



Grantmakers in the Arts
Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 8 June 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 someone in your life?

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

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.

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:

- Occupy Brave Space
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- What is said stays, what is learned is leaves
- Honor selective vulnerability
- 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

Four 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.
- 4) **Our goal is racial equity as a means toward** racial justice and liberation

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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 is a **unique opportunity for funders**:

Funders have resources at their disposal

Equity can be an intervention at a broader scale than just one institution/agency but instead at the scale of a funding portfolio

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Why Lead with Race?



From Kris Straub, chainsawsuit.com

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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

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

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

Early Experiences with Race

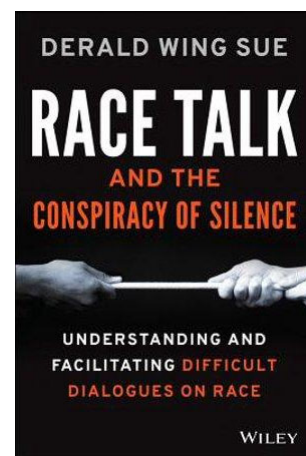
Having *the* Conversation

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.



Race Talk Protocols

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

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



Having *the* Conversation

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

Systemic Racial Equity

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

– Ta-Nehisi Coates

Four Levels of Racism

“SYMPTOMS” [MICRO]

Internalized



Interpersonal



“SYSTEMS” [MACRO]

Institutional



Structural

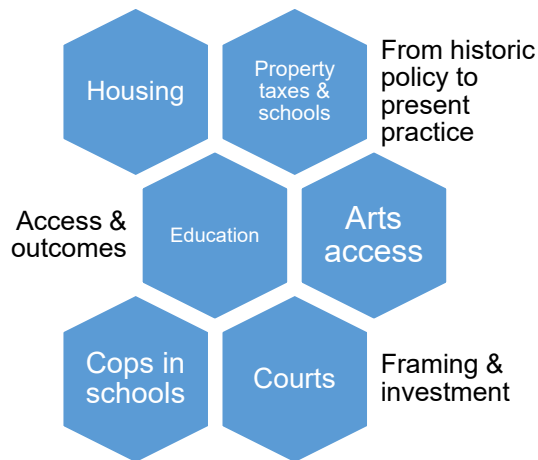


Source: John a powell,
“Systems Thinking and
Race Workshop,” from
The California
Endowment ©2011

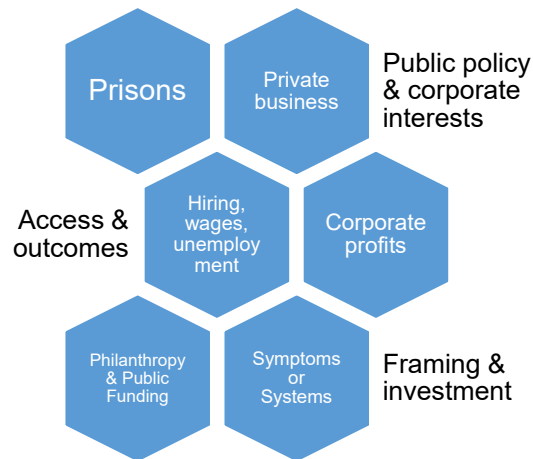
Strategies to Address Different Levels of Racism

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

Equity: Policies, Systems, Structures



Equity: Policies, Systems, Structures



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Using a Racial Equity Lens

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

January 22nd
Today was not a good learning day. blah blah blah I only wanted to hear you not talking. You said something wrong and I can't listen when I hear lies. My mom said that the only Christopher who acknowledges is Wallace. Because Columbus didn't find all country the Indians did. I like to have Columbus day off but I want you to not teach me lies. That is all. My question for the day is how can white people ~~teach~~ teach black history?
Kigg Johnson

thing I am very disappointed in your journal today.

ok

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Engage with Racial Equity Concepts

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.

Systems Analysis: Understanding Racism in Your Organization

<p>Q1. What are examples of Internalized Racism (racism within individuals) that you notice at your organization?</p>	<p>Q2. What are examples of Interpersonal Racism (racism between individuals) that you notice at your organization?</p>
<p>Q3. What are examples of Institutional Racism (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 Structural Racism* (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?

An Offering to Carry Forward from Today



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Grantmakers in the Arts
Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 15 June 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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- Turn off your mic in the large group.
- Please share your name when starting to speak so that everyone knows who is talking.
- This is a learning space, please feel welcomed to share half-baked ideas!

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- 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

- 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

How Culture Operates (and is weaponized)

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“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

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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.

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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

De-Coding Racial Bias in Daily Language

Code: _____

English: _____

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



De-Coding Racial Bias in Arts Funding Language

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

English:

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**?

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.

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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.

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White Supremacy Culture [Tema Okun, dRworks]

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

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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?

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Racial Equity in Arts Funding

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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

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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

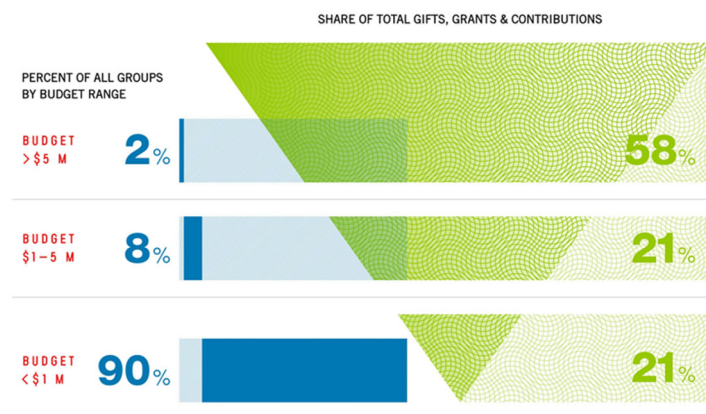
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Arts Funding in the Context of Race

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.

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 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.

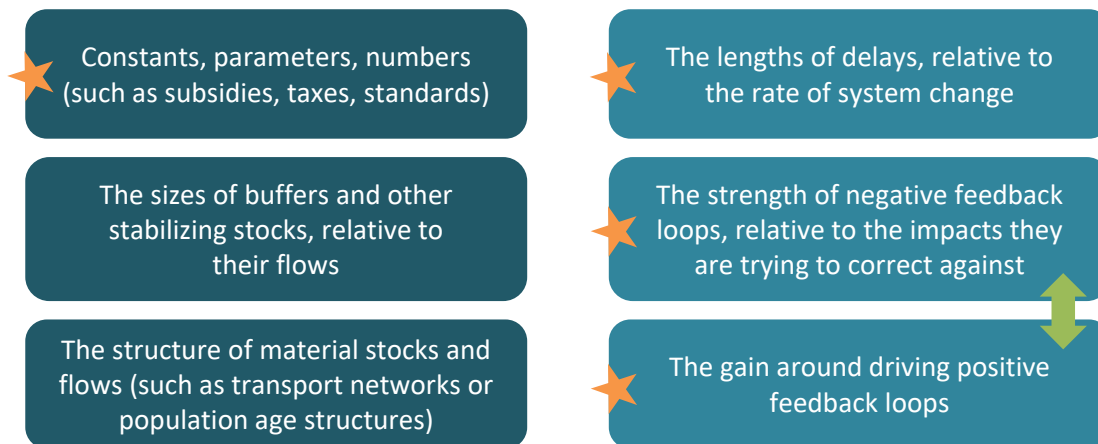
National Endowment for the Arts



Expansion Arts



Leverage Points to Intervene in a System



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

Lay It on the Line

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

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

**My organization has a culture in which
a commitment to racial equity and
racial justice can thrive.**

**I understand how our work can
contribute to racial equity and racial
justice thriving in the larger ecosystem
of arts funding.**

Practices follow Structures



Marcus Walton, president & CEO,
Grantmakers for Effective Organizations

Assignments and Next Steps



Grantmakers in the Arts
Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 22 June 2021

Welcome!



Presenters

- **Nadia Elokdah**, VP & Director of Programs, Grantmakers in the Arts
- **Cardozie Jones**, Founder & Primary Facilitator, True North EDI
- **Tariana Navas-Nieves**, Director of Cultural Affairs, Denver Art & Venues
- **Sherylynn Sealy**, Program Manager, Grantmakers in the Arts
- **Caitlin Strokosch**, President & CEO, National Performance Network
- **Eddie Torres**, President & CEO, Grantmakers in the Arts

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Source: YES! Jam Facilitator

Overview of the Day

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

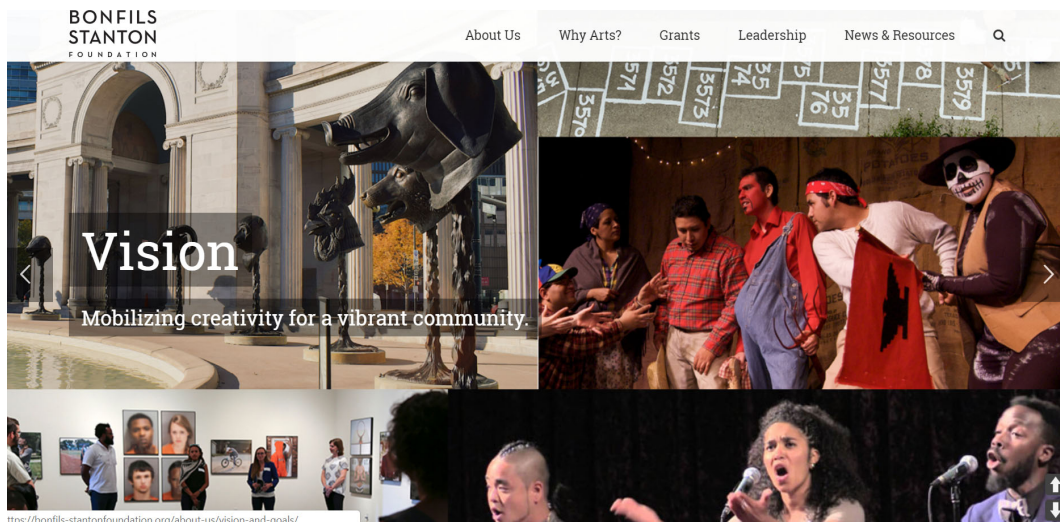
Accountability Measures

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Case Study: Bonfils-Stanton Foundation

Strategies for Intervention



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Case Study: Bonfils-Stanton Foundation

Strategies for Intervention

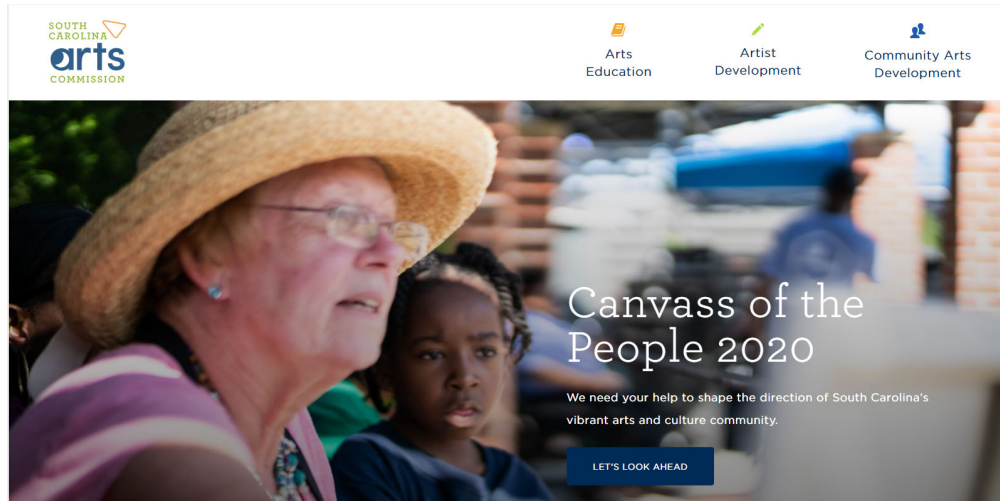
- **Expanded board**
- Broadened their pool of **nominators** - entirely opened up the **nominating process**
- Rotated the selection panel members and ensured a higher proportion of **ALAANA/POC individuals on the selection panel**
- Have become more **embracing** of leaders of **smaller organizations**

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%
- 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

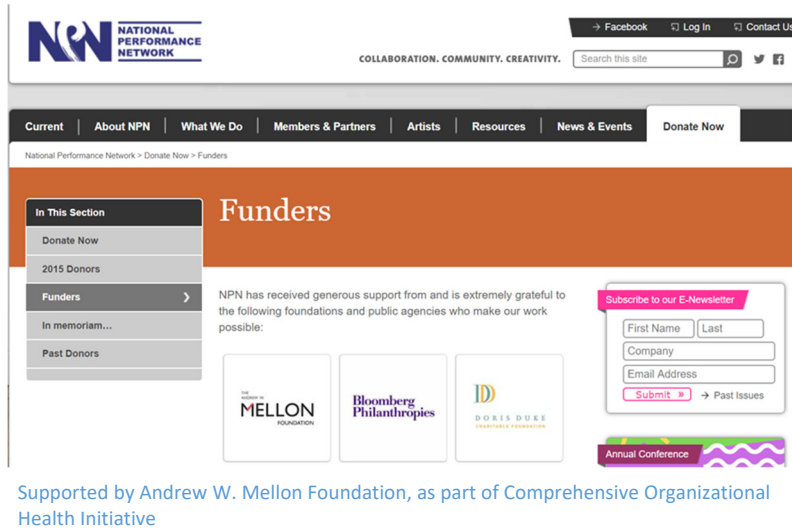
Case Study: South Carolina Arts Commission

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



NPN has received generous support from and is extremely grateful to the following foundations and public agencies who make our work possible:

Supported by Andrew W. Mellon Foundation, as part of Comprehensive Organizational Health Initiative

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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 divestment
- 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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Denver Arts & Venues

Tariana Navas-Nieves, Director of Cultural Affairs



DENVER
ARTS & VENUES

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GIA Racial Equity in Arts Funding

Tariana Navas-Nieves
Tariana.Navas@denvergov.org

A Racial Equity Practice:

1. What IS an equity practice?

2. Power & Privilege

3. Proximity & Trust

4. It's in the Details

a. Who is applying and who is NOT?

b. Who is making the funding decisions?

c. What happens during the selection process?

d. Why exactly do we need final reports?

e. What about guidelines and applications?

5. Expand our definition of arts and culture

6. Embrace tension as part of the process

National Performance Network

Caitlin Strokosch, President & CEO





**NATIONAL
PERFORMANCE
NETWORK**

LIVING OUR VALUES

CAITLIN STROKOSCH, PRESIDENT & CEO

NATIONAL PERFORMANCE NETWORK | LIVING OUR VALUES

OLD MISSION

The mission of the National Performance Network (NPN) is to foster a group of diverse cultural organizers (including artists) working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States.

NEW MISSION

NPN contributes to a more just and equitable world by

- ▶ building and shifting power for artists
- ▶ advancing racial and cultural justice
- ▶ fostering relationship-building and reciprocity between individuals, institutions and communities
- ▶ working towards systems change in arts and philanthropy

HOW WE PRACTICE THIS

- ▶ Work for justice, not just diversity and inclusion.
- ▶ Trust learned experience, not just data. Constituents are the experts of their own experience and solutions come from the community.
- ▶ Work with scale and make conscious depth/breadth choices. We can still engage in systems thinking, while working on a small scale.
- ▶ Foster belonging, not just buy-in.
- ▶ Seek transformative practices, not just transactional programs. We aren't creating initiatives, we're embedding anti-racism into all we do. We also can't bring about change in our grantees through policy after policy.

LEVERAGING A NETWORK FOR EQUITY (LANE)

A collaborative, comprehensive organizational health initiative that addresses the merging of **capitalization and racial justice**

In partnership with:



LANE: 4 CORNERSTONES

- ▶ **EMERGENCE:** engage in complexity for sustainable solutions; work with scale to impact individuals, institutions and networks; engage in systems thinking
- ▶ **RACIAL JUSTICE:** take a historical perspective on current day challenges; center the leadership of the most marginalized; recognize race as a primary compounding factor in oppression
- ▶ **POPULAR EDUCATION:** cohort members are the experts of their experience, strengths and org culture and lead the team process; solutions come from the community; strategies address root causes
- ▶ **DESIGN JUSTICE:** co-create with (not for); recognize multiplicity of leadership styles and actions; practice humility and active listening; flatten hierarchical tendencies

Small Group Discussion

In your breakout groups:

- What offerings do these presentations give us as we reflect on our own power within our organizations/agencies?

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?

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:
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- What questions do I need to ask myself as I keep going in order to keep me accountable?

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
- Philanthropic Initiative for Racial Equity's Short-Changed: Foundation Giving in Communities of Color 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/
- Racial Equity Tools www.racialequitytools.org
- W.K. Kellogg Foundation's Racial Equity Resource Guide www.racialequityresourceguide.org
- Annie E. Casey Foundation's Race Matters 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

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.njjn.org/uploads/digital-library/westernstates3.pdf
- Race Matters' Organizational Self-Assessment tool: 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
- Race Matters' PowerPoint presentation: www.aecf.org/resources/race-matters-powerpoint-presentation/

Thank you!

Thank you!

The following slides are unused slides.

Strategies to Interrupt Structural Inequity

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Structural Inequity

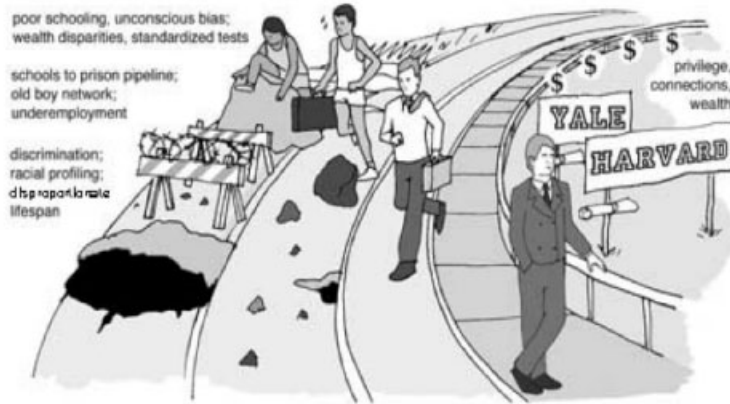


Source: Race Forward

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Systemic Racism



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

Strategies to Address Racism

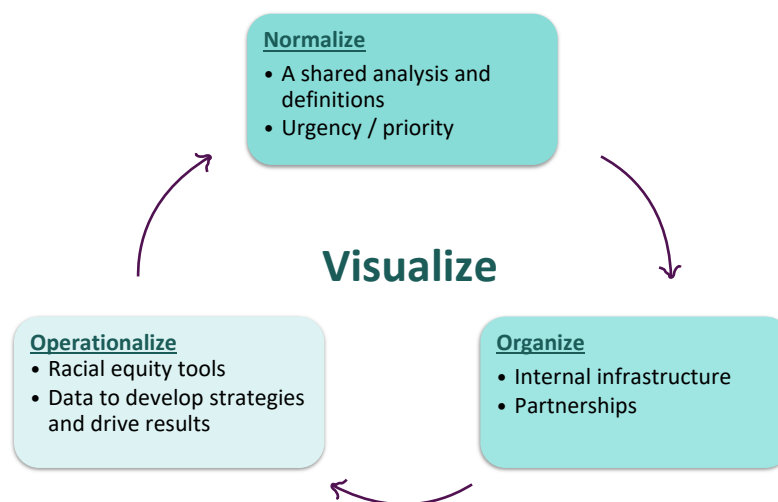
Internalized Racism	Support groups, racial healing Mentoring, counseling, and education
Interpersonal Racism	Diversity trainings Cross-cultural dialogues, dinners
Institutional Racism	Changing policy and practices Creating new institutions
Structural Racism	Highlighting history, root causes Challenging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

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.**



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