



Grantmakers in the Arts
Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 2 March 2022

Welcome!



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

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

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

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:

- 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
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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



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

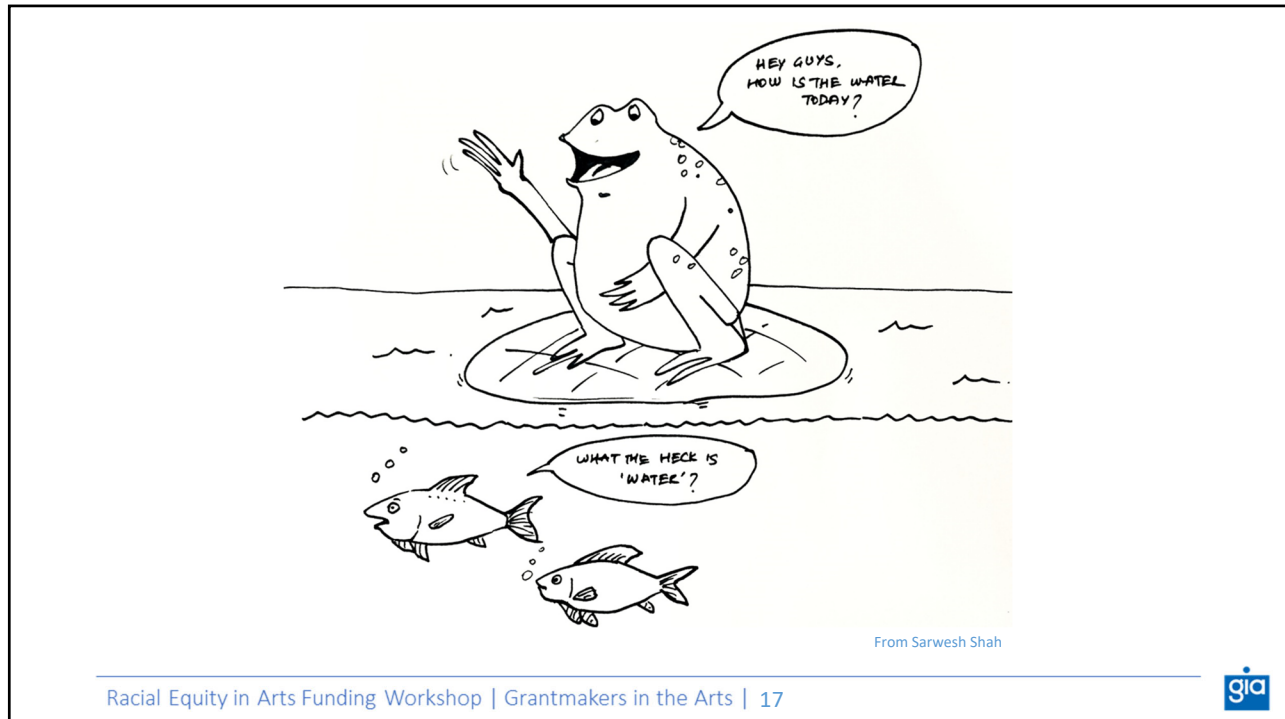
- 1) **Race is a construct** and is not biologically determined. Race is a modern idea.
- 2) **Policy drives the social construction of race** and has contributed to changing ideas and definitions of race over time.
- 3) **We did not choose this system**, but we have a responsibility to address it.
-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

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



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

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

Share in the chat..

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

Having *the* Conversation

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

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



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Having *the Conversation*

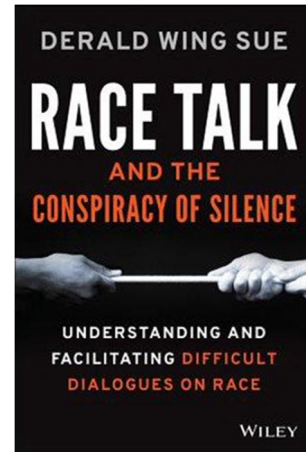
What did you observe or notice about this interaction? What played out?

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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.



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Race Talk Protocols

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

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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.



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

“SYMPTOMS” [MICRO]
“SYSTEMS” [MACRO]

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

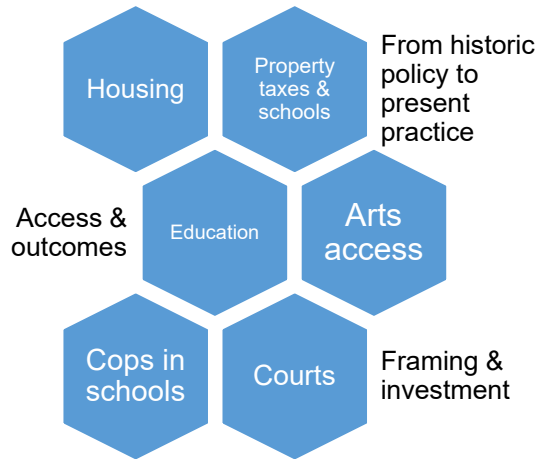
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Strategies to Address Different Levels of Racism

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

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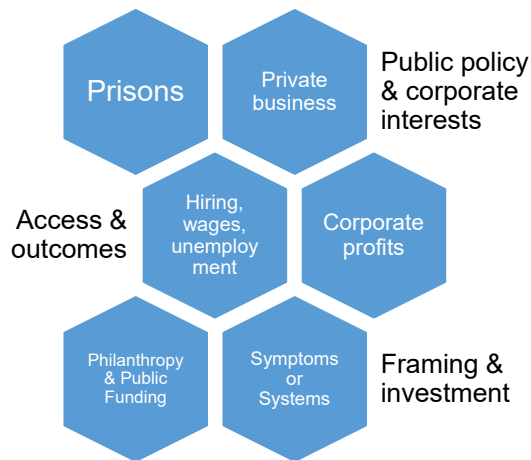
Equity: Policies, Systems, Structures



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Equity: Policies, Systems, Structures

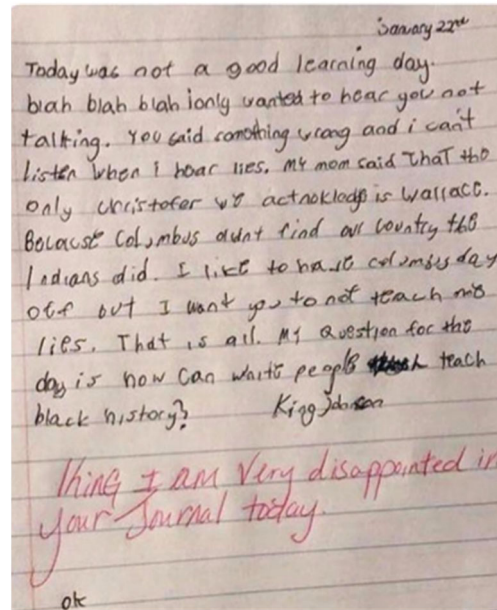


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Using a Racial Equity Lens

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



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To Do On Your Own: 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.

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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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Racial Equity in Arts Funding Workshop

Online | 9 March 2022

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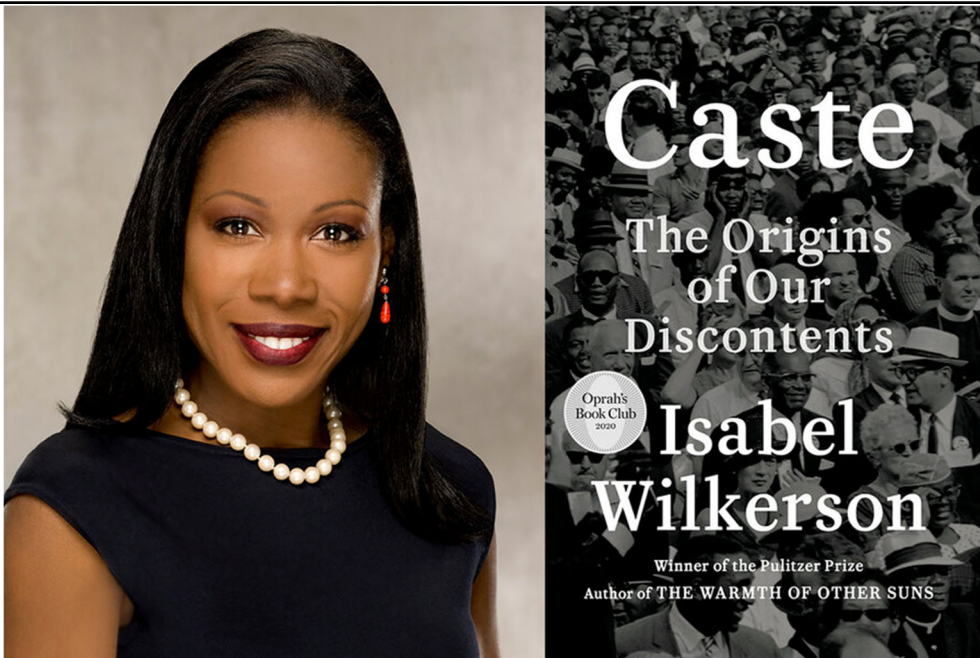
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- **Marcus Walton**, President & CEO, Grantmakers for Effective Organizations

What's giving you energy?

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Showing up today

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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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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

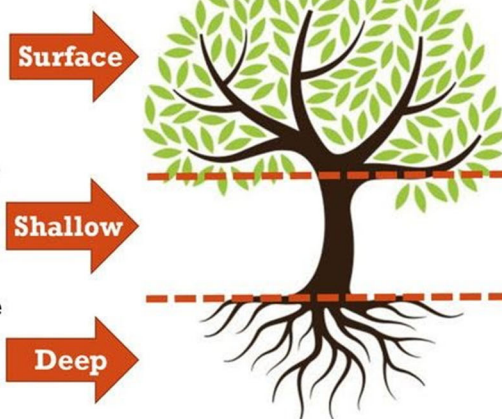
How Culture Operates (and is weaponized)

“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

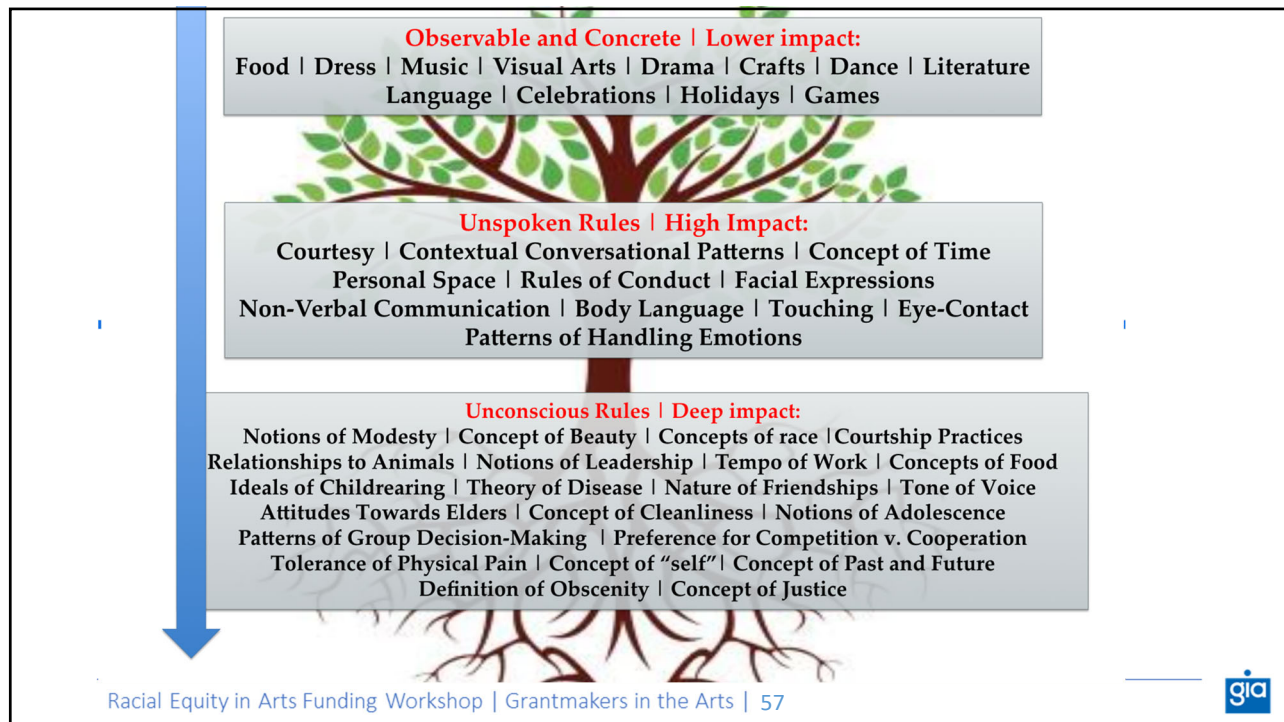
LEVELS OF CULTURE

- **Observable elements:**
food, music, dress, holidays
low emotional charge
- **Unspoken rules, social norms:**
nonverbal communication, eye contact,
personal space
strong emotional charge
- **Worldview, core beliefs, group values**
- **Cultural archetypes** such as collective vs. individual
- **Mental models, funds of knowledge**
INTENSE emotional charge



“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.





Dominant 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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De-Coding Racial Bias in Daily Language

What you hear: _____

What it means: _____

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



AP Associated Press AP - Tue Aug 30,11:31 AM ET

A young man walks through chest deep flood water after looting a grocery store in New Orleans on Tuesday, Aug. 30, 2005. Flood waters continue to rise in New Orleans after Hurricane Katrina did extensive damage

RECOMMEND THIS PHOTO - Recommended Photos
Recommend It: Average (138 votes)
☆☆☆☆☆ ★★★★★

AFP 3:47 AM ET

Two residents wade through chest-deep water after finding bread and soda from a local grocery store after Hurricane Katrina came through the area in New Orleans, Louisiana. (AFP/Getty Images/Chris Gray)

RECOMMEND THIS PHOTO - Recommended Photos
Recommend It: Average (211 votes)
☆☆☆☆☆ ★★★★★

RELATED

- Katrina's Effects, at a Glance AP - Tue Aug 30, 1:26 PM ET

Hurricanes & Tropical Storms

true north EDI
EQUITY | DIVERSITY | INTERDEPENDENCE



De-Coding Racial Bias in Arts Funding Language

What you hear: I'm concerned about the **quality** of the work.

What it means:

De-Coding Racial Bias in Arts Funding Language

What you hear: I'm concerned about the **quality** of the work.

What it means: 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

What you hear: Mainstream artist/organization

What it means:

De-Coding Racial Bias in Arts Funding Language

What you hear: Mainstream artist/organization

What it means: 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

What you hear: Culturally-specific organization

What it means:

De-Coding Racial Bias in Arts Funding Language

What you hear: Culturally-specific organization

What it means: 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

What you hear: _____

What it means: _____

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.

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 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 reimagined?

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Racial Equity in Arts Funding

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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. The organization's primary mission, intentions, and practices are **BY, FOR, and ABOUT** artists, cultures, and communities of color;
3. The 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. The organization is not a charity construct (i.e. "We're helping those underprivileged people.")

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 while only 4% of cultural philanthropy goes to organizations of color

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

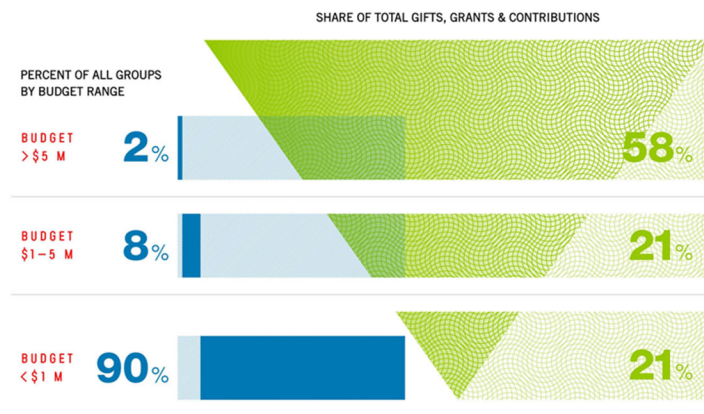
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Arts Funding in the Context of Race

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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Arts Funding in the Context of Race

Root Causes of Funding Inequity

1. The practices of high-net-worth individual donors
2. Leverage
3. Institutions in moneyed networks
4. 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



Policies Precede Beliefs (Ibram X. Kendi)

Anti-racism –

- Work to eradicate the racialized outcomes of 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

Practices follow Structures



Marcus Walton, president & CEO,
Grantmakers for Effective Organizations

Assignments and Next Steps

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Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 16 March 2022

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- **Denise Brown**, Executive Director, Leeway Foundation
- **Nadia Elokda**, VP & Director of Programs, Grantmakers in the Arts
- **Tariana Navas-Nieves**, Director of Cultural Affairs, Denver Art & Venues
- **Sherylynn Sealy**, Senior Program Manager, Grantmakers in the Arts
- **Eddie Torres**, President & CEO, Grantmakers in the Arts

Lay It on the Line

SLIDO POLL | tinyurl.com/slidoGIA

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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.

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.

Showing up today

Engagement Norms

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- Accept and expect a lack of closure



Source: YES! Jam Facilitator

Overview of the Day

Will Do

- Begin to explore what we need from our organizations or agencies to make our grantmaking anti-racist
- Begin to explore what we need from ourselves
- Learn how peer-practitioners commit to and practice anti-racism
- Begin to strategize where in our processes we may embed 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

Ask Yourself During the Presentations

- 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?

Ask Yourself During the Presentations

- 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?

Ask Yourself During the Presentations

- 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?

Ask Yourself During the Presentations

- What further strategies can I utilize?
- What questions do I need to ask myself for personal accountability in this work?

Racial Equity Lessons

Social Justice Lens

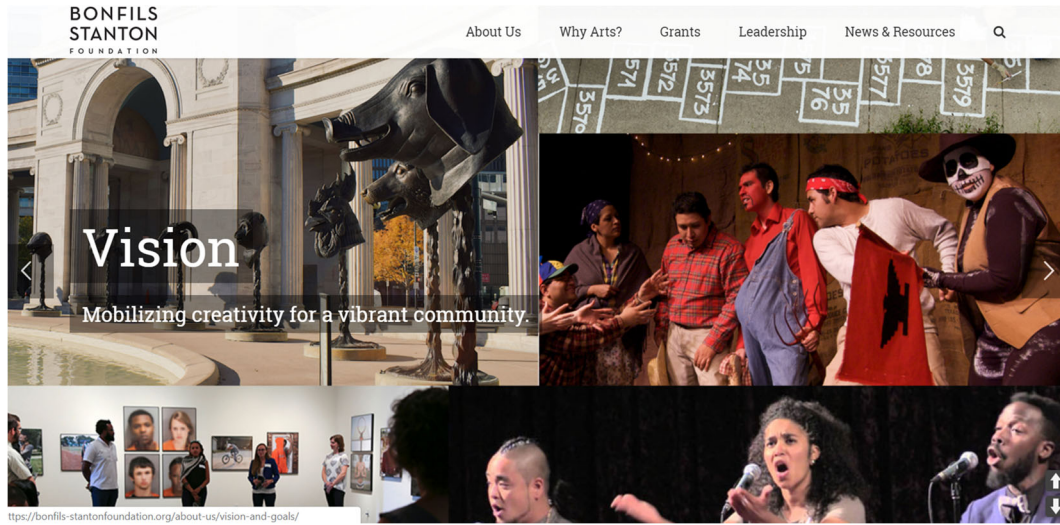
Intentional Policy

Buy-in from
Leadership

Community-Based
Processes

Accountability
Measures

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**
- Rotated the **selection panel** members
- Have become more **embracing** of leaders of **smaller organizations**

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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

The screenshot shows the NPN website's 'Fundors' page. At the top, there is a navigation bar with links for Facebook, Log In, and Contact Us. Below this is a search bar and social media icons. The main navigation menu includes 'Current', 'About NPN', 'What We Do', 'Members & Partners', 'Artists', 'Resources', 'News & Events', and 'Donate Now'. The 'Fundors' section is highlighted in orange and contains a list of funders: Mellon Foundation, Bloomberg Philanthropies, and Doris Duke Charitable Foundation. A sidebar menu on the left lists 'In This Section' with options like 'Donate Now', '2015 Donors', 'Fundors', 'In memoriam...', and 'Past Donors'. A newsletter subscription form is located on the right, with fields for 'First Name', 'Last', 'Company', and 'Email Address', and a 'Submit' button. Below the funders, there is a link to the 'Annual Conference'.

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**

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

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

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

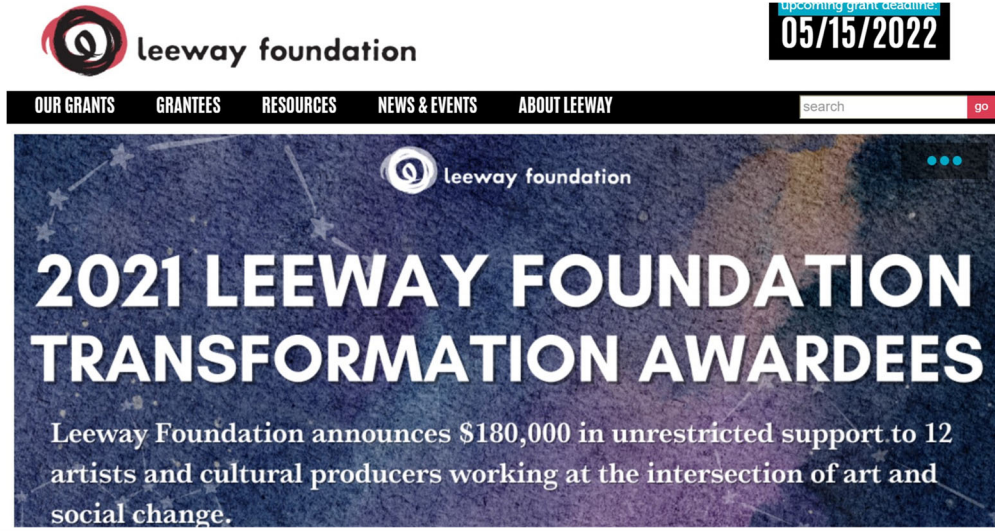
By 2024, NPN's intent through LANE is:

- Infusion of capital
- New business models
- Cultural diversity & growing leadership

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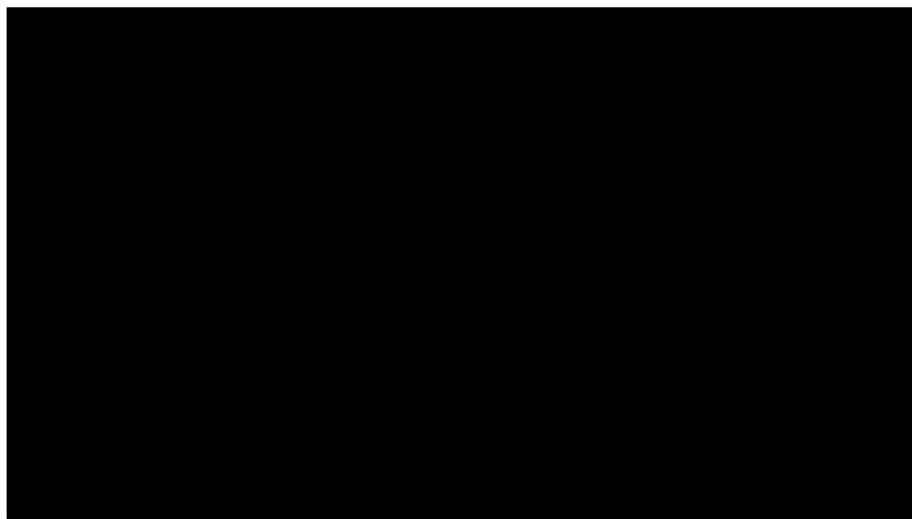
Case Study: Leeway Foundation



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Case Study: Leeway Foundation



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Case Study: Leeway Foundation

THANK YOU!



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

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Case Study: Denver Arts & Venues

Tariana Navas-Nieves, Director of Cultural Affairs



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GIA Racial Equity in Arts Funding

A Public Funder's Perspective

Tariana Navas-Nieves



A Racial Equity Practice:

1. What IS an equity practice?

1. Power & Privilege

1. Proximity & Trust

4. It's in the Details: STOP, SLOW DOWN & ASK THE QUESTIONS

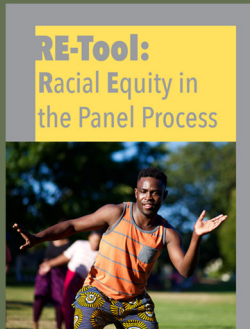
- a. Who is applying and who is NOT?**
- b. Who is making the funding decisions?**
- c. What happens during the selection process?**
- d. Why exactly do we need final reports?**
- e. What about guidelines and applications?**

5. JEDI in Action

- 6. Expand our definition of arts and culture**
- 7. Embrace tension as part of the process**

Resources:

<https://www.artsandvenuesdenver.com/edi>



tariana.navas@denvergov.org

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?

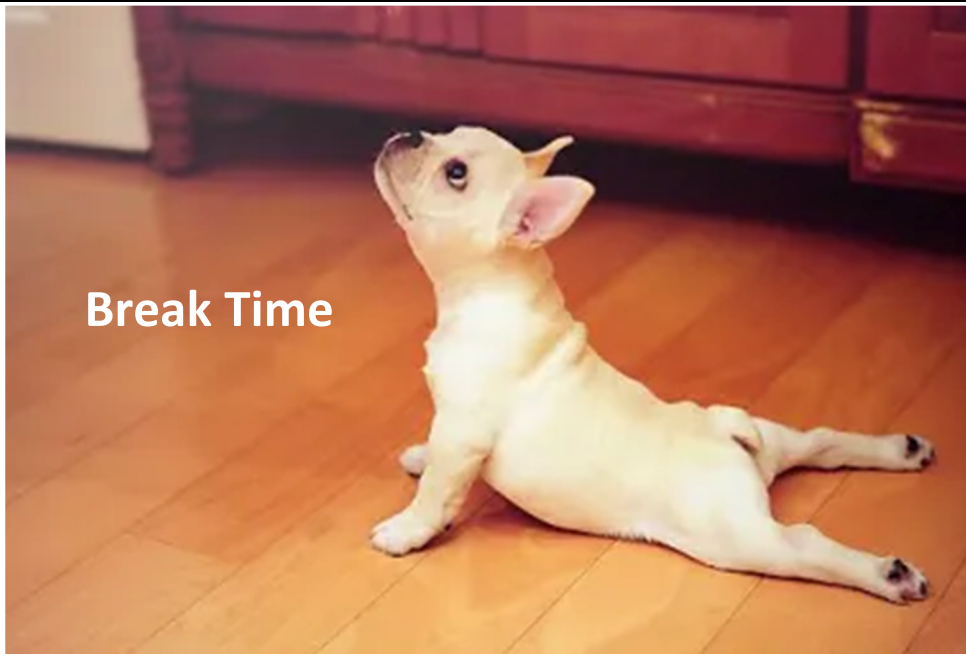
Large Group Shareback

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

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Break Time



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Where do we go from here?

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Small Group Discussion

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

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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?

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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Grantmakers in the Arts
Supporting a Creative America

Racial Equity in Arts Funding Workshop

Online | 23 March 2022

Welcome!

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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.

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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

Showing up today

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.

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.
1. This is how we may address.

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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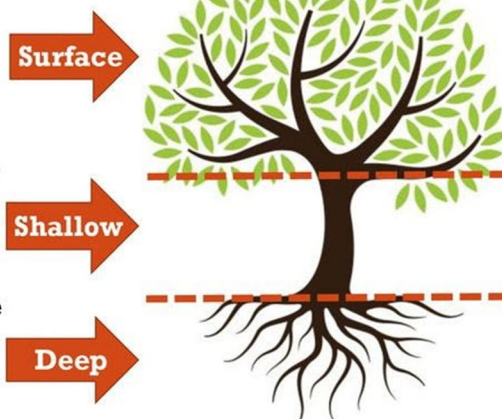


Review: Module 2

- 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

LEVELS OF CULTURE

- **Observable elements:**
food, music, dress, holidays
low emotional charge
- **Unspoken rules, social norms:**
nonverbal communication, eye contact,
personal space
strong emotional charge
- **Worldview, core beliefs, group values**
- **Cultural archetypes** such as collective vs. individual
- **Mental models, funds of knowledge**
INTENSE emotional charge



"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 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

Review: Module 3

- Strategies/effective practices GIA has identified in our colleagues' practices to center racial equity in funding
- Leeway Foundation
- Denver Arts and Venues

Racial Equity Lessons

Social Justice Lens

Intentional Policy

Buy-in from
Leadership

Community-Based
Processes

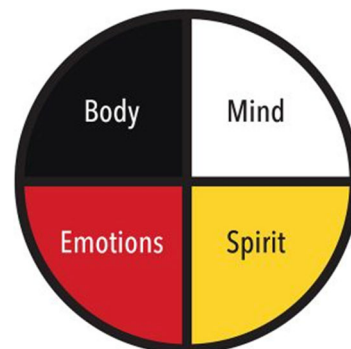
Accountability
Measures

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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?

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?

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?

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.nijn.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!

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