![gia Grantmakers in the Arts - Supporting a Creative America]

Racial Equity in
Arts Funding Workshop

Online| 2 February 2022

Welcome!

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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.

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Presenters

- **Jonny Altrogge**, Facilitator, True North EDI

- **Nadia Elokdah**, VP & Director of Programs, Grantmakers in the Arts

- **Sherylynn Sealy,** Senior Program Manager, Grantmakers in the Arts

- **Eddie Torres**, President & CEO, Grantmakers in the Arts

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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

What is a value that you had to unlearn as it no longer served you?

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:

- Respond to a prompt
- Type "stack" if you'd like to share something aloud or volunteer
- Share resources and tools
- Give each other affirmations ++
- Private chat Steve if you need tech support
- We may summarize ideas we see in the group chat aloud.

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Group Agreements:

- Occupy Brave Space
- Commit to staying in your "Stretch Zone"
- Share the air / One mic
- What is said stays, what is learned is leaves
- Honor selective vulnerability
- Hold space for a spectrum of experience in navigating these circumstances
- Acknowledge that everyone brings cultural knowledge to the discussion
- Accept and expect a lack of closure

The "Zones"

Source: YES! Jam Facilitator

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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) **<u>Race is a construct</u>** and is not biologically determined. Race is a modern idea.

2) **<u>Policy drives the social construction of race</u>** and has contributed to changing ideas and definitions of race over time.

3) **<u>We did not choose this system,</u>** but we have a responsibility to address it.

4) **<u>Our goal is racial equity as a means toward</u>** 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

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.

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

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Early Experiences with Race

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Share in the chat..

What gets in the way of meaningful and authentic conversations about race, power, and/or privilege?

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Having *the* Conversation

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

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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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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.
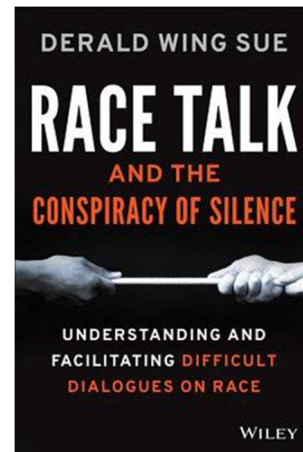
Race Talk Protocols

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

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.

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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.

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Systemic Racial Equity

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"Race is the child of racism, not the father."

– Ta-Nehisi Coates

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Four Levels of Racism

Personal
Private beliefs, prejudices, & ideas that individuals have

Institutional
Discriminatory treatment, policies & practices, within organizations & institutions

Interpersonal
The expression of racism between individuals

Structural
System in which public policies, institutional practices, and other norms perpetuate racial group inequality
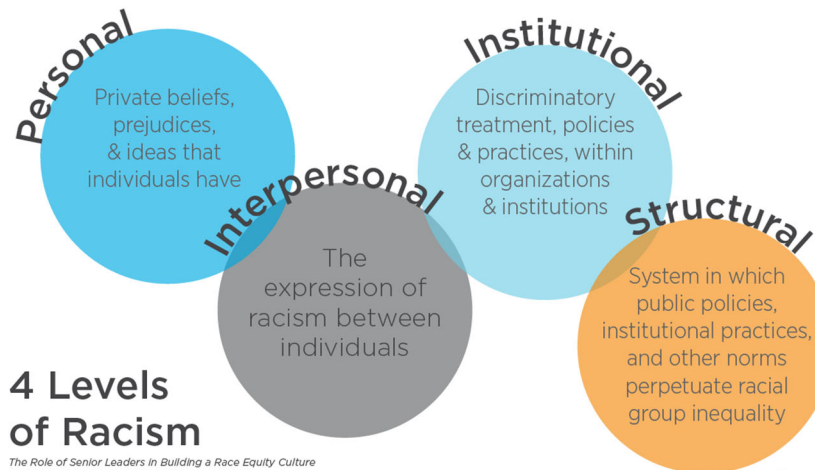
4 Levels of Racism

The Role of Senior Leaders in Building a Race Equity Culture
Kerrien Suarez Director at Equity in the Center

The Bridgespan Group

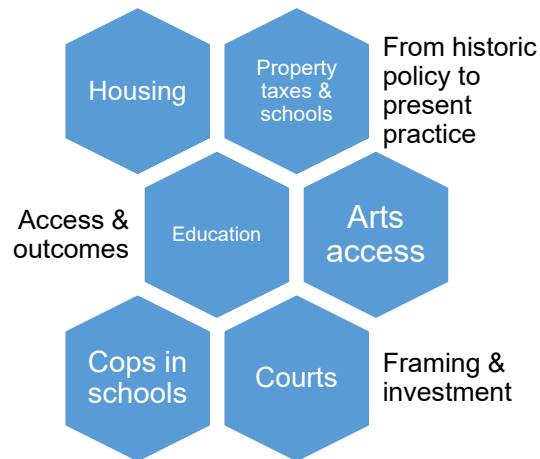Racial Equity in Arts Funding Workshop | Grantmakers in the Arts | 35

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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

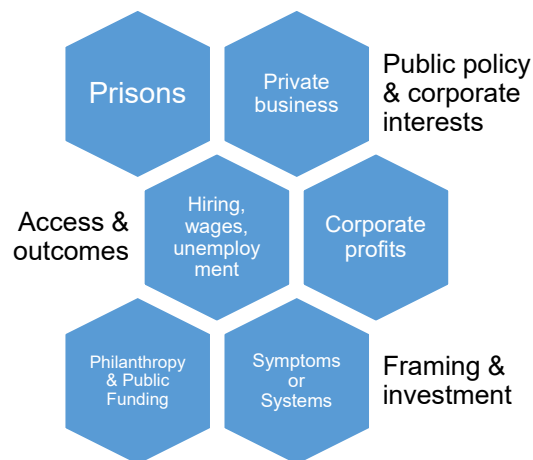Racial Equity in Arts Funding Workshop | Grantmakers in the Arts | 36

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Equity: Policies, Systems, Structures

Housing

Property taxes & schools

From historic policy to present practice

Access & outcomes

Education

Arts access

Cops in schools

Courts

Framing & investment

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Equity: Policies, Systems, Structures

Prisons

Private business

Public policy & corporate interests

Access & outcomes

Hiring, wages, unemployment

Corporate profits

Philanthropy & Public Funding

Symptoms or Systems

Framing & investment

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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?*
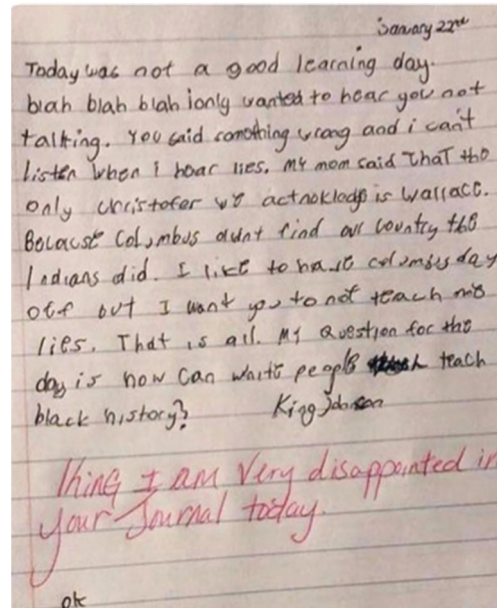
Engage with Racial Equity Concepts

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

Q1. What are examples of **Internalized Racism** (racism within individuals) that you notice at your organization?	Q2. What are examples of **Interpersonal Racism** (racism between individuals) that you notice at your organization?
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?	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?

- How did it feel to complete this analysis?

- What questions emerged for you?

- Do any remain unresolved?

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An Offering to Carry Forward from Today

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

What's giving you energy?
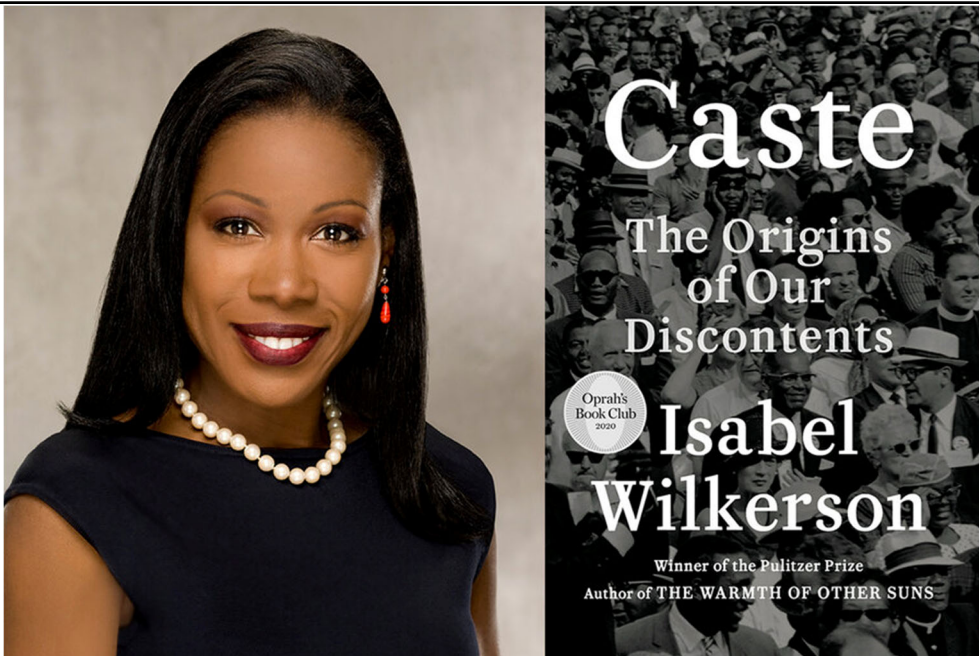
Showing up today

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Engagement Norms

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- 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.
- This is a learning space, please feel welcomed to share half-baked ideas!

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- Accept and expect a lack of closure

The "ZONES"

Source: YES! Jam Facilitator

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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
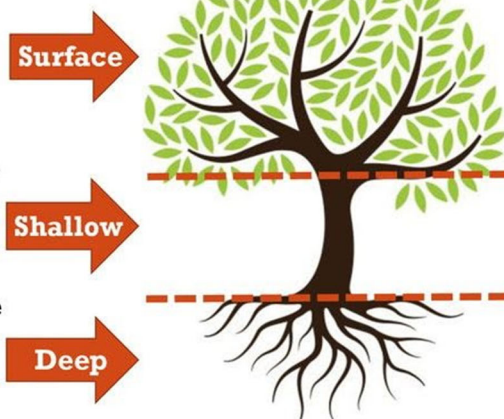
Won't Do

- Leave today with complete resolution

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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."
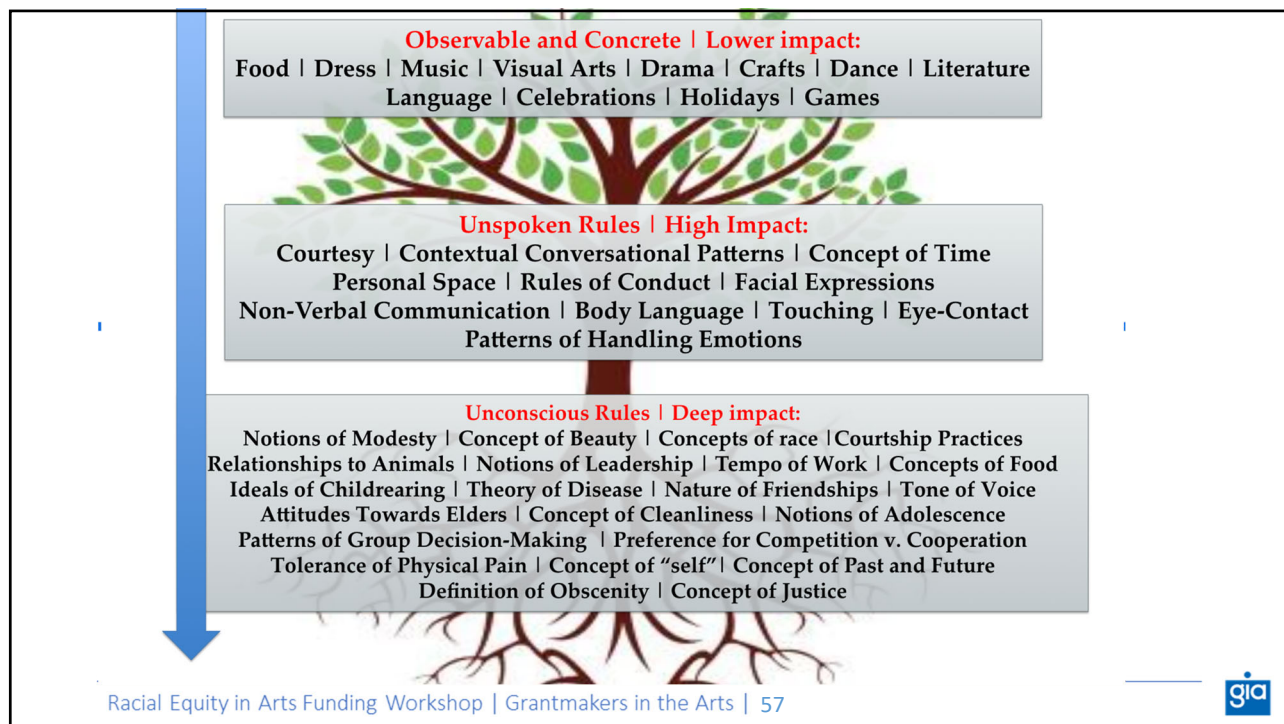
-- Zaretta Hammond

LEVELS OF CULTURE

- **Observable elements:** food, music, dress, holidays
  low emotional charge — Surface

- **Unspoken rules, social norms:** nonverbal communication, eye contact, personal space
  strong emotional charge — Shallow

- **Worldview,** core beliefs, group values
- **Cultural archetypes** such as collective vs. individual
- **Mental models,** funds of knowledge
  INTENSE emotional charge — Deep

"What's Culture Got to Do With It?" *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students*, by Zaretta Hammond and Yvette Jackson, Corwin, a SAGE Company, 2015.

Observable and Concrete | Lower impact:
Food | Dress | Music | Visual Arts | Drama | Crafts | Dance | Literature
Language | Celebrations | Holidays | Games

Unspoken Rules | High Impact:
Courtesy | Contextual Conversational Patterns | Concept of Time
Personal Space | Rules of Conduct | Facial Expressions
Non-Verbal Communication | Body Language | Touching | Eye-Contact
Patterns of Handling Emotions

Unconscious Rules | Deep impact:
Notions of Modesty | Concept of Beauty | Concepts of race | Courtship Practices
Relationships to Animals | Notions of Leadership | Tempo of Work | Concepts of Food
Ideals of Childrearing | Theory of Disease | Nature of Friendships | Tone of Voice
Attitudes Towards Elders | Concept of Cleanliness | Notions of Adolescence
Patterns of Group Decision-Making | Preference for Competition v. Cooperation
Tolerance of Physical Pain | Concept of "self"| Concept of Past and Future
Definition of Obscenity | Concept of Justice

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Dominant Culture

- Sets Whiteness as the dominant, privileged group; as the norm or <u>default</u> culture.

- Impacts how non-dominant or non-privileged groups are understood, viewed, and treated by others.

- Compares <u>and judges</u> 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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JAMILA**LYISCOTT**

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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.

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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**?

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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?

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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.

White Supremacy Culture [Tema Okun, dRworks]

PERFECTIONISM	SENSE OF URGENCY	DEFENSIVENESS	QUANTITY > QUALITY	WORSHIP WRITTEN WORD
Primarily focusing on mistakes and inadequacies, with little to no reflection on how to better things.	A way of functioning that focuses on immediate responses a& gains, not weighing the potential harm or negative impact of staff/constituents.	Focusing on protecting the way people feel, particularly those who hold power, rather than identifying, addressing, and healing harm.	Actions or services that are not deemed measurable, are not seen as valuable and are often avoided.	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.

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 reimagined?

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)/BIPOC is a product of nature and immutable

Assimilationist Racism –

The belief that the inferiority of BIPOC is cultural and can be corrected

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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 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.

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Racial Equity in Funding

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

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Arts Funding in the Context of Race

An organization of color or BIPOC organization 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.")

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Arts Funding in the Context of Race

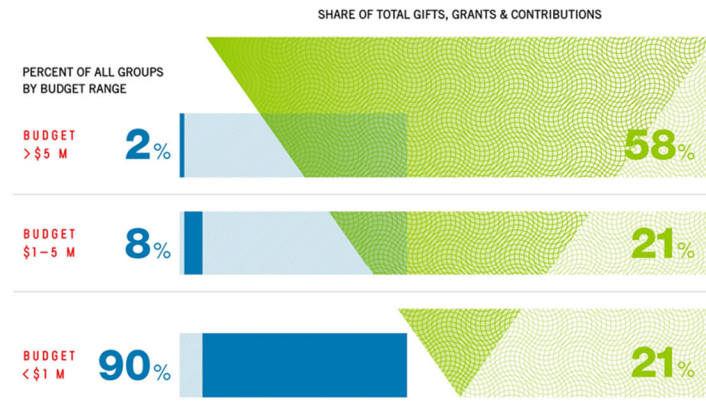|		
Largest predominantly White nonprofit theater companies: **$50-60M/year**	Largest predominantly Black nonprofit theater company: **$3.5M/year**	Largest predominantly Latinx nonprofit theater company: **$2.5M/year**

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)

SHARE OF TOTAL GIFTS, GRANTS & CONTRIBUTIONS

PERCENT OF ALL GROUPS BY BUDGET RANGE

BUDGET > $5 M	**2**%	**58**%
BUDGET $1 – 5 M	**8**%	**21**%
BUDGET < $1 M	**90**%	**21**%

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

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 ad- **Ford Foundation** vances 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

ART WORKS.
arts.gov

Expansion Arts

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Practices follow Structures

Marcus Walton, president & CEO,
Grantmakers for Effective Organizations

Assignments and Next Steps

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- **Nadia Elokdah**, VP & Director of Programs, Grantmakers in the Arts
- **Randy Engstrom,** Principle, Third Way Creative; Former Director of the Office of Arts and Culture, City of Seattle
- **Kerry McCarthy**, Vice President for Philanthropic Initiatives, New York Community Trust
- **Salem Tsegaye**, Program Officer, Arts & Culture, New York Community Trust
- **Sherylynn Sealy,** Senior Program Manager, Grantmakers in the Arts
- **Eddie Torres**, President & CEO, Grantmakers in the Arts

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.

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

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Showing up today

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Engagement Norms

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- We may rename you, thanks!

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- Acknowledge that everyone brings cultural knowledge to the discussion
- Accept and expect a lack of closure

The "ZONES"

Source: YES! Jam Facilitator

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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

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Ask Yourself During the Presentations

○ What do I need to remind myself to do:

- Before and as I asses existing grant programs?
- Before and as I conceptualize a new grant program?
- Before I propose a grant program to our board/commission?

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Ask Yourself During the Presentations

o What do I need to remind myself to do:

- ●Before I design an application process?
- ●Before I decide selection criteria?
- ●Before I decide a selection process?

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Ask Yourself During the Presentations

o What are other decision-points when I need to remind myself to engage in equitable strategies?

o Where can I influence the embrace of racial equity in my organization/agency? Among my peers?
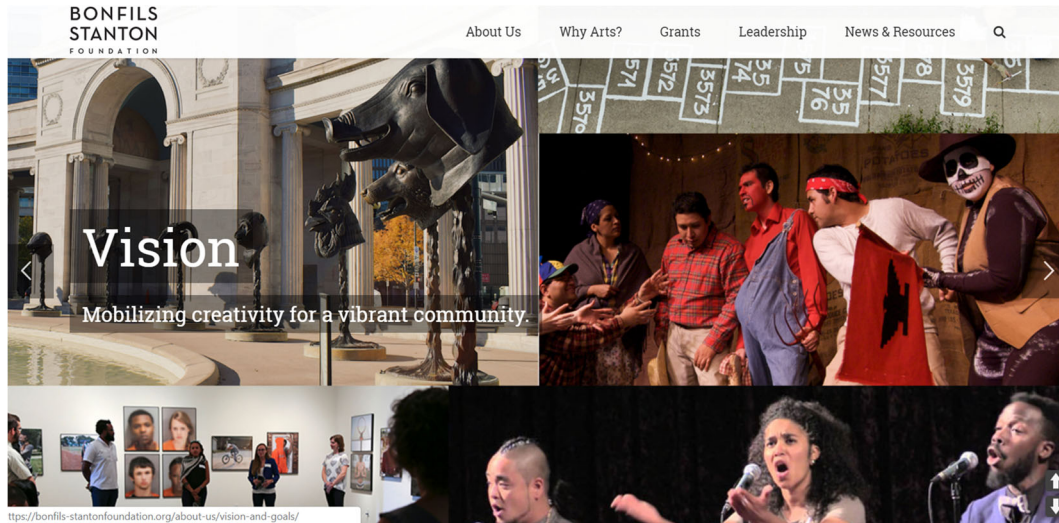
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Ask Yourself During the Presentations

o What further strategies can I utilize?

o What questions do I need to ask myself for personal accountable in this work?
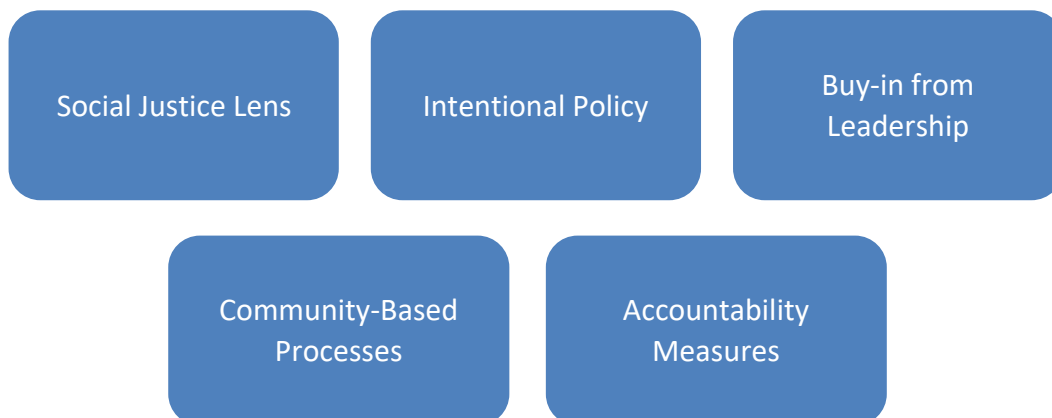
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Racial Equity Lessons

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

Case Study: Bonfils-Stanton Foundation
Strategies for Intervention

- **Expanded board**

- Broadened their pool of **nominators**

- Rotated the **selection panel** members

- Have become more **embracing** of leaders of **smaller organizations**

Case Study: Bonfils-Stanton Foundation
Strategies for Intervention

- **POC grantees:** from **20% to an average of 50%** over 5 years

- Over 5 years: % of dollars going to organizations of color **from 2.4% to 13.1%**

- Bonfils-Stanton's Board of Trustees: Now **3 out of 9 board members BIPOC**

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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:

- From 2% to 6%: Operating Support grants BIPOC

- Building relationships

Case Study: South Carolina Arts Commission
Strategies for Intervention

- The Gullah Geechee Heritage Corridor Partnership Program

- Building new relationships with community leaders

- Investing in capacity building

Case Study: South Carolina Arts Commission
Strategies for Intervention

In corridor, few formal arts organizations:

1. Looking for **community contacts in non-arts organizations**

1. Identifying possible **working groups**

1. Working with applicants to design **projects that reflect community concerns**

1. **Interviewing artists** in lieu of a written application

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Case Study: NPN Leveraging a Network for Equity (LANE)
Strategies for Intervention
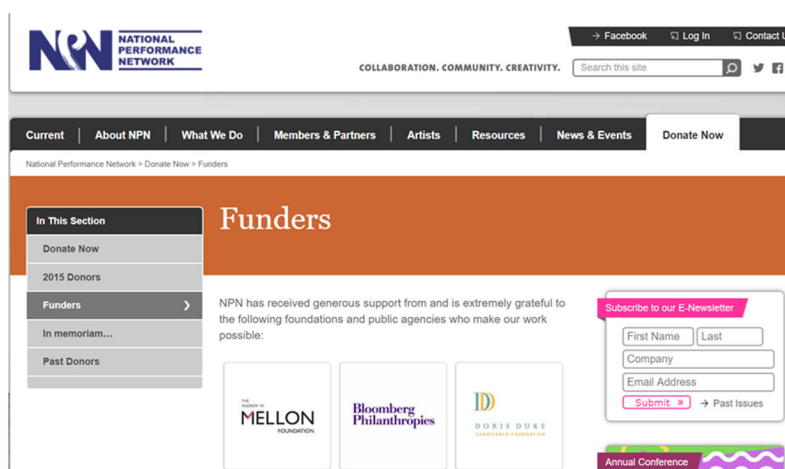
Supported by Andrew W. Mellon Foundation, as part of Comprehensive Organizational Health Initiative

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

- Organizations of color, and geographically isolated, small- to mid-sized community groups

- **Convening, consultancy, and financial capital**

- **Diagnostics, education, and planning**

- Convening & **individual road maps for sustainability**

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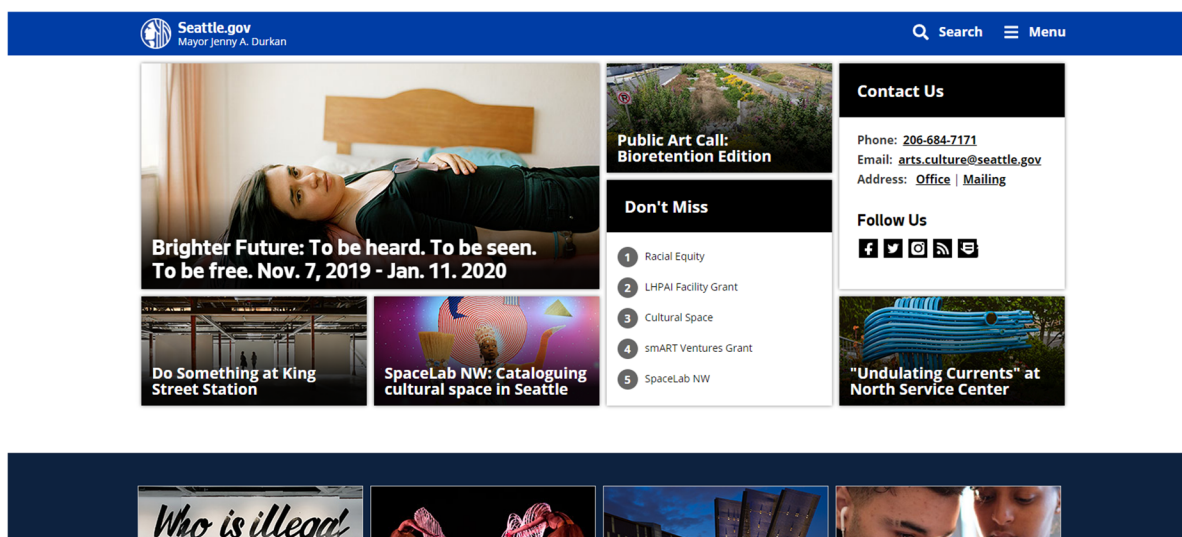**Strategies for Intervention**

Each organizational participant receives:

- **Recovery capital** & **general operating** support

- **Change/risk capital**

- **A customized plan**

- 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:

- Infusion of capital

- New business models

- Cultural diversity & growing leadership

Case Study: Seattle Office of Arts & Culture
Strategies for Intervention

HISTORY & BACKGROUND

Naming and Centering Race

Seizing on Catalytic Moments

Interrogating Hard Questions

Continuously Pursuing Culture Shift

PRACTICES THAT GUIDE OUR WORK

Racial Equity Toolkit: Cultural Facilities Fund (Practice)

Turning Commitment into Action (Program)

Creative Advantage Arts Education Initiative (Policy)

MOVING RESOURCES TO ALAANA COMMUNITIES

Naomi Ishisaka
Blackout Black Friday – Black Lives Matter, 2014

RACIAL EQUITY TOOLKIT: CULTURAL FACILITIES FUND

TURNING COMMITMENT INTO ACTION

THE CREATIVE ADVANTAGE ARTS EDUCATION INITIATIVE

WHAT WE'VE LEARNED

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

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Case Study: The Mosaic Network & Fund

Kerry McCarthy, Vice President for Philanthropic Initiatives
Salem Tsegaye, Program Officer, Arts & Culture
The New York Community Trust

February 16, 2022

NY
CT

Community Foundation Approach

Pictured (clockwise from top): Jean-Daniel John, Niegel Smith, Jessie Montgomery, Edward and Sally Van Lier.

For 30+ years, the Edward & Sally Van Lier Fund has supported fellowships for young, talented artists from historically-underrepresented populations in the arts.

For 40+ years, The Trust has led collaborative funds, bringing grantmakers together to pool resources and address timely, critical issues. The NYC Cultural Agenda Fund was formed in 2014 to advance cultural policy and equity.

Pictured (clockwise from top): Frances Lucerna, Linda Walton, Tamara Greenfield, Jennie Smith-Peers, Maritza Carmona, Michelle Kumi Baer, Sandra Bowie, Sharon Polli.

Research
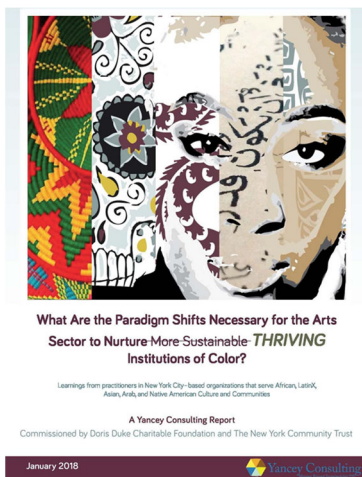
- Shift in frame of thinking from sustainability to thrivability

- Increase investments, more specifically:
  - grant amounts
  - duration of grants
  - general operating support

- Support capacity building

- Establish peer connections

Mosaic Network & Fund Donors

ALTMAN FOUNDATION · LILY AUCHINCLOSS FOUNDATION · Bloomberg Philanthropies · Booth Ferris Foundation · Joseph & Joan Cullman Foundation for the Arts · THE NATHAN CUMMINGS FOUNDATION · Deutsche Bank

DORIS DUKE CHARITABLE FOUNDATION · DORIS DUKE FOUNDATION FOR ISLAMIC ART · JEAN & LOUIS DREYFUS FOUNDATION · FORD FOUNDATION · gia Grantmakers in the Arts Supporting a Creative America · HARMAN FAMILY FOUNDATION

HOWARD GILMAN FOUNDATION · mgf MERTZ GILMORE FOUNDATION · JEROME FOUNDATION · LAMBENT FOUNDATION · The Pierre and Tana Matisse Foundation · THE ANDREW W. MELLON FOUNDATION · Miranda Family Fund

THE NEW YORK COMMUNITY TRUST · Rockefeller Brothers Fund · DAVID ROCKEFELLER FUND · MacKenzie Scott & Dan Jewett · ΙΣΝ/SNF ΙΔΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ STAVROS NIARCHOS FOUNDATION · Surdna Foundation · Laurie M Tisch ILLUMINATION FUND

Values

- Trust: build trust by creating a brave, radical space to be our authentic selves

- Communication: open lines of communication to foster new relationships

- Co-learn: connect dots, share resources, and surface the wisdom of ALAANA arts and culture organizations

- Co-design: promote participatory planning and decision making across all activities.

Since inception, MN&F has formed committees composed of practitioners and funders to guide our plans and activities. These have expanded and evolved over time to further distribute leadership and decision-making power.

Examples:

- Advisory Committee (2018-19)
- Proposal Review Committee (2019)
- Network Steering Committee (2020-)
- Evaluation Committee (2022-)
- Working Groups (2022-)

NYCT

Goals

- Create a learning community of arts funders and practitioners who are dedicated to helping ALAANA arts organizations thrive

- Provide flexible and strategic support that strengthens the organizational capacity of ALAANA arts groups in New York City

- Increase overall philanthropic support for City-based ALAANA arts groups by facilitating funder commitments to new grantees

- Advocate for more equitable policies and practices for ALAANA cultural workers and shift the narrative around ALAANA arts groups and racial equity in the arts

NYCT

Activities

Learning Network

- 280+ people representing 160+ ALAANA arts and cultural groups and 49 grantmaking entities
- Quarterly exchanges to facilitate dialogue, build trust, and strengthen relationships
- *New!* Parallel track of working groups to design (and $3 million reserved to seed) Mosaic 2.0

Grants Program

- $4.5 million in three-year project grants awarded to 27 groups in 2019 (converted to GOS at onset of pandemic in 2020)
- $25,000 "enhancement support" grants to same grantees in 2021
- *New!* $5 million in one-year grants to be awarded to active Network members (~ 174 groups) in 2022

New! Funder Learning Intensive

- 78 NYC-based arts funders seeking to implement racial equity practices at their organizations
- Over one year, commit to:
  - 5 two-hour learning sessions
  - periodic peer coaching and optional office hours
  - homework and monthly prototyping of new practices

Evaluation to assess what we do, learn as we go, and course correct as needed
+
External Communications to share what we learn and inspire others to take action

NYCT

Lessons

1. Always be humble. If you open the door, listen.

2. Acknowledge and honor participants' time and contributions.

3. Create conditions for peer learning: meet people where they are, be mindful of the larger context, and slow down. Patience is key.

4. There are limits to positional power, but actions can always be taken no matter where you sit within an organization.

5. Find allies (internally and externally) for continued motivation and accountability.

6. Be transparent. Own your mistakes.

7. Don't let perfect be the enemy of the good. Just do something.

NY
CT

Strategies for Intervention

Case Study: The

Mosaic Network & Fund

Kerry McCarthy, Vice President for Philanthropic Initiatives

Salem Tsegaye, Program Officer, Arts & Culture

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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?

Large Group Shareback

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

Break Time

Where do we go from here?

Small Group Discussion

What can we take from this workshop series to fuel our own work in advancing racial equity in arts funding?

Small Group Discussion

In your breakout groups, discuss and generate possible solutions (*not fully baked ideas and thoughts in progress highly welcomed*):

- How can the choice points and possible choices be applied to the case?
- How can the examples GIA has shared provide possible strategies?
- How can the experiences of the folks in this room provide possible strategies?

Full Group Discussion

- How did it feel to share out in your small groups?

- What would you like to lift up from your experience in your small groups?

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Assignments and Next Steps

Come back to our final gathering with a specific opportunity or challenge to discuss and work on that might make your grantmaking anti-racist.

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Racial Equity in
Arts Funding Workshop

Online| 23 February 2022

Welcome!

Land Acknowledgement

- 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.

Presenters

- **Jonny Altrogge**, Facilitator, True North EDI
- **Nadia Elokdah**, VP & Director of Programs, Grantmakers in the Arts
- **Sherylynn Sealy,** Senior Program Manager, Grantmakers in the Arts
- **Eddie Torres**, President & CEO, Grantmakers in the Arts

Showing up today

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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.
- We may rename you, thanks!

Chat Norms

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

- Respond to a prompt
- Type "stack" if you'd like to share something aloud or volunteer
- Share resources and tools
- Give each other affirmations ++
- Private chat Nadia if you need tech support
- We may summarize ideas we see in the group chat aloud.

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Group Agreements:

- Occupy Brave Space
- Commit to staying in your "Stretch Zone"
- Share the air / One mic
- What is said stays, what is learned is leaves
- Practice selective vulnerability
- Hold space for a spectrum of experience in navigating these circumstances
- 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

- Reflect upon our learning over the course of these past three workshop modules
- Reflect upon how peer-practitioners commit to and practice anti-racist grantmaking
- Discuss opportunities for anti-racism in our grantmaking

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

Small Group Discussion

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

1. This is the challenge or opportunity we are facing.

1. These are our decision points.

1. Here are the obstacles.

2. This is how we may address.

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Small Group Discussion

In your breakout groups:

• Have the person who started be the same as the person who ended

• Not about advice...

• Mainly about what you observe

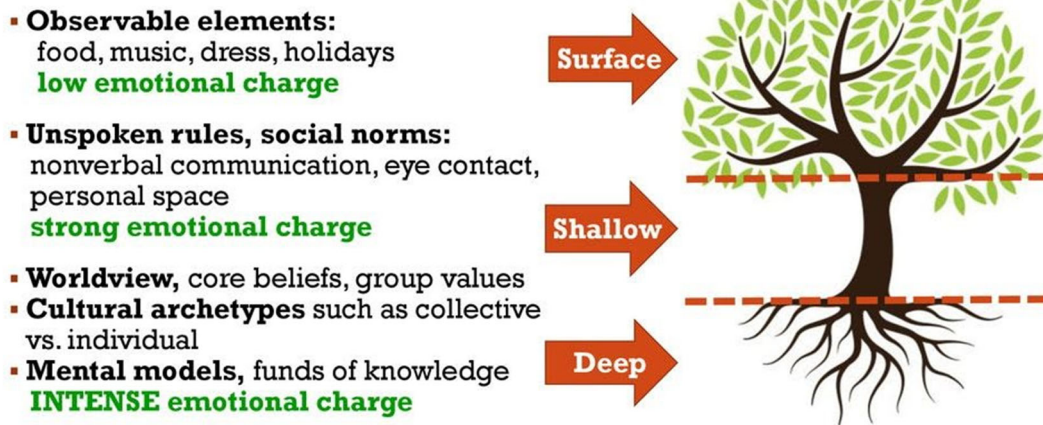• Resist need to fix the problem

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Review: Module 1

- Why lead with race

- Race Talk Protocols
  - Politeness
  - Academic
  - Color-blind
    as barriers to real talk

- Racism created race

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Review: Module 2

- What is culture and how does it operate consciously
  and unconsciously

- How dominant culture manifests in our lives to create bias

- Policies precede beliefs
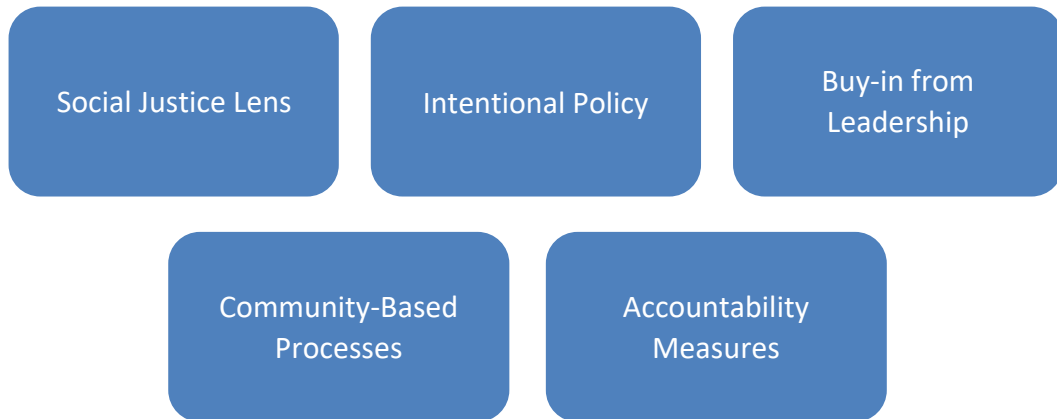
- Racial equity in funding

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LEVELS OF CULTURE

- **Observable elements:** food, music, dress, holidays **low emotional charge** — Surface

- **Unspoken rules, social norms:** nonverbal communication, eye contact, personal space **strong emotional charge** — Shallow

- **Worldview,** core beliefs, group values
- **Cultural archetypes** such as collective vs. individual
- **Mental models,** funds of knowledge **INTENSE emotional charge** — Deep

"What's Culture Got to Do With It?" *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students*, by Zaretta Hammond and Yvette Jackson, Corwin, a SAGE Company, 2015.

Review: Module 3

- Strategies/effective practices GIA has identified in our colleagues' practices to center racial equity in funding

- Seattle Office of Arts and Culture

- New York Community Trust & Mosaic Network and Fund
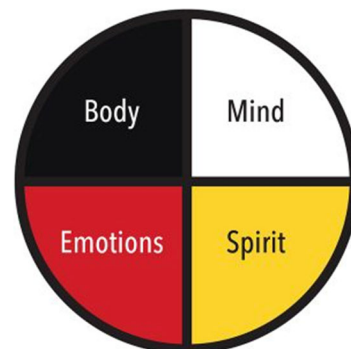
Racial Equity Lessons

Social Justice Lens

Intentional Policy

Buy-in from Leadership

Community-Based Processes

Accountability Measures

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Full Group Discussion

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

Source: The Medicine Wheel as Change Model, Medicine Libre

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Processing & Meditation

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- What are some safety questions we might ask ourselves before operating a vehicle?

- Why do we ask these questions?

Small Group Discussion

- What can I remind myself to do:

  - As I design a grantmaking process?

  - As I assess a grantmaking process?

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Small Group Discussion

- What further strategies can I engage?

- What questions can I ask myself as I keep going in order to keep me accountable?

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Debrief Discussion

- What can I remind myself to do before I engage each element of my grantmaking?

- What have I learned that will help me to do it?

Journaling

Take time to think about:

- What's present now that wasn't present before?

- What opportunities exist for you in the near future where you can materialize an aspect of what we've learned here together?

Journaling | Long- & Short-Term 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?

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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

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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

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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.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/

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Thank you!

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