORK



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Creative Advantage Arts  
Education Initiative

Turning Commitment into  
Action

Racial Equity Toolkit: Cultural  
Facilities Fund

## MOVING RESOURCES TO ALAANA COMMUNITIES



Naomi Ishisaka  
*Blackout Black Friday – Black Lives Matter, 2014*

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## THE CREATIVE ADVANTAGE ARTS EDUCATION INITIATIVE

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## TURNING COMMITMENT INTO ACTION

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## RACIAL EQUITY TOOLKIT: CULTURAL FACILITIES FUND

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## WHAT WE'VE LEARNED

- Center those most impacted in solution building
- Examine and move with an awareness of how power functions internally and externally
- Support staff leadership development
- Interrogate how we uphold systems of oppression
- Foster internal and external systems of accountability
- Focus on process and outcomes
- Aspire to be transformational vs. transactional
- Be bold
- Attend to traumas that inevitably come up

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## **NDN Collective Mission**

Build the collective power of Indigenous Peoples, communities, and Nations to exercise our inherent right to self-determination, while fostering a world that is built on a foundation of justice and equity for all people and the planet.

## **NDN Collective Vision**

A world that is just and equitable for all people and the planet.

**NDN COLLECTIVE**



## **Core Strategies**

- **Defend**
- **Develop**
- **Decolonize**

**NDN COLLECTIVE**



## NDN Collective Eco-System



- **Foundation**
- **Fund**
- **Partners**
- **Action**

NDN COLLECTIVE











## **Votan Enriquez Mural**

**Missing & Murdered Indigenous  
Women/Water Protector**

**American Indian Community Housing  
Organization**

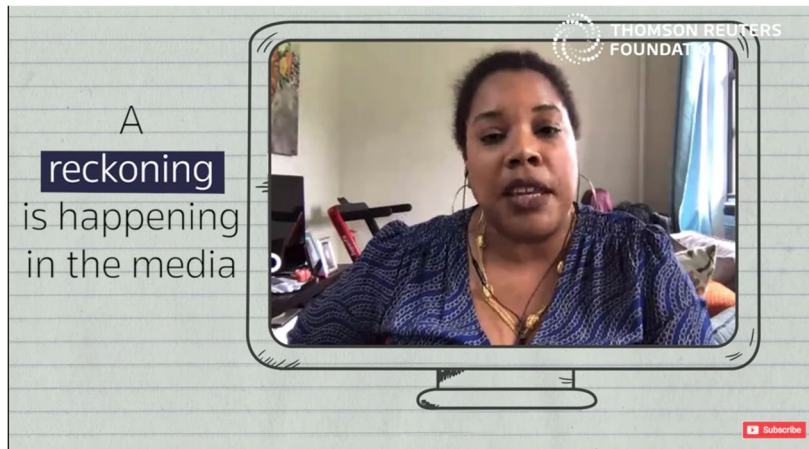
**Duluth, Minnesota**

**NDN COLLECTIVE**



**NDN COLLECTIVE**

## Unconscious bias: do newsrooms struggle to report on race issues? [2020]



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## De-Coding Racial Bias in Arts Funding Language

**Code:** I'm concerned about the **quality** of the work.

**English:**

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## De-Coding Racial Bias in Arts Funding Language

**Code:** I'm concerned about the **quality** of the work.

**English:** I'm concerned that the work is not **Western European...European-American...White.**

**Different** cultures have different standards of quality. We could **ask members of that culture** whether it's quality work.

## De-Coding Racial Bias in Arts Funding Language

**Code:** **Mainstream** artist/organization

**English:**

## De-Coding Racial Bias in Arts Funding Language

**Code:** Mainstream artist/organization

**English:** Western European...European-American...White artist/organization

This term implies that European Americans or whites **are the norm** against which other cultures should be compared. What if we just call them Western European...European-American...White?

## De-Coding Racial Bias in Arts Funding Language

**Code:** Culturally-specific organization

**English:**

## De-Coding Racial Bias in Arts Funding Language

**Code:** Culturally-specific organization

**English:** Organization **of color** or **ALAANA** organization

**All cultures** are specific, including Western Europe and Western European-American. Organizations of color are being **explicit** about their cultures.

## De-Coding Racial Bias in Arts Funding Language

**Code:** \_\_\_\_\_

**English:** \_\_\_\_\_

What **implicit bias** can you identify and how might you attempt to **interrupt this institutional practice**?



## Small Group Discussion

In your breakout groups, each take a turn presenting your particular opportunity/challenge:

- This is the challenge or opportunity we were facing.
- These were our decision points.
- Here were the obstacles.
- This is how we may address.

## Full Group Discussion

- What's coming up for you in your heart, body and mind?

## Journaling Commitments

- What upcoming processes present opportunities for you to utilize racial equity strategies?
- What upcoming moments present opportunities for you to advocate for racial equity?
- Are there lingering questions and thoughts that are coming up for you?

## Wrap up: Thank you!

- GIA will send you this slide deck and the workshop materials
- Can we share your email with the other workshop participants?
- Share in the chat someone who inspires you to do this work

## Racial Equity Resources: Philanthropy

- GIA's Statement on Racial Equity <http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose>
- Philanthropic Initiative for Racial Equity [www.racialequity.org/publications.html](http://www.racialequity.org/publications.html)
- Philanthropic Initiative for Racial Equity's Short-Changed: Foundation Giving in Communities of Color [www.racialequity.org/catalytic-change.html](http://www.racialequity.org/catalytic-change.html)
- Helicon Collaborative's Not Just Money: Equity Issues in Cultural Philanthropy [http://heliconcollab.net/our\\_work/not-just-money/](http://heliconcollab.net/our_work/not-just-money/)
- Racial Equity Tools [www.racialequitytools.org](http://www.racialequitytools.org)
- W.K. Kellogg Foundation's Racial Equity Resource Guide [www.racialequityresourceguide.org](http://www.racialequityresourceguide.org)
- Annie E. Casey Foundation's Race Matters [www.aecf.org/resources/race-matters-toolkit-users-guide/](http://www.aecf.org/resources/race-matters-toolkit-users-guide/)
- The Racial Equity section of Grantmakers in the Arts' website [www.giarts.org/racial-equity-arts-philanthropy-statement-purpose](http://www.giarts.org/racial-equity-arts-philanthropy-statement-purpose)

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## Racial Equity Resources: Advocacy

- Unite4Equity's self-assessment: <https://unite4equity.org/>
- Western States Center's Moving a Racial Justice Agenda: Organizational Assessment: Are You Ready?: [www.njln.org/uploads/digital-library/westernstates3.pdf](http://www.njln.org/uploads/digital-library/westernstates3.pdf)
- Race Matters' Organizational Self-Assessment tool: [www.aecf.org/resources/race-matters-organizational-self-assessment/](http://www.aecf.org/resources/race-matters-organizational-self-assessment/)
- Race Matters' How to Talk About Race: [www.aecf.org/m/resourcedoc/AECF-racemattershowtotalkaboutrace-2006.pdf](http://www.aecf.org/m/resourcedoc/AECF-racemattershowtotalkaboutrace-2006.pdf)
- Race Matters' PowerPoint presentation: [www.aecf.org/resources/race-matters-powerpoint-presentation/](http://www.aecf.org/resources/race-matters-powerpoint-presentation/)

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# Thank you!

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# Thank you!

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# The following slides are unused slides.

## Think on These Things

- What do I need to remind myself to do:
  - before and as I assess existing grant programs?
  - before and as I conceptualize a new grant program?
  - before I propose a grant program to our board/commission?
  - before I design an application process?
  - before I decide selection criteria?
  - before I decide a selection process?
- What are other decision-points when I need to remind myself to engage in equitable strategies?
- Where can I influence the embrace of racial equity in my organization/agency? Among my peers?
- What further strategies can I engage?
- What questions do I need to ask myself as I keep going in order to keep me accountable?

## Small Group Discussion

- What do I need to remind myself to do:
  - Before and as I assess existing grant programs?
  - Before and as I conceptualize a new grant program?
  - Before I propose a grant program to our board/commission?
  - Before I design an application process?
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- Where can I influence the embrace of racial equity in my organization/agency? Among my peers?
- What further strategies can I engage?
- What questions do I need to ask myself as I keep going in order to keep me accountable?

## Strategies to Interrupt Structural Inequity

## An illustration of three children standing on a wooden fence, looking out over a large stadium filled with spectators. The children are wearing white t-shirts and shorts. The stadium is packed with people, and the field is visible in the background.



The cartoon depicts a path that starts in a dark, rocky area and ends in a bright, paved area. The path is labeled "schools to prison pipeline; old boy network; underemployment" and "poor schooling, unconscious bias; wealth disparities, standardized tests". The dark area is labeled "discrimination; racial profiling; d t p report to state lifespan". The bright area is labeled "YALE HARVARD" and "privileges connections, wealth". A man in a suit is walking towards the bright end, while others are struggling in the dark.



## Strategies to Address Racism

<b>Internalized Racism</b>	Support groups, racial healing Mentoring, counseling, and education
<b>Interpersonal Racism</b>	Diversity trainings Cross-cultural dialogues, dinners
<b>Institutional Racism</b>	Changing policy and practices Creating new institutions
<b>Structural Racism</b>	Highlighting history, root causes Challenging racist myths, ideologies Challenging multiple institutions or addressing their interactions

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## Strategies to Build Systemic Equity

- To achieve and sustain equity, **new rules and activities need to be institutionalized and operationalized.**
- Racial equity needs to be “**baked in**” and strategies should be **add-ins, not add-ons.**
- Just as *racism* operates structurally and systemically, so too must *racial equity* in order to **perpetually supplant racism.**

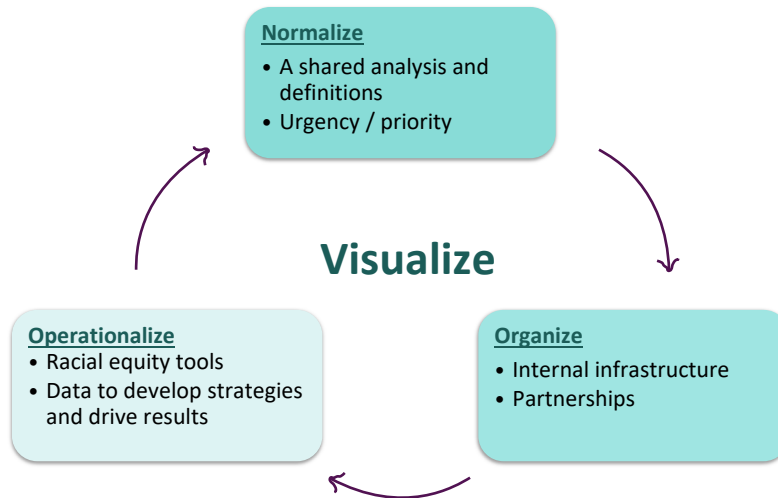


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## Strategies for Alternative Practice Model



## Community Commitments

### Exercise: Visualize

- *Consider a possible vision of racial equity that could be manifested in your organization or entity in 25 years*
- *What does this new reality look like? Sound like? Feel like?*

## Community Commitments

### Exercise: Letter to yourself

- Write down your vision for your institution/agency's embrace of racial equity and what it will look like 25 years from now
- Write down a strategy toward this vision you can adopt or adapt within the next 6 months and write down your commitment to execute upon it
- Write down a strategy toward this vision you can adopt or adapt within the next 1-2 years and write down your commitment to execute upon it
- Place your card in an envelope and address it to yourself

## Racial Equity in Arts Funding Workshop

### Wrap up | Resources | Adjourn