

INEXTRICABLY CONNECTED:
RECOGNIZING THE POWER OF EQUITY AND INCLUSION IN ARTS AND
CULTURE PHILANTHROPY

Karen G. Garrett

Major Paper submitted to the Faculty of Goucher College in partial
fulfillment of the requirements for the degree of

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ABSTRACT

Title of Thesis: INEXTRICABLY CONNECTED:
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This paper presents a case for private foundations to practice equity and inclusion in their support of arts and cultural institutions. The paper provides an overview of the state of private foundations' support for arts and culture in addition to introducing the integral role that recruitment can have on the practice of equity and inclusion within organizations.

It defines diversity, equity, and inclusion within the context of philanthropy, and presents various approaches that private foundations use, which include the Diversity, Equity, Inclusion (DEI)

framework; the racial equity lens; intersectionality; as well as the social justice focus. It includes primary sources to identify those private foundations that practice equity and inclusion via the use of the approaches mentioned above. Additionally, it highlights the integral role that grantees, partners, and collaborators play in supporting private foundations to practice equity and inclusion.

Throughout the paper, reference to research reports, surveys, studies, data collection, and clear definitions emphasizes the need for the field to make progress and remain relevant in an increasingly demographically, diverse country.

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This paper is dedicated to the legacy and memory of my mentor, Claudine K. Brown. Throughout her career, Ms. Brown served in many roles, as educator, museum professional, foundation program officer, leader, and mentor to many. Her leadership in the development of the Social Justice Working group for Grantmakers in the Arts inspired the topic for this paper. I also dedicate this paper in memory of my mother, Monica E. Lawson, who insisted that I attend graduate school.

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Introduction

Foundations in America influence society. Their investments and distribution of funds impact social issues that include health, education, community development, and arts and culture. Nonprofit arts and cultural organizations rely on support from a broad range of foundations, as well as the Federal government, individuals, and sponsors. Private foundations offer nonprofits an opportunity to develop programming, sustain operations, and expand their reach, through equitable and accessible distribution of resources. As a result, private foundation policies and guidelines influence the nonprofit community, which includes arts and cultural organizations. If private foundations craft guidelines to support arts and cultural organizations that practice equity and inclusion, they must also strive to embrace the practice of equity and inclusion within their own organizations. Without a legal requirement to promote equity and inclusion, private foundations rely on their mission statements, staff and board configurations, and grant guidelines to promote equity and inclusion in the organizations they fund and, thus, impact equity and inclusion in the communities served by their grantees.

The practice of equity and inclusion is critical for an accessible and thriving arts and cultural ecosystem. Arts and culture should be

accessible for all people. Therefore, the invitation to participate should involve all aspects of arts and culture, which include private foundations, the organizations they support, and the partners with which they collaborate. Foundations that contribute to the arts and culture ecosystem must embrace a practice of equity and inclusion to ensure full access for those who choose to participate.

In order to better understand the importance of diversity, equity, and inclusion, the words must be defined. Diversity alone suggests a broad demographic representation. Equity and inclusion invite multiple perspectives from a broad range of demographics to participate in decision-making processes. In its report, *State of the Work: Stories from the Movement to Advance Diversity, Equity and Inclusion*, the D5 Coalition offers the following definition for diversity, equity, and inclusion:

Diversity . . . a value that brings unique perspective . . . by focusing on Racial and ethnic groups . . . LGBT populations, People with disabilities, and Women . . . Equity means promoting justice, impartiality, and fairness within the procedures and processes . . . Inclusion refers to the degree to which diverse perspectives and backgrounds are able to participate fully in the decision-making processes of an organization or group. While a truly “inclusive” group is necessarily diverse, a “diverse” group

may or may not be “inclusive.” (Shea 7)

While diversity is a starting point and inclusion advances the intention of diversity, equity is the element that enables change. According to Robert K. Ross, President and CEO of The California Endowment, “Equity assumes inclusion, [and] sees diversity as a strength.” In order for foundations to fully exhibit diversity, equity, and inclusion, foundations must consider and assess various strategies or approaches that will enable them to serve the needs of a diverse arts and cultural community—while adhering to their missions.

The practice of equity and inclusion requires strategies that may challenge long-standing norms that have been practiced by private foundations. There are several approaches to practicing equity and inclusion referenced throughout this paper, which include the Diversity, Equity, and Inclusion (DEI) framework, broadening access, prioritization of a racial equity lens, prioritization of intersectionality, and a focus on social justice.

Private foundations that have documented the successful implementation of equity and inclusion have explored varying approaches. Some foundations implement processes by which they can make incremental adjustments that could lead to positive change toward equity and inclusion within their own organizations. In addition, private foundations are partnering with organizations that have the

ability to work more closely and nimbly with communities. In some cases, foundations are even modeling the practice of the organizations that they support. Through robust research, data collection, and assessment, best practices and models can emerge.

Chapter I

THE STATE OF PRIVATE FOUNDATIONS' SUPPORT FOR ARTS AND CULTURAL ORGANIZATIONS

Private Foundations' Support for Arts and Culture

Private foundations that support arts and cultural organizations represent a distinct segment of private foundations. Grantmakers in the Arts' 2016 annual report indicated that between 2015 and 2016, its member organizations grew by 3% for a total of 320 and a 26% increase in individual members, totaling 1,750, who represent the member organizations. Family and independent private foundations represented 46% of GIA's member organizations. Of the member organizations, 40% reported the range of their grantmaking up to \$999,999 and 10% give \$10 million or more ("ANNUAL REPORT").

As part of its service to foundations that support arts and cultural institutions, Grantmakers in the Arts (GIA) provides the field with an annual summary, highlighting the trends in funding. Foundation Center data are used to conduct this analysis. The results indicated that in 2015, approximately 86,000 foundations in the US collectively gave \$62.8 billion, which represents a 5% increase from the prior year. From the top 1,000 foundations included in this data set, GIA's analysis found that 892 foundations distributed 19,638 arts and culture grants over \$10,000 each, totaling \$2.5 billion. This

represents 9% of the total grants distributed in 2015 by independent, corporate, and community foundations, as well as grantmaking operations. The category of independent foundations—inclusive of private foundations—comprises 76% of all foundations. Foundation giving for arts and culture did not increase from 2014 (Mukai 2-3).

In fact, a recent report published in the *GIA Reader* by Steven Lawrence, that covers on a twenty-five year span, projects that the sector will shrink. The first study to benchmark “institutional philanthropic support” for arts and culture, called *Arts Funding: A Report on Foundation and Corporation Grantmaking Trends*, was developed by the Foundation Center in 1993. The recent follow-up report, *Arts Funding at Twenty-Five: What Data and Analysis Continue to Tell Funders about the Field*, indicates that, between 2000 and 2014, foundation funding for arts and culture went from 13.4% to 8.2%. One of many key observations made in this report is informed by the change in percentage of funding to arts and culture—over a span of years—in relation to when foundations were established. Based on the Foundation Center’s 2014 data set, 91% of the foundations that were established prior to 1950 still support the arts. For foundations that were established in the 1990s, the percent of funding for the arts is 80%. Of the foundations that were established in 2000 and later, 63% support the arts (Lawrence). These data suggest that newer

foundations are less likely to support the arts, a challenge for the arts and culture field.

As private foundations consider the practice of equity and inclusion, their challenge may be to justify the integral role that arts and culture maintain within the broad scope of inequities that exist within education, homelessness, housing, and transportation to name a few. “Though the arts and culture are often seen in isolation from other concerns in our society, they are inextricably connected to everything that we do and everything that we care about deeply” (Brown). The arts and culture field, private foundations, as well as their grantees and partners, must continue to identify and share the quantitative and qualitative data that demonstrate that the arts are integral to community health and well-being.

Not only is less money being given to the arts, the money that is given to the arts does not always reflect the diversity of the United States. In 2011, the National Committee for Responsive Philanthropy published *Fusing Art, Culture, and Social Change*, written by Holly Sidford. The report documented the inequities in funding for the arts within the United States and presented an aesthetic, demographic, and economic case for support for the cultural diversity of the country (Sidford 1). Sidford followed that report in 2017 with another titled, *Not Just Money: Equity Issues in Cultural Philanthropy*, which revealed

that, despite the efforts by leading foundations, funding overall has become less equitable. The majority of funding for arts and cultural organizations by private foundations was distributed disproportionately higher to traditionally mainstream institutions than to culturally diverse or culturally specific arts and cultural organizations. Cultural philanthropy is not effectively or equitably supporting the pluralism of the country's evolving cultural landscape. One of the key findings from the report states, "there is a significant lack of diversity among cultural philanthropy leaders, and that influences funding policies and distributions" (14). Further research and data collection must be done to determine how the field will turn the tide.

Notwithstanding this disappointing news, private foundations that support arts and culture have endeavored to provide equitable access to resources through their grant guidelines and funding initiatives. While these strategies may be effective to some extent, private foundations must incorporate the practice of equity and inclusion within their board and staff configurations to enable more open access for participation in the broader arts and culture ecosystem. This will require a shift in thinking regarding the sharing of power, authority, and responsibilities for board and staff.

According to the Pew Research Center's 2015 report, "Americans are more racially and ethnically diverse than in the past, and the U.S.

is projected to be even more diverse in the coming decades. By 2055, the U.S. will not have a single racial or ethnic majority” (Cohn and Caumont). The changing demographics of an increasingly diverse nation are reflected through its arts and cultural practices, which are produced and supported by nonprofit organizations. Many of these organizations are dependent on the support of private foundations. Unfortunately, the evidence suggests that collectively, private foundations have not made strides to fund these organizations through a practice of equity and inclusion, which may lead to unequal representation of the arts and cultural diversity of the nation. To mitigate this risk, private foundations that support arts and cultural organizations must practice equity and inclusion in order to reduce the barriers to resources for organizations that reflect the changing demographics of America.

Impact of Recruitment on Equity and Inclusion

Recruitment practices for board and staff can influence equity and inclusion in private foundations. While the focus of this paper is not on recruitment practices, the persistent lack of diversity on boards and staffs of private foundations must be noted, as the configuration of an organization impacts its decision-making. Furthermore, a key finding in Sidford’s 2017 report, *Not Just Money*, indicated that boards

and staff of nonprofits are not diverse. The fact that the data have not changed is a charge to the field to engage in further research or to ask a different set of questions to ascertain why change has not occurred.

In 2009, the Foundation Center was commissioned by Philanthropy New York to study the level of diversity among philanthropic and nonprofit organizations in New York. The study surveyed ninety-five members of Philanthropy New York and four hundred fifty nonprofit organizations. It found that 43% of the staff were people of color. However, the percentage was smaller at the more senior levels of staffing. The percentage of women was 70% at the staff level, 63% at CEO level, and 18% at the board level. The study also found that foundations with diversity policies for staff and board had higher percentages of diversity within their foundations. In addition, there was a direct correlation between board diversity and other measures of diversity. The members of Philanthropy New York, 25% of whose members include people of color, had higher percentages of racial and ethnic diversity on staff. The foundation also has more diversity in its grant-making, has stated diversity policies, and collects more demographic data from its grantees. However, the study cautions that board and staff diversity may only be one of several factors that impact other measures of diversity within foundations (Philanthropy New York 8-20). The D5 Coalition's last

State of the Work, published in 2015, reported that, for diversity in philanthropy, there was no change at the CEO level, but a slight increase in the ranks of senior level staff (Shea 8-9). While the lack of diversity among board leadership has not changed, the interest and will in the field to diversify staff and programming continues. In order to make progress, the field should continue to conduct surveys, publish research on best practices and challenges, and identify those organizations that develop and offer training to diversify boards and staff.

Board Source has been analyzing nonprofit boards since 1994. In 2017, it released *Leading with Intent: 2017 National Index of Nonprofit Board Practices*. The results are based on responses from 1,378 CEOs and 381 board chairs. The responses included one hundred eleven foundation executives and thirty foundation board chairs. One of the key findings is that, "boards are no more diverse than they were two years ago and current recruitment priorities indicate that is unlikely to change" (*Leading with Intent* 9,61).

In 2017, the Chronicle of Philanthropy conducted a study of 232 foundation executives at twenty of the wealthiest national foundations in the country. A segment of the analysis included gender, race, and ethnicity, which found that 72% of trustees are white and 63% are

male. Combined, these twenty foundations have \$162 billion in assets (“Inside Philanthropy’s Boardroom ‘Bubble’”).

While there is no one national study to definitively prove that the practice of equity and inclusion on boards and staffs correlates directly to equity and inclusion within a private foundation’s processes for the distribution of funds, research and studies have reported that a diverse representation of ideas definitely leads to better decision-making. If private foundations don’t embrace the practice of equity and inclusion, they will be at risk of losing their relevance in the broader community, and instead will only serve the needs of a select few.

Although the two long standing arguments for increased board diversity are changing demographics and improved decision-making, Rick Moyers, Board Source’s board chair notes that underrepresentation of people of color on boards, still prevails. Moyers argues that a long history of discriminatory policies and practices has led to an environment in which “qualified people of color are not part of the informal social networks and systems of power and influence that would lead to their consideration for board service” (Moyers).

If the barriers for private foundations to practice equity and inclusion stem from within the walls of their organizations, the field of philanthropy must look to those foundations that are modeling the practice of equity and inclusion, while adhering to their missions and

meeting the needs of their grantees. If the mission and values of private foundations are to do good, the practice of equity and inclusion is imperative.

Chapter II DIVERSITY, EQUITY, AND INCLUSION

Diversity, Equity, and Inclusion Framework

The Diversity, Equity, and Inclusion (DEI) framework has been embraced by private foundations that are adopting the practice of equity and inclusion. The DEI framework acknowledges that diversity alone does not address inequity. Diversity is often the entry point for many foundations to begin to address equity and inclusion. Equity and inclusion put into practice the intent of diversity.

Private foundations that practice equity and inclusion create guidelines that support equity and inclusion, which are demonstrated through the efforts of their grantees. The William and Flora Hewlett Foundation (Hewlett Foundation) provides an example of a foundation that uses such guidelines. The foundation claims, “The effort is a matter of responsibility, not grace” (Kramer). Noted prominently on its website in the section dedicated to diversity, equity, and inclusion, the Hewlett Foundation affirms its commitment to diversity, equity and inclusion as it

embraces the importance of diversity, equity, and inclusion both internally and in our hiring processes and organizational culture, and externally, in our grantmaking and related practices. . . .

Pursuing diversity, equity, and inclusion is just right, moreover.

It is also smart, because the work of our departments and programs are enhanced and improved by including a diverse range of voices and perspectives. (“Diversity”)

Other organizations that are interested in using the diversity, equity, and inclusion framework to achieve their goals, may look to the Hewlett Foundation as an example.

The Hewlett Foundation has a commitment to equity and inclusion both within its walls and through its grant-making. Hewlett Foundation’s funding strategies in the performing arts include continuity and engagement, arts education, and arts infrastructure (“Our Programs”). As its Performing Arts Program is the foundation’s oldest program, over fifty years old, the foundation has designed a voluntary, pilot survey for its grantees who received performing arts grants larger than \$100,000. The foundation is using this opportunity to check its assumptions regarding its historical approach for supporting arts and cultural organizations. The survey will collect data for three categories of diversity: geographic location, race/ethnicity, and gender (Hall).

The foundation’s Performing Arts Program was already applying the DEI framework to distribute grants to arts and cultural organizations in California’s Bay Area. The program serves rural communities, historically underserved populations, low-income

communities, racially diverse communities, and multidisciplinary organizations. With the intentional language in the DEI framework, the foundation's approach is transformed from implicit to explicit (Hall). The Hewlett Foundation's long-term commitment to the practice of equity and inclusion is exemplified throughout the organization's leadership, staff, and programming.

In 2016, the Hewlett Foundation's Education Program launched an initiative based on the Diversity, Equity, and Inclusion framework, to promote DEI with its grantees receiving education grants. This initiative will serve as an example for the foundation's other programs to fully incorporate the DEI framework into their programs and grantmaking at the foundation level (Shearer and Chow).

Grantee Inclusion

In the same way that private foundations influence organizations and communities by practicing equity and inclusion, arts and cultural organizations and communities can also positively influence private foundations. One of the strategies that private foundations can use to achieve equity and inclusion is to invite their grantees to participate in and contribute to the process. Justin Laing, former senior program officer at the Heinz Endowments and board member of Grantmakers in the Arts, proposes that, "Grantee inclusion—as a way for foundations

to understand grantees' needs and ultimately become more effective—is a small solution for a larger problem of unbalanced accountability between the two parties.” Private foundations must consider who is invited to the table as well as, “engage in participatory grant-making practices that encourage and value diverse voices and include the very people you hope to serve” (Laing).

The Heinz Endowment's Transformative Arts Process is an example of how grantee inclusion works. The program “seeks to build the field of teaching artistry in Pittsburgh's distressed and African American communities, with the goal of increasing access to cultural activities for youth in the neighborhoods in which they reside” (“Transformative Arts Process”). The grants distributed through this program are targeted to those who live and work in the communities that the foundation works to serve. The approach includes several features: the formation of an advisory board to include grantees and those who directly benefit from the grants, a design for the advisory group to include the voices of all participants, and the collection of data and evaluation based on the needs of the grantees.

While inclusion is a first step, it is not enough if the power still remains with the grantor, or in this case the private foundation. Laing argues that the next step is addressing accountability, for which he references the writing of political scientist Andres Schelder, “The Self

Restraining State: Power and Accountability in New Democracies.”

Schelder suggests that with inclusion, the power dynamics between the grantor and the grantee are not changed. However, in order for a community to experience transformation, the structure will need to be changed, thus truly shifting and changing the existing dimensions of power (Laing).

Broadening Access

Foundations are approaching the practice of equity and inclusion from the ground up, or on a grass roots level (Knighton). By asking the simple yet effective questions of who is not represented—or who is not applying—program officers can openly address and change the process. Two examples of leaders in the field who are using this strategy are Maurine Knighton, Program Director for the Arts at the Doris Duke Charitable Trust, and Ella Baff, Senior Program Officer for Arts and Cultural Heritage at the Mellon Foundation.

The mission of the Arts Program at the Doris Duke Charitable Foundation is to support artists with the creation and public performance of their work (“Performing Arts”). The organization has also been a member of Grantmakers in the Arts and provides direct support to GIA’s work on racial equity addressed in the next chapter. The staff at the Doris Duke Charitable Foundation explored the means

by which the practice of equity and inclusion can impact its grantmaking. One of its established programs, the MAP Fund, which supports performing arts projects, recently applied the Diversity, Equity, and Inclusion framework ("MAP Fund"). The program was successfully restructured to broaden access to new applicants and panelists to determine a more diverse cohort of grantees (Knighton).

The Doris Duke Charitable Foundation is not the only organization exemplifying leadership. The Andrew W. Mellon Foundation's Arts and Cultural Heritage program also "endeavors to strengthen performing arts organizations, museums, research institutes, and conservation centers" ("Arts and Cultural Heritage"). Ms. Baff took seriously the goal of supporting a portfolio that included culturally diverse organizations. To accomplish this, she identified organizations that were not applying and invited them to apply. Her goal was to broaden access to culturally specific organizations across the country and she was able to successfully increase the number of culturally specific organizations that received arts funding. The quality of work and capacity to implement programming was no less evident in those newly-funded organizations than those that had previously received funding, but, the funded programs are now a better reflection of the diversity of the nation (Baff).

These examples demonstrate the application of the DEI framework leading to the practice of equity and inclusion and its impact on grantees. As the demographics of a cohort become increasingly diverse and incorporate broader perspectives to the programs, it is possible for the foundation to broadly embrace the practice of equity and inclusion within the organization.

Funding Across Sectors

Private foundations that practice equity and inclusion are funding across multiple sectors and influence society beyond arts and culture. “We are supporting place-based interventions,” said Regina Smith of the Kresge Foundation (Smith). The Kresge Foundation has used ‘Creative Placemaking,’ an approach to community development and urban planning that integrates arts, culture, and community-engaged design strategies” (“Arts & Culture”). The foundation’s focus on equity and outcomes is an example of how the Diversity, Equity, and Inclusion framework can be adopted by foundations to affect the ecosystem of a community (Smith). During the 2017 Grantmakers in the Arts conference, which took place in Detroit, Kresge’s president, Rip Rapson addressed conference attendees in response to the protests against racial violence in Charlottesville, VA. He said, “...philanthropy carries an obligation by virtue of its privileged position

to attack the pervasive and stubbornly persistent racial, economic, social, and political barriers that impede the full realization of our democratic norms and values” (Rapson). Presently, Kresge’s senior leadership is working with the Center for Social Inclusion to practice the DEI framework within the organization, beginning with senior leadership. Although Kresge has historically practiced equity and inclusion in its grant making, this is the first time that the staff, specifically senior leadership, has taken on the DEI framework within the organization (Smith). This change will likely strengthen the foundation’s leading efforts to consider a broad scope of community participants as it continues to support creative placemaking.

Grantees Modeling the Practice of Equity and Inclusion

As the direct beneficiaries of support from private foundations, grantees that practice equity and inclusion likely seek funding from private foundations that also practice equity and inclusion within their foundations. In the case of the Kresge Foundation, a number of its grantees reflect the values of equity and inclusion, which helps to impact what Kresge describes as Art, Culture, and Community-engaged design. In Cleveland’s North Collinwood neighborhood, the Community Partnership for Arts and Culture (CPAC) injected arts and culture into community development, which aligns with its core beliefs

that “arts and culture is an essential asset in building and sustaining a vibrant, thriving community” (*Culture Forward*). In Washington D.C.’s Brookland-Edgewood neighborhood, Dance Place was among several partners involved in the development of community and cultural revitalization (“Case Studies”). Dance Place describes its role in the project as the “community anchor” to support and realize the creative placemaking in its community (“Mission, Dance Place”). The relationship between an organization and foundation that both support use of the DEI framework can have a powerful effect for improving lives in communities.

Organizations that seek funding from foundations practicing equity and inclusion may reflect the same characteristics in their work. ArtPlace America is a ten-year collaboration among foundations, federal agencies, and financial institutions whose effort places arts and culture at the center of community planning and development (“Introduction”). The foundations that provide financial support for this effort include Barr Foundation, Bloomberg Philanthropies, Bush Foundation, M&M Fisher, Ford Foundation, The James Irvine Foundation, Knight Foundation, The Kresge Foundation, The McKnight Foundation, The Andrew W. Mellon Foundation, Niarchos Foundation, William Penn Foundation, Rasmuson Foundation, Rockefeller Foundation, and The Surdna Foundation. This impressive list includes

private foundations, mentioned throughout this paper, that practice equity and inclusion. This is an example of directing resources to one entity whose mission is to ensure that the arts are included in discussions about housing, transportation, and overall community development ("Introduction"). ArtPlace states that successful, creative placemaking projects will be "measured in the ways artists, formal and informal arts spaces, and creative interventions have contributed toward community outcomes" ("Introduction"). The work of ArtSpace is twofold: the cross-sector strategy supports the justification that arts and culture is integral to community development, and it serves as an example that private foundations that practice equity and inclusion can positively influence communities.

The National Performance Network and the Visual Arts Network (NPN/VAN) is an example of the effects that funders practicing equity and inclusion in their grantmaking can have with grantees. Among the funders listed on the NPN/VAN's website are the Doris Duke Charitable Foundation, the Ford Foundation, the Andrew Mellon Foundation, and the Nathan Cummings Foundation ("Funders"). While not all of these funders explicitly state that they practice diversity, equity, and inclusion in their guidelines, they are practicing equity and inclusion, within their grantmaking, which leads to broader participation by the communities that they serve.

In 2015, NPN/VAN launched a new program, Leveraging a Network for Equity, in partnership with the Nonprofit Finance Fund (NFF). The eight-year initiative shifts the organization's focus to address the challenge of sustainability. In order to remain relevant to the nation's ever diversifying culture, the organization will address systemic financial inequalities for arts and cultural organizations that are culturally specific, located in isolated communities, and are small community-based operations. "The entire network will benefit from work addressing shared challenges, such as gentrification and displacement of core audiences, limited staff capacity, and facilities-related issues" ("LANE"). The other partner in this initiative, NFF, offers capital through loans. On its website, NFF has made a commitment to social justice and practicing diversity, equity, and inclusion to work with people who are the most marginalized and vulnerable ("Social Justice"). It is relevant to note that the financial partner in this initiative is committed to diversity, equity, and inclusion.

The Diversity, Equity and Inclusion framework (DEI) shifts the discussion away from diversity alone. Private foundations that publish diversity statements or hire one staff person to lead and inform the foundation's diversity plan should strengthen their commitment to fair and equitable access through the practice of equity and inclusion

throughout the entire organization. Diversity can be the first step for many foundations and arts and cultural organizations, but if inclusion and equity are not applied or adopted, organizations will claim success, while still perpetuating structural systems of inequity. The DEI framework also emphasizes the use of explicit language. If foundations are all using the same language to analyze the collective outcomes for DEI in arts and culture, the sector could share a greater story of positive change and make the case for increasing support for arts and culture funding.

Partnerships Strengthening the Work of Foundations

Private foundations do not practice diversity, equity, and inclusion within silos or in isolation. They engage in a broad range of partnerships that serve as bridges to achieve direct effects with grantees and the communities they serve. Private foundations establish partnerships with and allocate their resources to organizations that have established practices of equity and inclusion to achieve transformation, adaptability, scale, and deeper change.

Some partner organizations are created to directly serve the arts and cultural community, while other partner organizations focus across sectors to include health, education, housing, transportation, and others. These organizations bring their expertise and extended

network to the arts and culture platforms. Some are nonprofit organizations and were founded through the efforts of foundation leaders.

The National Committee for Responsive Philanthropy (NCRP) is one organization committed to supporting philanthropy to serve “the public good,” that works in partnership with foundations. In 2017, the organization released a strategic framework with strategies to engage members and allies, educate and build knowledge, analyze and provide feedback, and advocate and change policy. NCRP will continue to produce research, critical assessment, and models of “smart giving” (“About Us”). Its 2009 strategic plan led to the publication of *Criteria for Philanthropy at its Best: Benchmarks to Assess and Enhance Grantmaker Impact*, which introduced four criteria for philanthropy: values, effectiveness, ethics, and commitment. A few of the tactics proposed in the four criteria charged foundations to provide at least 50% of grants dollars to benefit low-income communities, at least 25% of grants dollars to include civic engagement to promote equity and opportunity, and to pay out 6% of assets in grants (Jagpal).

The publication also introduced the work of the Applied Research Center and the Center for Social Inclusion in which the racial equity framework is used to dismantle structural racism. This approach is

addressed in the next chapter. Another idea introduced in this publication is transformation.

Transformational change is understood best by contrasting it with transactional or distributive change. The transactional approach to change focuses on the individual and continues seeking change in a linear fashion while leaving the institutional arrangement undisturbed. (Jagpal)

Transformational change, in contrast, focuses on change of the individual and the institution. By incorporating equity and inclusion, the power of diverse perspectives enables the possibility of lasting change. This best describes how the practice of equity can ignite diversity to be actionable.

In addition to developing its most recent strategic plan and restructuring its staff, in 2016, NCRP also launched several initiatives to move its work and the field forward through partnerships with other foundations. Through its initiative Philamplify, NCRP conducted extensive assessments with several foundations to evaluate their efforts and provide feedback for improved change. Foundations were evaluated based on their goals and strategy, outcomes and impact, relationship with nonprofits and grantees, other effective practices, and the internal operations. This includes the key components of a private foundation's configuration that must be considered with the

practice of equity and inclusion (“Philamplify Assessment Criteria”). NCRP is supported by the Nathan Cummings Foundation and Akonadi Foundation, foundations that are also member organizations of Grantmakers in the Arts (“Foundation Members & Supporters List”; “ANNUAL REPORT”).

Another example of an effective partnership is noted by Regina Smith. She describes Kresge’s partnership with Policy Link, highlighting that the organization

brings diversity, equity and inclusion into focus, as it addresses policy issues on a national level. For example, its work with Promise Neighborhoods to influence decisions regarding transit and the impact of highways on neighbors, incorporate the role of arts, culture and design. (Smith)

Policy Link’s Equity Manifesto emphasizes the, “potency of inclusion,” and highlights the importance of

building from a common ground; embracing complexity. . . ; recognizing local leaders as national leaders; calling out racism and oppression, both overt and systemic; [and] understanding the past, without being trapped by it. (“Equity Manifesto”)

Policy Link’s commitment to working in partnership with other foundations makes it even more effective.

Another organization that exemplifies the power of partnership is the Center for Effective Philanthropy (CEP), whose “mission is to provide data and create insight so philanthropic funders can better define, assess, and improve their effectiveness – and, as a result, their intended impact” (“Home”). The organization believes that if it can improve the effectiveness of the funders, its collective impact will meet the needs of the communities through its grantees (“Home”). Some of its funders include the Ford Foundation and the William and Flora Hewlett Foundation. CEP provides research, convenes, and produces assessments to help foundations make informed decisions.

Grantmakers for Effective Organizations (GEO), another example of an organization that supports foundations through partnership, boasts a network of 5,000 grantmakers across the globe all connected by mutually shared issues. Two of its advisory groups address culture and equity. The equity advisory group worked with GEO to apply the “equity lens” to its content and programming. Justin Laing credits the Grantmakers for Effective Organization’s Change Incubator for providing the opportunity to work with foundation peers to design an approach for grantee inclusion. Change Incubator helps grantmakers identify the barriers that prevent them from developing equitable relationships with their grantees, develop new ideas toward grantee inclusion, and implement practices that will enable grantee inclusion

("GEO's Change Incubator"). GEO's plans for 2018 to 2021 state that, the organization intends to use the racial equity lens to achieve what it believes will be smarter grantmaking for its members. The racial equity lens will be addressed in the next chapter.

Chapter III

THE PRIVATE FOUNDATIONS' ADOPTION OF THE RACIAL EQUITY LENS

The Private Foundations' Adoption of the Racial Equity Lens

Applying the racial equity lens is an approach used to address structural racism. "For grantmakers, a racial equity lens brings into focus the ways in which race and ethnicity shape experience with power, access to opportunity, treatment, and outcomes, both today and historically" (Quiroz-Martinez et al. 2). While using the racial equity lens does not exclude applying the Diversity, Equity, and Inclusion framework, it prioritizes racial inequity as statistically the number one most important factor across all categories of inequities. In this case, private foundations that adopt this approach are seeking solutions that will eliminate barriers based on race and ethnicity.

The Field Foundation's president, Angelique Power, serves as Grantmakers in the Arts' (GIA) board president. In 2016, Janet Brown, the former GIA president and CEO, and Power released a statement, confirming GIA's intended shift to "promoting racial equity" (Brown and Power). In a letter from Power on The Field Foundation's website, she shares that The Field Foundation engaged in a period of retrospection to examine its work and service to the Chicago community. The foundation surveyed its community and sought input from other foundations that were exploring funding through a racial

equity lens. Its goal was to make equity a core value of its work (Power). Power applied the racial equity lens to The Field Foundation and engaged its full board and staff in racial justice training. “The foundation’s path forward is community empowerment through justice, art, and leadership investment” (Power). During an interview with *Inside Philanthropy*, Power argued for the importance of, “justice, art, and leadership investment in a grantmaking model” not only because it is important for the foundation, “but more importantly it is our belief system for our city” (Ochs). Power acknowledged that

while we know these new guidelines will close the door on funding for some stellar organizations, we know it will also open the door for others and allow us to invest in neighborhoods that are too commonly divested in. (Ochs)

The Field Foundation has found that focusing on racial equality is the best way to support its community.

Another example of foundations that are using the racial equity lens are foundations that are a part of the Racial Equity Funders Collaborative (REFC). This collaborative was formed by a group of arts and culture program officers—who were concerned about the lack of attention to racial equity in the Twin Cities in Minnesota. The groups’ motivation to step into action was the 2011 report by Holly Sidford called *Fusing Arts, Culture and Social Change*, published by National

Committee for Responsive Philanthropy (NCRP) and the discussions that GIA led on the racial equity lens. Members of this group include arts and culture funders from the Bush Foundation, the Jerome Foundation, The McKnight Foundation, the Minnesota State Arts Board, the Nonprofits Assistance Fund, and The Saint Paul Foundation. REFC has drafted and published a statement of purpose affirming its commitment to establishing “justice within the procedures, processes, and distribution of resources by philanthropic institutes and systems” (“Advancing Racial Equity”). They describe themselves as

a collaborative working to advance racial equity within the arts and culture sector to honor, celebrate and support our shared humanity [with the purpose of developing] synergistic strategies for advancing racial equity in philanthropy as informed by artists and arts and culture organization in our communities.

(“Advancing Racial Equity”)

The racial equity lens enables private foundations to develop strategies that focus their efforts toward serving a truly diverse group of arts and culture organizations.

Organizational Support for the Field

Further advocating for using the racial equity lens, organizations have been created in the short term to provide the field with research to support the practice of philanthropy with equity and inclusion. Partnerships that adopt the use of a racial equity lens have built a network of support for grantmakers, which includes private foundations that support arts and culture. In some cases, the private foundations working with these partnering organizations are members, funders, and clients.

Service organizations and affinity groups are building cohorts of foundations that embrace racial equity and inclusion. Grantmakers in the Arts (GIA), the National Committee for Social Responsive Philanthropy (NCRP), Race Forward and the Center for Social Inclusion, The Philanthropic Initiative for Racial Equity (PRE), Policy Link, and others provide training and research for foundations to adopt the racial equity lens to practice equity and inclusion more effectively.

In his recent report in the *GIA Reader*, Stephen Lawrence notes that GIA was "...driven to fruition in the late 1970s and early 1980s by a pioneering set of funders who grasped the value of shared learning and coordination and ultimately helped to establish Grantmakers in the Arts" (Lawrence). Since its founding and subsequent incorporation in 1989, GIA has offered a platform for arts and culture foundations and

provided research and convening. The organization's path toward adopting the racial equity lens began in 2004, when a group of funders that distributed funds under the umbrella of arts and social justice, formed the Arts and Social Justice working group. The goal was to determine what types of organizations were receiving support within the category of arts and social justice, to define the efforts of the collective group, and to identify strategies for sustaining the support to those nonprofit organizations that were engaged in arts and social justice or social change work.

In 2015 GIA announced its commitment to "promoting racial equity in arts philanthropy and increasing support for Asian, Latino/a, African, Arab, and Native American (ALAANA) artists, arts organizations, and communities" (Brown and Power). Informed by the Independent Sector, a "national membership organization that brings together a diverse set of nonprofits, foundations, and corporations to advance the common good," ("About, Independent Sector") GIA provides the following definitions for diversity, equity, and inclusion:

diversity – all the ways in which people differ, encompassing the different characteristics that make one individual or group different from another; equity – fair treatment, access, opportunity, and advancement for all people, while at the same time striving to identify and eliminate barriers that have

prevented the full participation of some groups; and inclusion – the act of creating environments in which any individual or group can be and feel welcomed, respected, supported, and valued to fully participate. (Brown J and Power)

This is critical for private foundations, as they endeavor to understand the complexities and needs of the communities served by their grantees. As evidence of its commitment to encourage its membership to adopt the racial equity lens, during its 2017 annual conference, GIA devoted several, two-day pre-conference sessions that addressed racial equity in philanthropy (“2017 GIA Conference”). The racial equity lens provides foundations with explicit and consistent language.

Race Forward: The Center for Social Inclusion promotes the use of racial equity as the lens by which organizations can achieve equity and inclusion. In addition to research and training, this organization is home to the Government Alliance on Race and Equity (GARE), Colorlines, Facing Race, and the national conference on racial justice (“About Race Forward”). The “research agenda of ‘Race Forward’ is built around understanding how race compounds and intersects with other societal issues” (“About Race Forward”). The Center for Social Inclusion (CSI) worked with GIA and several private foundations on racial equity training, as noted earlier in this chapter.

Founded by Lori Villarosa, a former program officer of the Haas Foundation, the Philanthropic Initiative for Racial Equity (PRE) also aims to fight institutional and structural racism through training, education, and convening grantmakers and grantseekers (“Building Resources to End Racism”). In 2007, PRE partnered with the Foundation Center to publish *Grant Making with a Racial Equity Lens*, with support in part from the Ford Foundation. This publication offers tools and examples to help foundations apply the racial equity lens within their organizations and to their programs.

Intersectionality

Intersectionality is an emerging approach for addressing equity and inclusion. Race Forward: The Center for Social Inclusion refers to this as the intersectional approach or, succinctly, “race and ...” (“About Race Forward”). In this case, race would be addressed in conjunction with class, gender, sexual orientation, accessibility, or demographic information. The term intersectionality was coined by Kimberlé Crenshaw to address the oppression of African American women. In recent interviews, Crenshaw was asked about the broad adoption of this term in the social justice movement. She said, “There are many, many different kinds of intersectional exclusions – not just black women, but other women of color, not just people of color, but people

with disabilities. Immigrants. LGBTQ people. Indigenous people” (qtd. in “Kimberlé Crenshaw”). Intersectionality can further help to promote awareness of inequity among those individuals who are labeled as minority.

Strong proponents for the use of the racial equity lens believe that intersectionality may weaken the path to racial equity, “If there is an area in which there is demonstrated inequity for a specific group, for example, race or gender, the opportunity to address that specific inequity may be missed” (Quiroz-Martinez et al. 7). For example, an organization that has focused its efforts to address the inequities experienced by Latinx women, the intersectionality approach suggests that they should include all demographics faced with inequity in their work. Thus, the group could not isolate the inequities faced by Latinx women alone. It is important for organizations and foundations to consider all demographics to best serve the entire community.

Chapter IV

SOCIAL JUSTICE TO ADDRESS INEQUITY

The Approach

The approaches to practicing equity and inclusion presented in this paper are founded on the long history of social justice. In 2005, the Independent Sector and the Social Justice Advisory committee defined social justice philanthropy as

the grantmaking of philanthropic contributions to nonprofit organizations . . . that work for structural changes in order to increase the opportunity of those who are the least well off politically, economically, and socially. (“Social Justice Grantmaking”)

Tackling inequity through the lens of social justice has been the approach of many private foundations that support arts and culture. Not unlike intersectionality, the social justice approach allows private foundations to tackle multiple inequities, while supporting arts and culture. This approach enables foundations to develop large-scale initiatives for extended periods of time to sustain support for arts and cultural organizations and facilitate change.

The Ford Foundation is committed to addressing inequity on a broad scale, “guided by a vision of social justice—a world in which all individuals, communities, and peoples work toward the protection and

full expression of their human rights” (“Mission, Ford Foundation”). It supports the arts and culture community throughout its grantmaking. The foundation believes that, “By lifting up underrepresented or unheard voices, [we can] strengthen understandings of human complexity” (“Creativity”).

Private foundations like the Ford Foundation with billions in assets also address inequity through their investment strategies, Program-Related Investments and Mission Related Investments. The foundations use these strategies to invest larger amounts of funds through loans and other types of distribution vehicles. The investments of the Ford Foundation and other large private foundations influence change, establish trends, and leverage change for private foundations with smaller assets. The Ford Foundation has the capacity to practice equity and inclusion with scale, not only to achieve systemic change, but also to influence the field. “At the Ford Foundation, [we are] committed to disrupting and dismantling inequity in all of its forms” (Walker, “Listening”).

The Surdna Foundation also confirms its long-term commitment to social justice through its grant programs. Through its funding, it “seeks to dismantle the structural barriers that limit opportunity for many . . . ” (“Our Mission”). With its program, Thriving Cultures, the foundation supports the following programs: Teens’ Artistic and

Cultural Advancement, Community Engagement Design, Artists and Economic Development, and Artists Engaging in Social Change. This focus on youth also specifies a priority on people of color (*Thriving Cultures*). By prioritizing people of color, Surnda incorporated a component of the racial equity lens. It is important to note that none of these approaches for practicing equity and inclusion are exclusive of the other.

Youth Equity, Creating a Diverse Pipeline

Private foundations have also looked to their fellowship programs as a way to broaden access for young adults—who would not normally have access to a network or connections to internships or fellowship opportunities. By using the practice of equity and inclusion, foundations can intentionally reach a diverse pool of applicants to apply for these opportunities. This will increase the diversity of youth who are not only eligible, but also have the skills to succeed.

This is important because many young people from ALAANA communities may not be aware that such opportunities are open to them. To ensure that exclusion from the influential networks or limited access to information will not create barriers to participation, communication about these opportunities and the invitation to apply must be open and accessible. In 2014, in partnership with the

American Alliance of Museums and the Association of Art Museum Directors, the Andrew W. Mellon Foundation commissioned a demographic survey to “assess the ethnic and gender diversity of the staffs of art museums across the country” (“Mellon Foundation”). While there was significant improvement in gender equality, the survey found no improvement in the “pipeline toward leadership among staff from historically underrepresented minorities” (“Mellon Foundation”). Overall, people of color working in museums primarily held positions to include security, facilities, and human resources, rather than positions as curators, educators, and leaders. The Mellon Foundation has launched several initiatives to diversify the pipeline for historically underrepresented young people, which include a pilot program for undergraduate curatorial fellowships at several museums as well as \$2.07 million grant program to “open the museum as a potential workplace to students from historically underrepresented minorities” (“Mellon Foundation”).

As is evident in the above examples, social justice is an approach that private foundations may consider when making decisions on how to invest and distribute resources, through the practice of equity and inclusion.

Conclusion

Research and Data: The Next Steps Toward Measurable Outcomes

Private foundations that support arts and cultural organizations range in scope and size. There are several organizations that collect data on foundation grants to arts and cultural organizations, which include: the Foundation Center, Giving USA, the National Center for Charitable Statistics, and DataArts (formerly the Cultural Data Project). The challenge for the arts and culture funding community, and also for the arts and culture nonprofit organizations that depend on their resources, is that the sector does not have one national resource that encompasses both quantitative and qualitative data to measure the collective efforts and impact of the field.

The D5 Coalition was established in 2010 through the support of several foundations including the Rockefeller Brothers Fund and The Rockefeller Foundation. The common ground shared by its funders is their commitment to diversity and social change. D5 was charged to address four goals over five years:

Recruit diverse leaders for foundations, including CEO, staff, and trustees; Identify the best actions we can take in our organizations to advance DEI; Increase funding for diverse communities and ensure that foundations offer all constituents equal opportunity to access the resources

they need to thrive; and, Improve data collection and transparency so we can measure progress. (Shea 6)

The results of the report confirmed that the data collection among the noted Foundation Center, GuideStar, and other organizations is improving (4). In addition, there is an increase in the number of foundations exploring the diversity, equity, and inclusion framework. However, data collection remains a key issue and challenge to assessing the impact that foundations are making (8). The report also states that, “We know that building the capacity to effectively and authentically engage DEI can no longer be considered ancillary or optional” (6).

Engaging in a practice of equity and inclusion is the most effective strategy to ensure that all people have an opportunity to participate, on multiple levels. Private foundations that consider the most inclusive approach will meet their mission as well as the needs of the organizations they serve. Further more, if the organizations represent the diverse demographics of the country, politically, economically, and socially, there is a greater chance for the foundations, their grantees and the communities they serve to succeed.

The practice of equity and inclusion within a foundation should additionally be reflected through measurable outcomes and metrics.

D5 Coalition's final report, *State of the Work*, reports that the Foundation Center and DataArts are working towards collecting data that will demonstrate how arts and culture foundations are directly linked to the communities served by their grantees. While foundations are more frequently reporting the demographics of the grantees they support, data from grantees to determine demographic characteristics, such as diversity, remains limited. If these data on diversity cannot be captured, the impact on equity and inclusion cannot be measured.

The Foundation Center's data collection and taxonomy has changed to reflect the diversity of arts and culture among private foundations and the organizations that they support ("Philanthropy Classification System"). If all private foundations and their grantees are not reporting their diversity data consistently, it will be impossible to determine progress on a broader scale. Data from one organization alone are not enough to address the national issue of underrepresentation of the true diversity of arts and culture in the United States.

One way to facilitate change in foundations is through the influence of grantees. Grantees have the power to influence the practice of equity and inclusion in private foundations. Private foundations' grant guidelines require applicants to demonstrate a practice of equity and inclusion and that practice must be an output of

the foundations' strategies and goals. If the guidelines are not supported by the core values, goals, or objectives of the foundation, then depending solely on the guidelines to maintain the practice of equity and inclusion is a risk. However, for some foundations practicing equity and inclusion must begin with an initiative or single program, that can set an example from which the organization can then apply the practice of equity and inclusion more broadly.

Next Steps

Private foundations must use consensus building to continue to create a compendium of resources, tools, and shared language that will enable them to effectively practice equity and inclusion, without abandoning the strides that they have already made independently in their own communities.

Private foundations that support arts and culture will need to maintain their arts and culture focus—while strengthening their practice of equity and inclusion. “[The] rationale for support of the arts is in fact inseparable from reasons for supporting the full range of nonprofit activity in society” (Sievers). While practicing equity and inclusion is crucial, it should not be at the peril of support for arts and culture. If there is a decline in the support for arts and cultural organizations from private foundations established in 2000 or later,

another line of research is needed to survey foundations to determine the causes for this decline.

If the field of private foundations that support arts and culture is shrinking and the number of arts and cultural organizations is growing, it may account for the research that reports a lack of or decrease in the funding to diverse arts and cultural organizations. If this is a factor, private foundations will need to practice equity and inclusion in order to distribute resources in a fair and equitable manner—that supports arts and culture at the intersection with other social issues.

Given that private foundations are exempt from federal income tax, due to their 501(c)(3) status, there is an argument to be made that foundations have a moral imperative to distribute funds in an equitable manner. “We foundations often hide behind the particulars of our mission, rather than standing up for deeper values our missions embody” (Walker, “Call”). Within the field of arts and culture, awareness of the moral imperative to promote an accurate representation of the community is crucial to achieving equity and inclusion.

In his article for *Inside Philanthropy*, “A Goal of Justice. Behind a Push for Racial Equity in Arts Funding,” Mike Scutari offers a quote from Dr. Dorian Burton, assistant executive director of the William R. Kenan Jr. Charitable Trust. “Philanthropic efforts in the arts must make

a fundamental shift from charitable gifts that exclude to justice-orientated giving that creates equitable access for all” (Scutari). This shift will facilitate the equitable distribution of funds that demonstrates the practice of equity and inclusion. If resources are not distributed in this way, inequity within the arts and culture community will persist. This may also lead to the reduction in the diverse landscape of arts and cultural organizations.

Through the distribution of funds, the philanthropic community has the opportunity to address inequities that exist within society. The evidence of a truly equitable process can enable parity for all who participate in the arts and cultural ecosystem. However, if private foundations do not practice equity and inclusion within their own organizations, the inequities will prevail and foundations will continue to struggle to achieve systemic change.

Arts and cultural organizations pursue funding based on the alignment of their missions to the grants guidelines of foundations from which they seek support. Arts and cultural organizations also look to foundations for leadership, guidance, and access to peer learning among a cohort of grantees. Arts administrators should be prepared to lead by example—through their service to arts and cultural organizations. Foundations also need effective examples for how to incorporate equity and inclusion into the core values of their own

foundations. To that end, foundation leaders and arts administrators must constantly ask, “who is not participating? Does the language of the institution invite all people to participate? How can the work be transformational and not just transactional?” If foundations understand the importance of practicing equity and inclusion within their own organizations, the practice could be replicated more easily within the organizations they respectively serve.

Beyond the practice of equity and inclusion, the question is: how can private foundations dismantle and redesign those systems in which the power of a few determines the survival of many? As the Rev. Dr. Martin Luther King Jr. stated, “Philanthropy is commendable, but it must not cause the philanthropist to overlook the circumstances of economic injustice which make philanthropy necessary” (M. King and C. King). The examples presented in this paper demonstrate that private foundations that support arts and culture are determined to achieve equity and inclusion within their organizations and more importantly, in the communities to which they bear responsibility.

Ultimately, the common goal for the private foundations, arts and cultural organizations, and partner organizations is to achieve diversity, equity and inclusion to impact change. Perhaps that goal will be achieved when the field can align the approaches and strategies into one consolidated effort.

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