

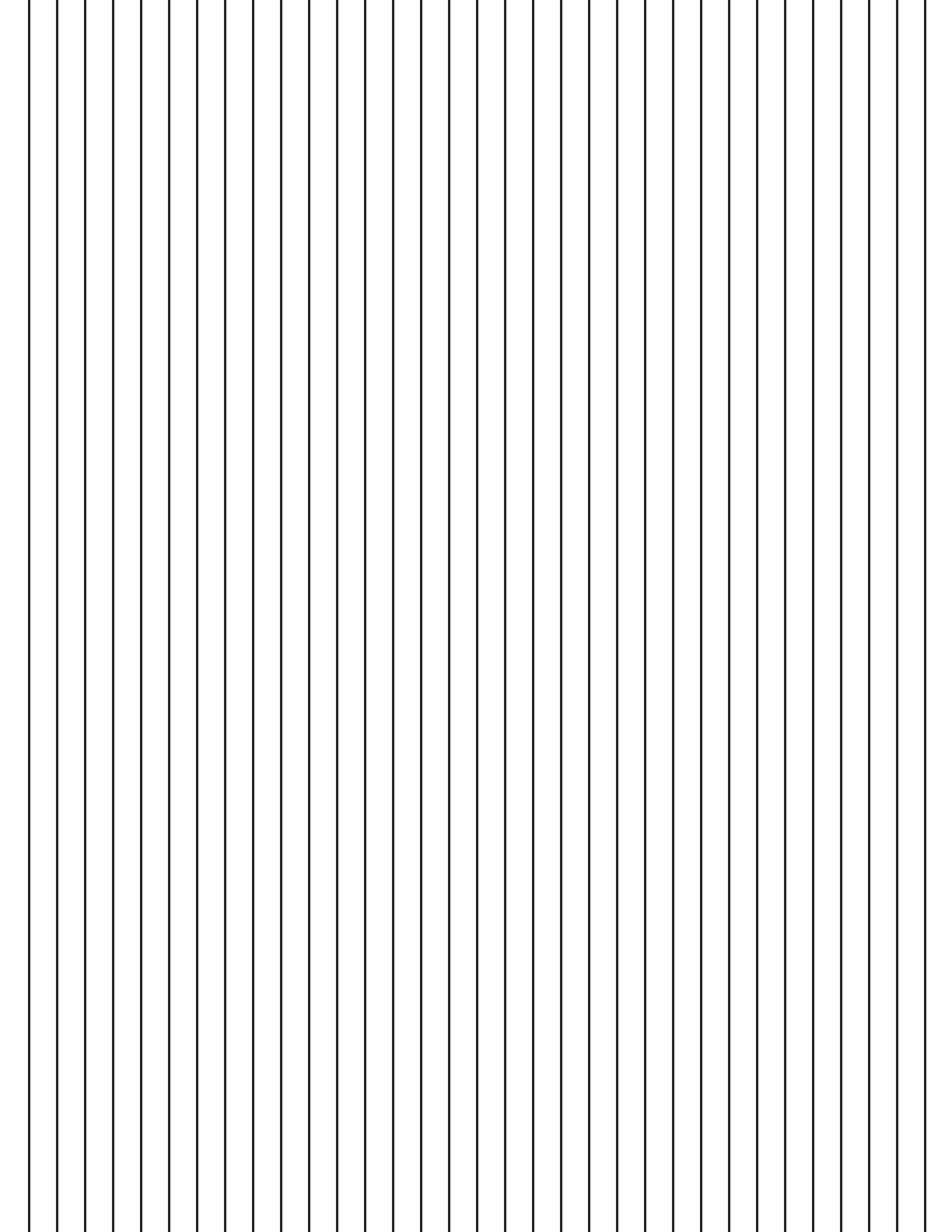


[TECHNICAL REPORT]

2018

# RACIAL EQUITY & ARTS FUNDING IN GREATER PITTSBURGH

A RESEARCH REPORT BY THE  
GREATER PITTSBURGH ARTS COUNCIL  
PREPARED IN PARTNERSHIP WITH  
THE LEARNING AND LEADERSHIP COMMITTEE



[ TECHNICAL REPORT ]

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## ABOUT THIS REPORT

Why this research project, and why now? There is urgency to this inquiry. It is written against the real-world backdrop of patterns of cultural appropriation, omission, and exclusion in the Pittsburgh area arts community dating back decades. **Racial Equity and Arts Funding in Greater Pittsburgh** is an opportunity to promote understanding about past and current practices regarding race and arts funding in Greater Pittsburgh. It is an inquiry into how resources, in the form of competitive grants programs by public arts agencies and private foundations, are distributed.

This report offers recommendations on how equity issues can be addressed through revisions to grantmaking policies and procedures, with the goal of making some features common practice among all funders, both public and private. Recommendations include broader initiatives that go beyond grantmaking processes to policy shifts and special programs.

This work requires a long view, with benchmarks to measure progress over time, and will feature professional development opportunities and community conversations.

Greater Pittsburgh Arts Council thanks the many contributors to this report, especially the Learning and Leadership Committee, for their strategic thinking, and to the Advancing Black Arts Program of The Pittsburgh Foundation and The Heinz Endowments, for their financial support.

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"Memory 4" performed by slowdanger at  
the New Hazlett Theater, 2016  
*Photo by Renee Rosensteel*

**I**n 2015, the seeds of this report came in the form of one of our board members, a leader in the Black arts community, presenting a report on the state of arts funding for Pittsburgh's Black arts organizations. The report was distressing, and illuminated the lack of industry-wide, comparative data to assess arts funding by race.

A year later, our 2016 "Having Our Say" community survey revealed that 84% of non-White respondents think that Greater Pittsburgh's arts funding is inequitable. After initial discussions with key arts funders, and participating in national conversations regarding equitable funding in the arts, we committed ourselves to analyzing data underlying these concerns, and embarked on the research study that yielded this report, **Racial Equity and Arts Funding in Greater Pittsburgh**.

Our goal is that this report is more than an aspirational statement about how arts funding must be more equitable. **Racial Equity and Arts Funding** is an empirical analysis—an effort to uncover the facts of how arts funding has been and is distributed by race.

Given that by 2042, racial minority groups will become the majority of the U.S. population, and Greater Pittsburgh is no exception to these changes, what does this mean for our arts community? As newcomers bring greater diversity to our region, what will they find when they arrive? Our goal is that they discover a thriving, diverse, inclusive and equitable arts community, as we believe the arts are for everyone. Working together, we can create an arts community that is not only more fair and just but also brings unprecedented cultural and social benefits to all in Greater Pittsburgh.

To that end, Greater Pittsburgh Arts Council looks forward to working with many partners to make equity and inclusion a further point of pride for our region's creative community. We recognize the efforts and positive changes already under way in the arts community to begin addressing inequities, and that more needs to be done. **Racial Equity and Arts Funding in Greater Pittsburgh** presents an opportunity for the next set of discussions about arts funding and equity, through systematic listening, collaboration, education, and innovation.

— Mitch Swain, CEO  
Greater Pittsburgh Arts Council



## INTRODUCTION

This report is an opportunity to promote understanding about past and current practices regarding race and arts funding in Greater Pittsburgh. It is an inquiry into how resources, in the form of competitive grants programs by public arts agencies and private foundations, are distributed.

- *Is the distribution of those resources equitable or not? What can be considered equitable?*
- *Do current practices need to be changed? If so, what would motivate public arts agencies and private foundations to change their policies and practices?*
- *Further, would a more equitable distribution system also help to create a more vibrant cultural life in Greater Pittsburgh?*

The Greater Pittsburgh Arts Council has worked on racial equity issues with arts and community partners since its inception in 2005, including equitable institutional practices in the areas of advocacy, communications, grant-making, human resources, partnering, presentations and speakers, purchasing, and research.

Why this research project, and why now? Through systematic listening in a variety of contexts, as well as via previous research, GPAC has heard concerns about:

- *The need to expand the reach and impact of the region's diverse and vibrant arts and culture sector*
- *An arts funding system that is seen as fundamentally inequitable to artists and arts organizations of color*

While aspirational statements about how all must be more equitable in grant-making practices have value, GPAC committed itself to investigating the nature and depth of such issues through analyzing the data underlying these concerns. *Racial Equity and Arts Funding* is an empirical analysis — an effort to uncover the facts of how arts funding has been and is distributed by race.

This study is informed by broad concepts of structural racism, institutional racism, white privilege, and, most especially, racial equity. “Racial equity refers to what a genuinely non-racist society would look like. In a racially equitable society, the distribution of society’s benefits and burdens would not be skewed by race. Racial equity would be a reality in which a person is no more likely to experience society’s benefits or burdens just because of the color of their skin. Racial equity holds society to a higher standard. It demands we pay attention not just to individual-level discrimination, but to overall social outcomes.” (Aspen Institute).

Building on this concept of racial equity, this report also draws on four visions of cultural equity devised by CreatEquity in its *Making Sense of Cultural Equity* report as ways to think of equity within cultural policy:

- *Diversity: Mainstream, “white” institutions are encouraged to become diverse and reflective of their communities*
- *Prosperity: Large-budget organizations of color in a community are supported to present their work to a broad audience*
- *Redistribution: Funders provide more resources to organizations of color, either by dividing the existing pie differently or by increasing the overall amount of funds to be distributed*
- *Self-Determination: People of color have ownership over shaping cultural life in their communities*

The redistribution model, in particular, shaped the deliberations of contributors to this report. Contributors also examined this question: Who would be the beneficiaries of more equitably distributed resources—the current cohort of arts organizations of color in Greater Pittsburgh or the area’s demographically-diverse population, or both? Committee members considered ideas of compensatory justice, in which distributions of resources are designed to make up (or “compensate”) for past injustices. A final



perspective sought to move beyond questions of distribution to a focus on increases in resources for the arts (growing the pie), so that all in the sector would benefit. In other words, the goal would be a win-win paradigm vs. a winners and losers model.

Despite its attention to philosophical issues such as these, **Racial Equity and Arts Funding** is not—in two senses—a mere conceptual exercise.

First, there is urgency to this research. It is written against the real-world backdrop of patterns of cultural appropriation, omission, and exclusion in the Pittsburgh-area arts community dating back decades. As revealed in GPAC's 2016 "**Having Our Say**" community survey, 100% of Black respondents and 84% of ALAANA (Asian, Latino(a)(x), African-American, Arab, and Native American) respondents think that Greater Pittsburgh arts funding is inequitable, as compared to 73% of White respondents. Also in "Having Our Say," a Black artist stated: "No place feels like Black people are welcome, and the number of spaces you feel welcome in is decreasing." In contrast, a White artist reported: "I feel welcome here. But if I were black or brown I would move away in a heartbeat. It's a really segregated city."

Secondly, there is no shortage of high concept statements that articulate standards and aspirations for racial and cultural equity. In recent years, national arts service organizations such as Americans for the Arts and Grantmakers in the Arts have released such vision statements. These documents have value. But to achieve the goal of promoting understanding about past and current practices regarding race and arts funding in Greater Pittsburgh, this report needed data.

Data-gathering focused on both primary data from 20 local funders (public and private) and secondary data from publicly-available resources (e.g., the Foundation

Center). The focus is on the funding of arts organizations, not individual artists. Further, a unique feature of this study is the step both to devise a system of racial codes and then to use those codes to analyze the distribution of arts dollars over time. This has not yet been done elsewhere, at least at the local level. To help explain findings, project researchers also gathered primary data from funders by administering a survey of their grant-making policies and procedures.

There also are positive signs on the average amount of funding received, and the degree to which ALAANA applicants receive the amounts of funds they request. In the aggregate, disparities on these measures have been declining over time. The report also documents innovations by some funders to either revise their grant review policies and procedures or to establish and sustain special programs directed to ALAANA organizations.

To accelerate these trends and innovations, this report also offers sets of recommendations for foundations, public arts agencies, and arts organizations to consider and act upon. Those recommendations both address funders' decision making processes as well as initiatives that policymakers, both public and private, could collectively adopt.





Woodworking workshop at Contemporary Craft  
*Photo by Chris Ivey*

## CONTRIBUTORS TO THIS REPORT

**F**or a research project as complex as **Racial Equity and Arts Funding**, GPAC sought additional expertise and ongoing engagement with an advisory group called the Learning and Leadership Committee (hereafter referred to as the “Committee.”) Primary selection criteria for committee members included an understanding of and commitment to equity issues, a desire for systematic inquiry into those issues, and interests in reaching consensus on report recommendations. The aim also was to assemble an ALAANA-majority Committee. (ALAANA = Arab/Middle Eastern; Asian; Black or African-American; Hispanic/Latino(a)(x); Indigenous (e.g., Native American, Pacific Islander); More than one race). Each Committee member demonstrated extensive experience in the Greater Pittsburgh arts funding system, either as a grantee, researcher, or funder. The Committee’s work was made possible by a generous grant from the Advancing Black Arts Program of The Pittsburgh Foundation and The Heinz Endowments.

**“I work with a lot of artists who are not aware of funding opportunities and others who don’t think they will receive funding because of their race or socioeconomic status.”**

— Amber Epps  
Bloomfield-Garfield Corporation

### THE LEARNING & LEADERSHIP COMMITTEE

**Amber Epps**, Bloomfield-Garfield Corporation  
**Divya Rao Heffley**, Carnegie Museum of Art  
**Mia Hooper**, Attack Theatre  
**Mac Howison**, The Heinz Endowments  
**Diane Hunt**, Allegheny Regional Asset District  
**Kilolo Luckett**, Cultural Producer and Art Historian  
**Jason Mendez**, Literary Artist

**Anne Mulgrave**, Greater Pittsburgh Arts Council  
**Amanda Neatrou**, Robert Morris University  
**Mitch Swain**, Greater Pittsburgh Arts Council  
**Verna Vaughn**, Dancer/Choreographer/Researcher  
**LaKeisha Wolf**, Ujaama Collective

with initial support provided by:  
**Adil Mansoor**, Dreams of Hope  
**Celeste Smith**, The Pittsburgh Foundation

The Learning and Leadership Committee committed itself to shared leadership, consensus-based decision-making, and acknowledgement that racial equity issues intersect with other areas of social justice. The Committee met four times between June and December 2017, and investigated these core questions:

- How do multiple groups in the arts, philanthropy, and cultural policy frame issues of racial equity and arts funding? How do entities in different metro areas, including New York, Los Angeles, Chicago, San Francisco, and Nashville, approach these issues?
- What racial data on arts funding by Greater Pittsburgh public and private funders are currently available? Do they include: a) total number and percentages of grants distrib-

uted by race annually and over time? b) total numbers and grant amounts distributed by race annually and over time? c) comparisons of funds sought by grant applicants and funds received, by race?

- What are options for defining and coding existing data so that the Committee can fully examine distribution practices by race?
- How and in what ways do the funding systems of area public and private funders shape funding decisions and outcomes, including factors such as: a) grant eligibility requirements, b) access to general operating support and/or special programs, c) review criteria and weighting, d) panel composition and review processes, and e) application and reporting requirements?





Children's storyteller Donna Washington performs for families on a Saturday afternoon, 2017, at City of Asylum @ Alphabet City  
*Photo by Nathan Deron*

## EXECUTIVE SUMMARY

**This report is an inquiry into how resources, in the form of competitive grants programs by public arts agencies and private foundations, are distributed in Greater Pittsburgh. This study is informed by two broad concepts:**

**1. Racial equity**, in which the distribution of society's benefits and burdens are not skewed unfairly by race.

**2. Cultural equity**, whereby funders provide more resources to ALAANA organizations, either by dividing the existing pie differently, or by increasing the overall amount of funds distributed.

A **redistribution** model of cultural equity, rooted in **distributive justice**, shaped the deliberations of the Learning and Leadership Committee, who also examined this question: Who would be the beneficiaries of more equitably distributed resources—the current cohort of arts organizations of color in Greater Pittsburgh or the area's demographically-diverse population, or both? Another perspective from the Committee sought to focus on increases in resources for the arts, so that all in the sector would benefit. Still others advanced a **compensatory justice** model, in which distribution decisions take full account of past racial injustices that have institutionalized disadvantages of ALAANA as compared to White, non-Hispanic arts organizations.

As following sections reveal in detail, **there are continuing disparities** in the number of arts grants, total amounts of funds, and the average amount of grant dollars received by ALAANA organizations when compared with White, non-Hispanic organizations. These realities vary somewhat from year to year and by funder. Another key issue is the variability of grants and funding that ALAANA arts organizations receive annually, adding unpredictability to the fragile economic condition of many organizations.

In revealing persistent challenges to principles of distributive justice and detailed findings supporting this conclusion, the intent of this report is not to call out, shame, or embarrass arts funders or anyone else. Nor is it the intent to point fingers on issues of structural racism or white privilege, though these concepts certainly informed the thinking of contributors to this report. Instead, **the aim of this report is to share knowledge that, when interpreted and discussed by numerous stakeholders, can help to shape a path forward on issues of racial equity and the arts.**

To help explain findings, project researchers also gathered primary survey data from funders by administering a survey of their grantmaking policies and procedures, including grant eligibility, decision making, criteria used, and outreach to ALAANA communities.

There also are positive signs on the average amount of funding received, and the degree to which ALAANA applicants receive the amounts of funds they request. In the aggregate, disparities on these measures have been declining over time. The report also documents innovations by some funders to either revise their grant review policies and procedures or to establish and sustain special programs directed to ALAANA organizations.





"Feeding The Dragon" (world premiere)  
by Sharon Washington, 2016, City Theatre  
*Photo by Kristi Jan Hoover*

## DEFINITIONS & FRAMEWORKS\*

### EQUITY

*is “the state, quality or ideal of being just, impartial, and fair.” The concept of equity is synonymous with fairness and justice. It needs to be thought of as a structural and systemic concept. Equity is a complex combination of interrelated elements intentionally designed to create, support, and sustain social justice. It is a robust system and dynamic process that reinforces and replicates equitable ideas, power relations, resources, strategies, conditions, habits, and outcomes.*

\* FROM THE GPAC BOARD OF DIRECTORS  
EQUITY AND INCLUSION POLICY

### INCLUSION

*is the practice of including and of being included within a group or structure. It highlights the mosaic of individuals offering unique perspectives, with the goal of minimizing tensions between groups and building capacities to get along. Inclusion involves authentic and empowered participation and a true sense of belonging.*

### INSTITUTIONAL EQUITY

*encompasses racial, ethnic, gender, and religious diversity, cultural norms and perspectives, national origin, sexual orientation, physical ability, social, economic, education, and life circumstances.*

In regards to arts and culture, equity and inclusion entail recognition of the contributions of all populations to the cultural vibrancy of our neighborhoods, city, and region. Other features are support for and full engagement of all persons, including those who have been historically unrepresented in:

- **The development of arts policy**
- **Support systems for artists**
- **Access to arts venues**
- **The distribution of financial and capacity-building resources**

Equity and inclusion are about social justice. And, when equity and inclusion are present, diversity occurs. Equity and inclusion are also matters of societal benefit, including social cohesion, cross-cultural communications, and neighborhood development. As demographics change, and understanding of structural racism and other forms of bias increase, new and broader understanding of diverse forms of artistic expression and engagement will emerge and bring new societal benefits. That said, such developments only happen through committed action.



## CONTEXT OF THE REPORT

*This report takes into account many trends and counter-trends in racial equity and arts funding, a few of which are noted here.*

**P**ittsburgh's *Racial Demographics 2015: Differences and Disparities*, a report by the University of Pittsburgh's Center on Race and Social Problems, states: "The struggle for equality, freedom, and equal opportunity continues to be a reality for many. The disparities among racial groups are evident in the data: people of minority racial backgrounds lack opportunities to obtain sufficient employment, become adequately educated, live in good neighborhoods, and enjoy a life free of foul treatment from the legal justice system."

These findings reflect a Pittsburgh 10-county area in which less than 14% of the population is African-American, Asian, or of mixed race, as measured by Pittsburgh TODAY in its 2016 Pittsburgh Regional Diversity Survey. That figure is the lowest among nine other benchmark areas that Pittsburgh TODAY measures, although according to projections by the Census Bureau, Whites in Greater Pittsburgh, as with other major metro areas, are expected by 2060 to make up only 44% of the overall population. Increases in Hispanic and Asian populations are expected to alter the demographic make-up found here. These trends, and the racial equity issues they beget, are important for the region's arts sector to anticipate.

Currently, ALAANA residents here make up only 11% of the workforce. Within those figures, ALAANA residents were over-represented in low-paying job categories and under-represented among high-paying professions. These factors, needless to say, are associated with lower wealth and career advancement figures.

The Pittsburgh Foundation, through its 100 Percent Pittsburgh community-wide initiative, is exerting leadership to address disparity in our area. Foundation President Maxwell

King states, "There's a tremendous amount of anger at the fact that a lot of people have been left out. I hear more upset and anger about conditions that we need to fix. I hear people being more ambitious and excited and committed. That anger can turn into energy for positive ends. It's personally important to every one of us to tackle this."

Another area of challenge for Greater Pittsburgh is creative industries and their role in regional economic growth. A 2014 study by Echo Strategies studied how Greater Pittsburgh ranked on selected indexes in comparison to some of the region's new peers, such as Austin, Denver, Nashville, Portland, and San Jose. On one measure, Greater Pittsburgh ranked 16 out of 20 comparable areas on the Diversity Index, a measure of the proportions of ALAANA populations. Low rankings in this can have negative economic consequences in the highly competitive national landscape to attract innovative, job-creating entrepreneurs, whose location decisions are influenced by the presence of racial diversity and creative resources.

To address both economic growth and equity issues, the City of Pittsburgh and The Heinz Endowments, since 2015, have been spearheading **p4**—a major effort to forge a new model of urban growth and development that is innovative, inclusive, and sustainable. Its unifying framework—People, Planet, Place, and Performance—is a response to Greater Pittsburgh's emergence as a world leader, and "futures city," in robotics, automation, and artificial intelligence. While these developments are often viewed as unalloyed assets, p4 addresses what rapid deployment of these technologies could mean for inequality, employment, gentrification, and perhaps the very nature of work itself. p4, through publications, cross-sector convenings, and metrics, seeks to make Greater Pittsburgh "an epicenter for now thinking about how cities adapt to



rapid technological change while addressing social and economic inequality.”

#### ARTS SERVICE ORGANIZATIONS

In addition to their effects in the areas of work, economic growth, income, housing, education, and criminal justice, racial inequities affect the arts sector as well. As stated above, racial equity is a priority for national arts service organizations. For its part, Americans for the Arts, the national service organization for local arts agencies such as GPAC, states that “Cultural equity is critical to the long-term viability of the arts and culture, and requires cultivating a broad and pluralistic eco-system. Addressing cultural inequity requires dismantling and removing barriers and rebuilding systems. We seek to eliminate the inequities in the arts field as America seeks to eliminate inequities in society as a whole.”

In a similar vein, Grantmakers in the Arts, the service organization for private and public funders of the arts, says: “Social inequities continue to be reflected in the funding practices of private philanthropy and governmental funders in the arts. Therefore, in order to more equitably support ALAANA communities, arts organizations, and artists, funders should take explicit actions to structurally change funding behaviors and norms.”

The Greater Pittsburgh Arts Council, in the Pittsburgh area context, has worked on racial equity issues, with arts and community partners, since its inception in 2005. GPAC’s equity work, through systematic listening, collaboration, and innovation, has sought to:

- Gather community input into goals and strategies for GPAC’s strategic plan, whose mission is to expand the reach and impact of the region’s diverse and vibrant arts and culture sector
- Direct semi-annual community surveys of artists and arts organizations, with increasing focus on racial equity issues (e.g., the **“Having Our Say”** project)

- Create equitable funding practices via its re-granting programs: Artist Opportunity Grants, Project Stream grants for the PA Council on the Arts, and the new LIFT grant program

Further, GPAC’s Board of Directors has developed an Equity & Inclusion Policy and Plan (see Attachment III) which will:

- Renew and update GPAC’s commitments to equity and inclusion in and through the arts
- Guide GPAC’s future strategies re: equity and inclusion
- Position GPAC as a leader in how others—arts organization leaders, artists, funders, and partners in the region—can collectively address equity and inclusion issues

Finally, GPAC participated in the planning committee for **“The Unsung Majority,”** a 2015 report produced in collaboration with The Heinz Endowments and The Pittsburgh Foundation. It examined the strengths and challenges of smaller organizations, including arts organizations of color, in the areas of leadership, programming, community connections, and audience development. Among its recommendations, “The Unsung Majority” called for a follow-up study on the degree to which Greater Pittsburgh’s arts funding system is equitable or not. **Racial Equity and Arts Funding in Greater Pittsburgh,** to a large extent, is that report.



A member of the audience asking a question to a panel  
of local artists, 2018, City of Asylum @ Alphabet City  
*Photo by Nathan Deron*



## CORE QUESTIONS OF THE REPORT

*All research is guided by the questions that are important to ask, as defined by stakeholders, fellow researchers, and publics to be served by the research.*

### METHODOLOGICAL QUESTIONS

*How do multiple groups in the arts, philanthropy, and cultural policy frame issues of racial equity and arts funding? How do entities in different metropolitan areas, including New York, Los Angeles, Chicago, San Francisco, and Nashville, approach these issues?*

*What racial data on arts funding by Greater Pittsburgh public and private funders are currently available, and from where?*

*Do these data include...*

*... total number and percentages of grants distributed by race annually and over time?*

*... total numbers and grant amounts distributed by race annually and over time?*

*... comparisons of funds sought by grant applicants and funds received, by race?*

*What are options for defining and coding existing data so that the Committee can fully examine distribution practices by race?*

*How and in what ways do the funding systems of area public and private funders shape funding decisions and outcomes? (including factors such as: grant eligibility requirements; access to general operating support and/or special programs; review criteria and weighting; panel composition and review processes, and application and reporting requirements)*

### POLICY QUESTIONS

*Is the distribution of arts funding resources in Greater Pittsburgh resources equitable or not? What can be considered equitable?*

*Do current practices need to be changed? If so, in what ways do they need to be changed?*

*What would motivate public arts agencies and private foundations to change their policies and practices?*

*Would a more equitable distribution system also help to create a more vibrant cultural life in Greater Pittsburgh? Would that system then lead to increased and more evenly-distributed social, cultural, and economic impacts?*

*Can this study be an opportunity to leverage increased private and funding for the arts in a way that increases support systems for all Greater Pittsburgh arts organizations? How, in turn, could that strategy leverage much-needed job growth in the region?*





Pittsburgh Opera debut performance of "The Summer King," by Daniel  
Sonenberg, 2017, at the Benedum Center for the Performing Arts  
*Photo by Jonathan Bachman*

## PROJECT PARAMETERS & METHODOLOGIES

*This report both builds on previous racial equity and arts funding research, and charts a new course in studying these issues.*

**A**s demonstrated earlier, arts service organizations have issued notable statements of beliefs and aspirations about racial equity and the arts. Others have gone further by conducting research on the issue, using a variety of methodologies.

For example, in 2015, the New York City Department of Cultural Affairs surveyed the staff and boards of the 987 arts organizations who received funding from the Department of Cultural Affairs. Of the 36,441 paid employees in the City's cultural workforce, 61.8% were White, non-Hispanic, 35.4% were persons of color, and 53.1% were female. The survey also revealed that diversity in boards and staff decreases by organizational size, and that leadership is less diverse, on average, in upper management than lower and mid-level management.

DataArts, the national platform for the collection and analysis of financial, operational, and programmatic information on nonprofit arts and culture organizations, has broadened the methods of data collection on racial heritage (as well as on age, gender, and disability status). These codes were then extended to independent contractors and volunteers as well as staff and board. Also, unlike the New York City data, which were gathered in aggregate by human resource and administrative personnel of arts organizations, DataArts data was self-reported by individual staff, board members, volunteers, and contractors. DataArts is also exploring the application of these methods to data-gathering on the racial heritage of audiences.

In 2016, the DataArts Workforce Demographic survey was used in a Los Angeles County Arts Commission survey of 3,175 arts organization staff, board members, volunteer, and contractors in Los Angeles county. Notable results were:

- The arts and culture workforce is more homogeneous (60% White) than the county population (27%). Overall, the breakdown is 60% White, non-Hispanic, 14% Hispanic/Latino (a), 10% Asian, 4% Black/African American, 4% More than one race or ethnicity, >1% Indigenous
- *Board members are the least diverse of the workforce cohorts—staff are the most diverse*
- *Younger workforce members are more racially diverse than are older members of the workforce*
- *Community organizations are the most racially diverse overall, as are mid-size organizations (with budgets between \$500,000 to \$10 million) vs. both larger and smaller organizations*

### RACIAL EQUITY & ARTS FUNDING

These findings are certainly of interest, and the use of the DataArts methodologies can help indicate how different arts communities reflect (or do not reflect) the racial diversity of their area's population. But these kinds of findings are proxy measures. They do not directly help answer questions of distributive justice in the dissemination of grants funds, the overriding question of **Racial Equity and Arts Funding**.



**RACIAL EQUITY & ARTS FUNDING**

One national effort to more directly “follow the money” is a 2017 report entitled, ironically, **Not Just Money: Equity Issues in Philanthropy**, by the Helicon Collaborative. The report, drawing on 2009–13 data from the Foundation Center, the National Center for Charitable Statistics, and DataArts, concludes that despite efforts by some funding communities throughout the U.S., arts funding has become less equitable since Helicon’s initial report on the topic in 2011.

**NOT JUST MONEY**

Another conclusion is that funding to larger arts institutions, which tend to be White and based in European traditions, is increasing while the percentage to smaller organizations decreased from 25% to 21%. **Not Just Money** said that this trend is exacerbated by the lower capacities of arts organizations of color, overall, to generate earned and contributed income, to access grants of substantial size, to build and sustain cash reserves and endowments, and to maintain a high percentage of full-time staff.

**The Helicon report concludes:** *All of these factors mean that these groups have limited working capital, change capital and other forms of accumulated financial assets, which severely curtail their ability to take risks, survive setbacks or invest in their own development. It also means that they are more reliant on foundation grants and public sector funding—and that they feel shifts in funding from these sources disproportionately. **We have a self-perpetuating cycle**—most cultural groups serving communities of color can’t qualify for substantial long-term philanthropic investments. But without meaningful investments over sustained periods, they can’t grow their capacity and their financial reserves, which means they don’t qualify for long-term investments, so they remain relatively small.*

Finally, as stated above, the Helicon report does offer some empirical data, specifically, data on the degree to which the distribution of foundation arts grants, in sev-

eral cities (including Pittsburgh), reflect (or not) the percentages of arts organizations that are racially-focused.

	<i>% of orgs. that are racially-focused</i>	<i>% of foundation \$\$ distributed to racially-focused orgs.</i>
<i>Boston</i>	<b>3%</b>	<b>13%</b>
<i>Chicago</i>	<b>18%</b>	<b>14%</b>
<i>Detroit</i>	<b>19%</b>	<b>19%</b>
<i>Los Angeles</i>	<b>24%</b>	<b>13%</b>
<i>Minneapolis-St. Paul</i>	<b>17%</b>	<b>10%</b>
<i>New York City</i>	<b>22%</b>	<b>10%</b>
<i>Philadelphia</i>	<b>13%</b>	<b>8%</b>
<i>Pittsburgh</i>	<b>12%</b>	<b>9%</b>
<i>San Francisco</i>	<b>32%</b>	<b>12%</b>
<i>Washington, D.C.</i>	<b>31%</b>	<b>9%</b>

Boston is the outlier in this group, both with a low percentage of arts organizations that are racially-focused and a higher % of grants dollars distributed to those organizations. Detroit has a direct, one-to-one correlation. In the other cities, the amounts of funds distributed do not reflect the racial proportions in their arts communities. Pittsburgh is in that group, but discrepancies here are not as nearly dramatic as larger cities such as Los Angeles, San Francisco, New York City, and Washington, places where larger-budget institutions draw notably high amounts of foundation support.

These data, however, and again, only take us so far. They rely on secondary data sources that do not do a breakdown of arts organizations by specific ALAANA categories. So the picture these percentages represent is incomplete.



Lindsey Scherloun (left), an artist-in-residence with United Somali Bantu of Greater Pittsburgh, takes a group of young ladies on a studio visit with sustainable fashion designer, Tereneh Mosley (rear, center). The residency is made possible by the Office of Public Art.  
*Photo by Kahmeela Friedson*



DS Kinsel selling art at BOOM Concepts in the Penn Avenue Arts District.  
*Photo by Sarah Bader*



## REPORT METHODOLOGY: POST-CODING RAW DATA

*The Committee considered and reviewed many research methods, and devised its own methods to answer the core questions it defined for this study.*

**T**he Helicon report itself recommended that local studies are needed to illustrate how specific factors shape racial equity issues in the arts, studies that incorporate primary data directly from funders. **Racial Equity & Arts Funding in Greater Pittsburgh** is clearly in that spirit.

### RACIAL EQUITY & ARTS FUNDING

This study goes further by devising racial codes for arts organizations, a necessity because the primary data from local funders (as well as from secondary sources) was raw and un-coded by race. Without such **post-coding, coding that goes beyond codes for board members, staff, volunteers, and contractors, it would have been impossible to analyze how arts funds from private and public sources are distributed to ALAANA arts organizations, and whether those distributions are equitable or not.**

There were two dimensions to the post-coding that the Learning and Leadership Committee considered:

- *Identifying, selecting, and defining specific racial categories*
- *Applying additional defining characteristics, such as communities served, traditions represented, and racial make-up of organizational leadership*

The Committee drew on a number of sources who had worked on these questions: the Minnesota State Arts Board, the Michigan Council on the Arts, and San Francisco Arts Commission, as well as sources referenced above: Grantmakers in the Arts; **“The Unsung Majority”** report; DataArts; Los Angeles County Arts Commission; and New York City Department of Cultural Affairs.

The Committee devised the following set of codes to post-code available, raw data from primary and secondary sources. (For further information on sources of coding systems, see Appendix V).

**Racial identifiers:** *Arab/Middle Eastern; Asian; Black or African-American; Hispanic/Latino(a)(x); Indigenous (e.g., Native American, Pacific Islander); More than one race; White (non-Hispanic). These reflect commonly-made distinctions, though not as much when applied to organizations. So the Committee added additional identifiers.*

**Additional identifiers:** *Founder Identity; Organizational mission; 50% of executive/managerial staff and Board of one racial identity or 50% persons of color; Deeply rooted in and able to express the experiences of a historically underserved community; Program priorities rooted in specific cultural tradition; Employment of artists of color; Measurements of work in a specific community.*

The Committee also noted there could be situations when **Optional identifiers** might be employed: Ethnicity (e.g., Caribbean, Indian subcontinent, etc.), and Self-identified.

(Note: In some calculations below, organizations that could be coded as Hispanic organizations are aggregated within the More than One Race category).

These identifiers were used by GPAC to code each of the 218 arts organizations that received arts funding in Greater Pittsburgh over the past 15 years. This was a painstaking process, requiring internet research on the multiple identifiers for each organization. Once coded, GPAC correlated each organization with raw data on grants and dollars awarded by funder and by year, thus enabling analyses of totals and trends in the aggregate.

The Committee's long-term hope is that this was a one-time effort and that these kinds of data can be consistently collected via grant application forms used by all Pittsburgh-area funders and applicants, thus eliminating the need for post-coding raw data, and enabling long-term, data-informed comparisons of equitable funding patterns over time.

### Sources of Data

With these parameters in place, the project analyzed data on the number of grants, grants totals, average sizes of grants, and grants requested/grants made from multiple sources.

The public funders were: the Allegheny Regional Asset District (RAD); and the Pennsylvania Council on the Arts (PCA) funding in Allegheny County, including the PCA's re-granting program (Project Stream), as administered by the Greater Pittsburgh Arts Council.

The private funders were eighteen Allegheny County foundations: The Pittsburgh Foundation, The Heinz Endowments, Hillman Foundation, Grable Foundation, PNC Foundation, R.K. Mellon Foundation, McCune Foundation, Eden Hall Foundation, Jack Buncher Foundation, Fine Foundation, EQT Foundation, Buhl Foundation, Kraft Heinz Foundation, FISA Foundation, BNY Mellon Foundation, PPG Foundation, Allegheny Foundation, and Giant Eagle Foundation.

Other raw data came from secondary sources: the Foundation Center, PA Council on the Arts annual grant reports, and the PA Treasury Department database.

In addition, several funders provided data on contrasts between funding asked for and funding received by race: RAD, Heinz Endowments, and GPAC-administered Project Stream, (serving seven SW PA counties). Further, raw data was made available on special funding programs geared to ALAANA organizations—Advancing Black Arts (of The Pittsburgh Foundation and The Heinz Endowments) and the PA Council on the Arts' Preserving Diverse Cultures Division (PDCD).

RAD also provided data on the racial identity (Black or White) of their grantees' Board members and staff members.

Finally, the Learning and Leadership Committee recognized that when all data were analyzed, the results would need to be explained. Data, even analyzed data, don't speak for themselves. One hypothesis examined closely was how the **policies, practices, and procedures of public and private funders** shaped whether and how the distribution of funding was equitable or not.

The private funders provided survey data, and public funders' web-sites and documents were analyzed, to provide data on an array of variables:

- *Do local funders' grant-making priorities include the arts and culture? Equity?*
- *Who has a Board-approved racial equity or plan?*
- *Is diversity training offered for funders' Board members and/or staff?*
- *To what extent are community-based organizations eligible for arts funding?*
- *Are grant applicants required to provide data on the race of their board and staff? Audiences?*
- *Do local funders use independent panels in their grants review practices?*
- *Which review criteria are used to make grants decisions? How are these criteria weighted?*

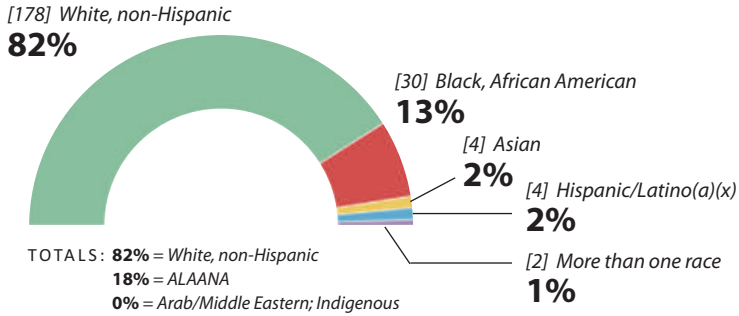
## AGGREGATED DATA ANALYZED

The aggregation of data from multiple sources allows this study to explore how arts support relates to the racial make-up of the local community's demographics and the arts sector.

**R**edistribution of resources, such as grants funds, can take different forms. In one model, the object of equitably distributed resources is the current cohort of arts organizations of color in Greater Pittsburgh. In another model, the object of distributed resources is the area's population. But, in both instances, the aim is to distribute resources **proportionally**—in one case, in proportion to the demographic distribution of arts organizations; in the other, in proportion to the demographic diversity of the area's population.

At this point, the project needed baselines on the demographic distribution of arts organizations in Greater Pittsburgh. In establishing the baseline, the study focused on those organizations who have received grants from public and/or private funders in Greater Pittsburgh over the past 15 years. That total number is **218 organizations**, based on data from DataArts, records of individual funders serving Greater Pittsburgh, and targeted research GPAC conducted on arts organizations of color for its 2017 Arts & Economic Prosperity Report. The breakdown, using the project's coding system, is as follows:

**Demographic Makeup of 218 Arts Organizations**  
*who received grants from public and/or private funders in the area during the past 15 years*



The U.S. Census Bureau, using their own categories, offers demographic data on the population of both Allegheny County and the City of Pittsburgh (2016).

**Population Demographics**

*Allegheny County and City of Pittsburgh*

	Allegheny County <i>(U.S. Census Bureau, 2016)</i>	Pittsburgh
White, non-Hispanic	<b>78.6%</b>	<b>67%</b>
Black, African American	<b>13.4%</b>	<b>22%</b>
Asian	<b>3.7%</b>	<b>6%</b>
More than one race	<b>2.1%</b>	<b>3%</b>
Hispanic/Latino(a)(x)	<b>2%</b>	<b>2%</b>
Indigenous	<b>0.2%</b>	<b>0%</b>
<b>TOTALS:</b>	White, non-Hispanic <b>78.6%</b> ALAANA <b>21.4%</b>	White, non-Hispanic <b>67%</b> ALAANA <b>33%</b>

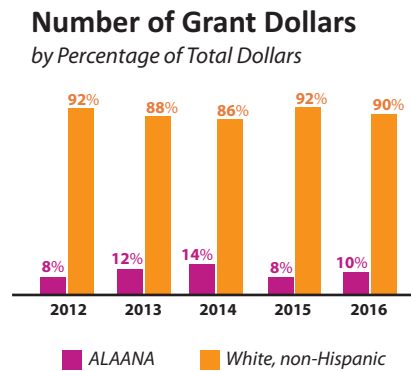
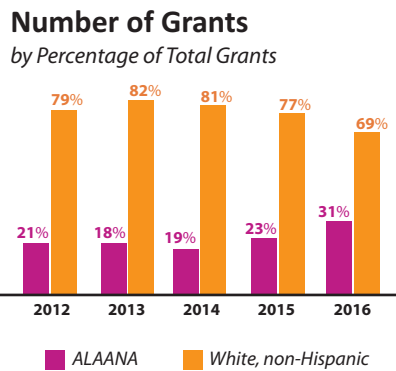
**How do these baselines relate to the distribution of arts funds?** Subsequent sections will outline these relationships specifically by funder. But there is value to creating a larger picture of how aggregated arts funding data from public and private sources dating from over the past 15 years relate to these baselines.

Grants	Private	Public	TOTALS:
<b>Numbers and percentages of Private and Public Grants</b>	<b>6,932</b> <i>White, non-Hispanic 84%</i> <i>ALAANA 16%</i>	<b>924</b> <i>White, non-Hispanic 83%</i> <i>ALAANA 17%</i>	<b>7,856</b> <i>White, non-Hispanic 84%</i> <i>ALAANA 16%</i>
<b>Total Grant Amounts and Percentages of Amounts</b>	<b>\$317,928,116</b> <i>White, non-Hispanic 86%</i> <i>ALAANA 14%</i>	<b>\$34,065,140</b> <i>White, non-Hispanic 88%</i> <i>ALAANA 12%</i>	<b>\$351,993,256</b> <i>White, non-Hispanic 86%</i> <i>ALAANA 14%</i>

These figures show that in the distribution of arts funds by race, ALAANA organizations are not proportionately represented in the percentages of either: 1) their distribution within the Greater Pittsburgh arts sector or 2) the demographic percentages of the Greater Pittsburgh's population. Specifically:

- ALAANA organizations represent 18% of the total institutions in the Greater Pittsburgh arts sector, but have received 16% of the grants and 14% of total funds from private and public sources
- ALAANA populations represent 21.4% Allegheny County and 23% of City of Pittsburgh populations but, again, ALAANA arts organizations have received 16% of the grants and 14% of total funds from private and public sources

Have these percentages changed over time? Here are data on two measures—annual numbers of grants and total numbers of grant dollars by race—each year between 2012 and 2016. The data are aggregated across all funders, both public and private, and presented in percentage figures.



These percentages have indeed changed over time, with grants received (if not dollars) shifting somewhat toward ALAANA arts organizations. These questions will be explored in subsequent sections of this report. Other measures of racial equity—average amount of dollars per grant and differences between dollar amounts requested and amounts received—will be examined by individual funder as well.

**NOTE:** *One key finding of this report is how amounts of funds to ALAANA organizations shift, sometime dramatically, from one year to the next. One factor explaining this trend is the financial uncertainty that the August Wilson Center has faced since its groundbreaking in 2006. Significant early investments by The Pittsburgh Foundation, The Heinz Endowments, RAD, and other funders were made to support this new institution and facility. But financial issues mounted and, facing liquidation, the Center was sold to a consortium composed of The Pittsburgh Foundation, The Heinz Endowments, and Richard King Mellon Foundation. As a result, there is a pattern of inconsistency in the timing of grants awarded by many funders.*



*DATA ANALYZED:  
FUNDER  
PROFILES*

This section details five profiles of public and private funders that annually make significant contributions to the Greater Pittsburgh arts and culture community:

ALLEGHENY REGIONAL ASSET DISTRICT (RAD)

PENNSYLVANIA COUNCIL ON THE ARTS (PCA)

THE HEINZ ENDOWMENTS

THE PITTSBURGH FOUNDATION

ADVANCING BLACK ARTS IN PITTSBURGH

OTHER PRIVATE FOUNDATIONS

## FUNDER PROFILE: ALLEGHENY REGIONAL ASSET DISTRICT (RAD)

**T**he Allegheny Regional Asset District is a national model combining tax relief, support for regional assets, and funding for municipal expenses. RAD receives one-half of the proceeds from the 1% Allegheny County Sales and Use Tax, and the other half is paid directly to the County and municipal governments by the State Treasurer. Since 1995, the 1% County Sales tax paid by residents of and visitors to Allegheny County has resulted in a nearly \$3.8 billion investment in the region.

The mission of RAD is to support and finance regional assets in the areas of libraries, parks and recreation, cultural, sports and civic facilities and programs. The distribution is made by a Board of Directors composed of four persons appointed by the County Chief Executive, two appointed by the Mayor of Pittsburgh and one person elected by the six appointees. The Board also appoints a 27 person Advisory Board to provide public input and comment on policies and procedures. RAD works with citizen boards and government officials to monitor the assets for effective operation and growth.

For 2018, the District adopted a \$99.9 million budget serving 101 regional assets. Some 33% of the funding will go to support libraries; 30% to parks, trails and other green spaces; 14% to sports and civic facilities; 12% to arts and culture organizations; 8% to regional facilities (Zoo, Aviary, Phipps Conservatory); and 3% to transit.

RAD grants of nearly \$12 million to the county's arts and culture sector account for 71% of all public support for arts and culture in the county. The arts and culture sector's portion of RAD funding has risen from 10% in 2011 to 12% in 2018. In 2017, RAD funded nine small/mid-size cultural organizations (including ALAANA organizations) for the first time, and in 2018 added three more such organizations.

### KEY FINDINGS:

#### **RAD Distribution of Arts Funds by Race (2012–17)**

This project was able to draw on primary data RAD shared on how arts funds are distributed, providing raw data on the names of arts and culture organizations and amounts granted by year. With those data, from 2012–17, when analyzed by race, the Committee was able to yield findings on: the annual number of grants; total amount of grants funds, and average amount of granted funds.



A family in the Children's Museum of Pittsburgh's MAKESHOP  
Photo by Anthony Musmano

Table 1 shows that ALAANA grants per year between 2012 and 2017 changed relatively little, from a low of 11 to a high of 13. In contrast, grants to White, non-Hispanic organizations rose from 64 in 2012 to 76 in 2017. So overall, the percentage of White organizations receiving RAD grants vs. ALAANA organizations rose over the past five years.

Analyzing further, the number of grants made during 2012–17, by race, were Asian (4), More than one Race (4), Black/African-American (63), and White, non-Hispanic (404). ALAANA total = 71. In percentage terms, the figures are: Asian (1%), More than one Race (1%), Black/African-American (13%), and White, non-Hispanic (85%). ALAANA %=15%.

Trends on the amount of RAD funds distributed during this period, when analyzed by race, are less predictable. Table 2 demonstrates a wide variability in funding from some years to the next. E.g., total funds to ALAANA arts organizations ranged from \$1,039,000 in 2014 to \$423,000 in 2015. This kind of variability can make sound financial planning for any arts organization difficult. However, regarding total funds distributed by race, those percentages correspond more closely to the percentages of grant distribution total: Asian (.5%), More than one Race (.5%), Black/African-American (11%), and White, non-Hispanic (88%). ALAANA %=12%.

RAD makes both Operating and Capital grants. Capital grants are

available to organizations that operate or own their own facilities. The figures—in Tables 3 and 4—show how the total amounts of funds distributed by race (ALAANA and White, non-Hispanic) can be sub-divided by these categories.

The ALAANA/White, non-Hispanic gap in capital support is most notable. Some totals are influenced by some larger individual grants in both ALAANA and White, non-Hispanic categories which can vary considerably by year. For example, in 2013, two ALAANA organizations (the August Wilson Center and the Manchester Craftsmen’s Guild) received notably large grants—\$350,000 and \$325,000 respectively—which affected the mean figure.

Another measure of equity in funding distribution is the mean amount of funds to White, non-Hispanic and ALAANA organizations by year. Table 5 shows that the mean amount of RAD funds to White, non-Hispanic organizations was higher than the amount to ALAANA organizations, with only one exception—2013 (\$73,977 ALAANA vs. \$68,812 White, non-Hispanic). But, then, the mean amount of funds to ALAANA organizations dropped to \$31,604 in 2014.

Overall, the disparity between mean amounts of grants for ALAANA and White, non-Hispanic organizations is much less dramatic than in the areas of total grants and percentage of grants by race. This could be taken as a positive sign. That said, the somewhat higher mean amount reflects some notably large grants to ALAANA organizations, as referenced above. The Committee also wondered whether there were disparities between amounts of grants requested by ALAANA and White, non-Hispanic applicants and amounts each received. Table 6 presents those figures, which display a somewhat positive trend line—from 34% amounts received by ALAANA grantees and 60% awarded to White organizations in 2012 to 56% ALAANA and 65% White, non-Hispanic respectively in 2017.

Finally, RAD gathered figures on the composition of boards, managers, and staff of its 2016 and 2017 grantees. This practice is unique among area funders, both public and private.

Breakdowns by race in 2016 were:

- **Staff:** White, non-Hispanic (81.89%), Black (15.04%), Other (3.06%)
- **Board:** White, non-Hispanic (88.22%), Black (8.93%), Other (2.85%)

Breakdowns by race in 2017 were similar:

- **Staff:** White, non-Hispanic (81.89%), Black (15.04%), Other (3.06%)
- **Managerial:** White, non-Hispanic (87.6%), Black (8.59%), Other (3.8%)
- **Board:** White, non-Hispanic (88.22%), Black (8.9%), Other (2.85%)

The 2017 data differentiated management staff from other staff, revealing a higher percentage of White, non-Hispanic managers vs. ALAANA managers.

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#### SUMMARY OF RAD FUNDING:

ALAANA organizations receive fewer RAD grants than do White, non-Hispanic organizations overall, and receive fewer dollars in total. These differences date back to 2002, as shown by earlier RAD data sets. Again, the ALAANA/White, non-Hispanic gap in capital support is notable. On the other hand, gaps between mean amounts of grants and the disparities between average amount of funds requested and the percentages of funds granted are narrowing.





Hill Dance Academy Theatre, "8 Week Summer Dance Intensive"  
*Photo by Eric A. Smith*



## FUNDER PROFILE: PENNSYLVANIA COUNCIL ON THE ARTS (PCA)

**T**he Pennsylvania Council on the Arts (PCA) is a state agency within the Governor's office. Its mission is to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

The PCA is governed by a Council of 19 members: 15 private citizens and four members of the General Assembly. The Council sets the mission and goals for the agency, evaluates the PCA's progress toward these goals, formulates policy, and makes final decisions on the use of funds.

Funding for the PCA comes from annual state appropriations by the PA General Assembly and from the National Endowment for the Arts. The FY2018 PCA budget for grants was \$9.59 million, the same as FY2017. State legislative funding for the PCA has increased in recent years from \$9.065 million in FY2014 to \$9.59 million in FY2018. The PCA's national per-capita rank among state arts agencies in annual legislative funding is 25th for FY2018.

The PCA provides grants to the arts through its Entry Track and Arts Organizations and Arts Programs (AOAP) funding stream, and distributes grants at a regional level through its PA Partners in the Arts (PPA) Project Stream and Program Stream. The PCA also has a Folk and Traditional Arts Infrastructure Partnership program as well as Arts in Education (AIE) and Preserving Diverse Cultures divisions. The PCA also undertakes partnerships and initiatives to leverage opportunities that will serve a broad spectrum of artists, arts organizations and arts participants in the Commonwealth.

Entry track is the point of entry to AOAP for organizations and programs. Entry track supports eligible arts organizations and arts programs that generally have a history of at least one year of consistent arts/cultural programming and an average fiscal size more than \$200,000.

The PCA has 13 PPA partner organizations serving all 67 counties in the Commonwealth. The Greater Pittsburgh Arts Council (GPAC) is a PPA partner. PPA Project Stream provides grants of up to \$3,000 to eligible organizations or individuals to conduct arts projects. PPA Program Stream supports qualified applicants that provide on-going artistic programming and/or art services in Pennsylvania. The features of Program Stream include: full application every three years; interim application in the off years, application based on the past two years' performance; and a funding formula. GPAC recruits and administers regional panels that review applications and make recommendations to the Council concerning PPA Program Stream applications. GPAC's board of directors receives and acts on panel recommendations for PPA Project Stream, as well as Program Stream.

The PCA's Folk and Traditional Arts Infrastructure Partnership promotes the creation, documentation, and public understanding of folk and traditional arts across the state. The PCA also funds apprenticeships—partnerships between master traditional artists and qualified

apprentices. The PCA's Arts in Education (AIE) Division supports artist residencies in a variety of educational, community and institutional settings.

The Preserving Diverse Cultures (PDC) Division, established in 1979, supports the development of organizations whose missions are deeply rooted in and reflective of the African American, Latino, Asian, Asian American, Native American and Hispanic perspectives. PDC applicants' programs, perspectives, and staff are representative of these communities. In these communities, the PDC Division seeks to foster organizational stability and development, expansion of arts and cultural programming, and the training of capable administrators.

### KEY FINDINGS:

#### PCA Distribution of Arts Funds by Race (2013–16)

Analysis of PCA grants data in Allegheny County, between 2013 and 2016, shows that:

- Grants to ALAANA organizations ranged annually from 17 to 24, while grants to White, non-Hispanic organizations ranged slightly from 88 to 91; in percentage terms, the figures were White (82%), ALAANA (18%)
- The breakdown of PCA funds distributed annually was White, non-Hispanic (88%) and ALAANA (12%)
- The total numbers of grants in two programs—AOAP and Program Stream—are close: 163 and 161 respectively
- The difference between total funds in these two programs, however, is dramatic—\$4,366,408 vs. \$556,352; the large majority of AOAP grants go to White, non-Hispanic (149) vs. ALAANA organizations (14); in percentage terms, differences are 91% White, non-Hispanic organizations, 9% ALAANA organizations
- Overall, the gap between funds received annually by White, non-Hispanic vs. ALAANA organizations has actually grown (a key factor in this growing disparity is the decline in the mean amount of funds received by year between ALAANA and White, non-Hispanic organizations—e.g., between FY12–13 and FY15–16, the mean amount for White, non-Hispanic grantees rose 7% while the mean for ALAANA organizations dropped 30%)

Percentage differences, however, are less notable within the other, smaller programs, such as Preserving Diverse Cultures and Project Stream. New practices by Project Stream partners, including GPAC, practices such as more ALAANA grant review panelists and visibility campaigns about PCA grant opportunities within ALAANA communities, can help, at least in part, to alter discrepancies in fund distributions by race.

Data from the Pennsylvania Council on the Arts is from two sources—

1) public reports of grants made between 2012 and 2016, as found on the PCA web-site, and 2) PA Department of the Treasury data, also publicly available. As described above, this project then analyzed these data using the racial codes devised by the Learning and Leadership Committee.

Between 2013 and 2016, PCA grants in Allegheny County totaled 440. Table 7 shows how those grants were distributed by race. During the 2012 to 2016 period, ALAANA grants ranged annually from 17 to 24, while grants to White organizations ranged slightly from 88 to 91.

Further, the numbers of grants made during 2012–16, by race, were Asian (4), Latino/x (8), More than one Race (8), Black/African-American (61), and White (359). ALAANA total= 81. In percentage terms, the figures are: Asian (1%), Latino/x (2%), More than one Race (2%), Black/African-American (14%), and White (82%). ALAANA %=18%.

Table 8 shows the breakdown of PCA funds distributed annually—White vs. ALAANA. Percentages of funds, as distributed by specific racial categories during this period are: Asian (0%), Latino/x (1%), More than one Race (1%), Black/African-American (10%), and White (88%). ALAANA %=12%.

Table 9 contains further breakdowns by PCA program and racial category by both: a) numbers of grants, and b) total grant amounts.

Of special note, the total numbers of grants in two programs—AOAP and Program Stream—are close: 163 and 161 respectively. But the difference between total funds are dramatic—\$4,366,408 vs. \$556,352. Further, the large majority of AOAP grants go to White (149) vs. ALAANA organizations (14). In percentage terms, the differences are 91% White, non-Hispanic organizations vs. 9% ALAANA organizations.

Clearly, AOAP is the largest concentration of PCA funds that are distributed, with a high percentage of funds going to White, non-Hispanic organizations. Percentage differences are less notable within the other, smaller programs:

#### Program Stream, 2012–16

Total Funds: \$556,352

Percentages of Grants Totals: Asian (2%), Latino/x (2%), More than one Race (2%), Black/African-American (16%), White, non-Hispanic (78%). ALAANA % = 22%

Percentages of Total Grants Dollars: Asian (4%), Latino/x (3%), More than one Race (1%), Black/African-American (22%), White, non-Hispanic (70%). ALAANA % = 30%

#### Project Stream, 2012–16

Total Funds: \$136,670

Percentages of Grants Totals: Asian (0%), Latino/x (1%), More than one Race (0%), Black/African-American (15%), White, non-Hispanic (84%). ALAANA % = 16%

Percentages of Total Grants Dollars: Asian (0), Latino/x (1%), More than one Race (0%), Black/African-American (13%), White, non-Hispanic (86%). ALAANA % = 14%

ALAANA organizations receive a notably higher percentage of funds through Program Stream than through Project Steam. Then there is the Preserving Diverse Cultures, with \$191,000 in funds distributed vs. \$136,670 to Project Stream.

#### Preserving Diverse Cultures Division, 2012–16

Total Funds: \$191,000

Percentage of Grants Totals: Latino/x (27%), Black/African-American (73%).

Percentage of Total Grants Dollars: Latino/x (14%), Black/African-American (86%).

Black/African-American averages are much higher than those for Latino/x grantees, notably in the area of total dollars.

#### PCA Funding Distributions, 2012–16

Overall, percentages by PCA program and racial categories are:

Percentage of Grants Totals: Asian (1%), Latino/x (2%), More than one Race (2%), Black/African-American (14%), White, non-Hispanic (81%). ALAANA % = 19%

Percentage of Total Grants Dollars: Asian (>1%), Latino/x (1%), More than one Race (1%), Black/African-American (10%), White, non-Hispanic (88%). ALAANA % = 12%

The percentage of dollars distributed to White, non-Hispanic organizations is higher than the number of grants distributed. Table 10 shows the average, annual amounts of funds received by ALAANA and White, non-Hispanic organizations from 2012–16. During those years, the gap between funds received by White, non-Hispanic organizations vs. ALAANA organizations has grown wider.

These kinds of gaps were less with the GPAC-administered PCA Project Stream program. Differences between amounts requested and received by ALAANA and White, non-Hispanic were roughly the same, with ALAANA grantees enjoying greater success in some years. See Table 11. To some extent, these figures may well be influenced by practices employed by GPAC—high use of grant panelists from ALAANA backgrounds, and special communications reaching out to potential ALAANA applicants. Another factor may be the relatively small amount of funds involved with Project Stream grants (currently \$2,500 per grant), which limits the potential for discrepancies by race.

#### SUMMARY OF PCA FUNDING:

Overall, there is consistency in PCA grant-making between 2012 and 2016. Changes in the number of grants made and the amounts distributed over the years are minimal. The average dollar amounts distributed to White organizations are higher than grant dollars for ALAANA organizations. Percentage-wise, 82% of PCA grants have gone to White, non-Hispanic organizations, while they received 88% of the funding. These differences are traceable to the AOAP program, the largest PCA program total at \$4,366,408 for these years. Further, as noted above, the large majority of AOAP grants go to White, non-Hispanic (149) vs. ALAANA organizations (14)—in other words, 91% go to White, non-Hispanic organizations and 9% go to ALAANA organizations.

Percentage differences are less notable within the other, smaller programs. New practices by Project Stream partners such as more ALAANA grant review panelists and visibility campaigns about PCA grant opportunities within ALAANA communities can help, at least in part, to alter discrepancies in fund distributions by race.



## FUNDER PROFILE: THE HEINZ ENDOWMENTS

**T**he Heinz Endowments, one of the nation's largest private foundations, has been a long-time supporter of the arts in the region through its Arts and Culture program, a commitment that has carried over into a new Heinz grantmaking model established in 2016, with three strategic funding areas: Creativity, Learning, and Sustainability. These priorities work together in funding programs to advance Just Pittsburgh, the foundation's commitment to issues of equity and social justice.

Within the Creativity area, The Heinz Endowments pursues three goals:

1. *Creative Citizens*, to advance opportunities for a creative life among all Pittsburghers, especially for African-American children and youth in distressed neighborhoods
2. *Creative Organizations and Artists*, to promote a thriving ecology of cultural organizations, artists, and creative networks through general operating support, while also addressing equity and targeting smaller arts organizations
3. *Creative Places*, to advance design excellence, public art, and sustainability and ensure that Pittsburgh neighborhoods are beautiful and reflect the culture of residents

To pursue these goals, arts and culture funding has focused on General Operating and Ongoing Support, Program Development, Capital and Infrastructure, Productions and Presentations, Performances and Exhibitions, and Capital Campaigns and Fundraising. Special programs are: the Small Arts Initiative, Investing in Professional Artists



Sculptor Sarika Goulatia, 2017 emerging artist awardee of the Carol R. Brown Creative Achievement Awards, a shared commitment of The Pittsburgh Foundation and The Heinz Endowments.

Photo by Joshua Franzos for The Pittsburgh Foundation

(a joint program with The Pittsburgh Foundation), Transformative Arts Process (to build teaching artistry in Pittsburgh's distressed and African-American communities), and Advancing Black Arts in Pittsburgh, a collaboration of The Heinz Endowments and The Pittsburgh Foundation. As part of its new priorities, The Heinz Endowments has reduced its funding to its most traditionally funded arts and culture institutions by 10%.

### KEY FINDINGS:

#### The Heinz Endowments' Distribution of Arts Funds by Race (2006–16)

The Heinz Endowments shared primary data on how its arts funds were distributed by year over an extended period—between 2006 and 2016. During these years, Arts and Culture funding focused on General Operating/Ongoing Support, Program Development, Capital and Infrastructure, Productions/Presentations, Performances/Exhibitions, and Capital Campaigns and Fundraising. With these data, when analyzed by race and aggregated, we were able to yield findings on: a) the annual number of grants, b) total amount of grants funds, and c) average amounts of granted funds. Heinz also provided raw data on amounts of grants applied for and grant amounts received, which this project was able to analyze by race.

Table 12 shows the total number of The Heinz Endowment grants during 2006–16 by racial category:

- 748 White, non-Hispanic
- 182 Black/African-American
- 15 More than One Race
  - 12 Asian
  - 209 = Total ALAANA

Table 13 shows those figures in percentage terms.

- 78.16% White, non-Hispanic
- 19.02% Black/African-American
- 0.49% More than One Race
- 1.25% Asian
- 20.76% = Total ALAANA

Table 14 shows how total funds distributed by year vary among White and ALAANA grantees. The variability by year is substantial, with disparities ranging from wide to minimal. To illustrate, total amounts in 2009 are relatively close, at least proportionately—\$2,547,000 (White, non-Hispanic), \$941,000 (ALAANA)—whereas those figures diverged dramatically in 2015—\$14,403,000 (White, non-Hispanic), \$959,000 (ALAANA).

Further, Table 15 shows how total funds during the 2006–16 period were distributed, in percentage terms, by race:

- 84.85% White, non-Hispanic
- 14.47% Black/African-American
- 0.49% More than One Race
- 0.19% Asian
- 15.15% = Total ALAANA

Table 16 summarizes the number of grants, % of total grants, and % of total funds by race during 2006–16. Of special note, as revealed in previous tables, while the percentage of grants to White organizations is 76.10%, the percentage of funds to White, non-Hispanic organizations is higher—84.62%. Conversely, for ALAANA organizations the percentage of total grant awards (23.90%) is much higher than the percentage of total funds—23.9% versus 15.38%.

Finally, The Heinz Endowments shared data on funds requested by applicants and funds granted between 2013 and 2017. Percentages of funds requested that, by race, were received, in Table 17, are:

- More than one race (94%)
- Black/African-American (88%)
- White, non-Hispanic (88%)
- Asian: (83%)
- Indigenous: (75%)
- ALAANA total: 88%

While these percentages are relatively close when analyzed, Table 18 illustrates that differences in total dollars remain significant:

- White, non-Hispanic: 342 grants—with \$49,390,329 requested, and \$40,923,714 received
- ALAANA: 114 grants—with \$9,140,305 requested and \$7,603,620 received

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#### SUMMARY OF THE HEINZ ENDOWMENT FUNDING:

Overall, the distribution of arts grants adheres closely to population demographics of Allegheny County, while the numbers do not match the demographics of the City of Pittsburgh. In contrast, the numbers of The Heinz Endowments grants are weighted slightly more to ALAANA organizations, at least in proportion to the demographic breakdowns of the local arts sector.

Regarding grant funds, their distribution by The Heinz Endowments does not reflect population demographics, nor the racial breakdown of local arts organizations. Of note, White, non-Hispanic organizations receive 84.85% of totals arts funds granted by the Heinz Endowment.

Over time, the variability in White, non-Hispanic vs. ALAANA funding by year has been dramatic, with differences ranging from wide to minimal.

While the percentage of grants to White, non-Hispanic organizations is 76.10%, the percentage of funds to White organizations is higher—84.62%. Conversely, for ALAANA organizations the % of total grant awards (23.90%) is much higher than the percentage of total funds—15.38%.

Finally, regarding funding requested and funding granted, there were no differences between White, non-Hispanic and ALAANA cohorts. Still, the differences in total dollars distributed are significant.

## FUNDER PROFILE: THE PITTSBURGH FOUNDATION

**T**he Pittsburgh Foundation is one of the nation's oldest and largest community foundations. It is comprised of more than 2,000 endowment funds established by individuals, businesses and communities with a passion for charitable giving and a deep commitment to the Pittsburgh community. The Foundation, together with its supporting organizations, has assets of \$1.2 billion.

More than 60 percent of the Foundation's discretionary grantmaking reflects its "100 Percent Pittsburgh" organizing principle, which commits the Foundation to inviting those who have not yet gained access to the benefits of the region's revitalized economy to join with the Foundation in developing opportunities to become full participants.

Grantmaking aims to benefit a broad spectrum of community life in the region, particularly the 30 percent of the regional population left out of the benefits of economic resurgence. Last year, the Foundation's grants totaled \$44.5 million. The top three areas of grantmaking that year were: Education (\$15 million), Human Services (\$11 million) and Public/Societal benefit (\$5.7 million). Additional grants totaling \$4.4 million in grants were awarded in Arts, Culture and Humanities.

Among its Special Initiatives are two arts-related programs:

- Advancing Black Arts in Pittsburgh (discussed in detail on pg. 38), which funds artists, programs and organizations that advance the art of Africa and the African Diaspora and the field.
- Investing in Professional Artists Program (a joint program with The Heinz Endowments), which supports professional artists and arts organizations.

The Foundation's Small and Mighty grantmaking program awards operating and special project funding to community-based nonprofits that meet basic needs and have annual operating budgets of \$600,000 or less. To date, that program has awarded \$538,000 in grants to 40 organizations. In 2018, the Foundation inaugurated The Bennett Prize to provide funding and museum exhibition opportunities to women artists who paint in the figurative realist style.

### KEY FINDINGS:

#### The Pittsburgh Foundation's Distribution of Arts Funds by Race (2007–16)

Some raw data from The Pittsburgh Foundation for this project came directly from the Foundation, while others were drawn from the Foun-



Braddock Youth Project participant and artist Jawuan Betton, a 10th-grader at Woodland Hills High School, makes silkscreen prints. The Pittsburgh Foundation funded the Project. Joshua Franzos for The Pittsburgh Foundation

dation Center. These data were then analyzed, using the project's racial codes, yielding findings on: a) the annual number of grants, b) total amount of grants funds, and c) average amounts of granted funds. However, The Pittsburgh Foundation was not able to provide data on amounts of grants applied for and grant amounts received. Also, data directly from the Pittsburgh Foundation was limited to the years 2003 to 2013.

Table 19 shows the total number of The Pittsburgh Foundation grants during 2003–13 by racial category:

- 1,705 White, non-Hispanic
- 145 Black/African-American
- 14 More than One Race
- 9 Asian
- 168 = Total ALAANA

Table 20 shows those figures in percentage terms:

- 91.02% White, non-Hispanic
- 7.75 % Black/African-American
- 0.75% More than One Race
- 0.48% Asian
- 8.98% = Total ALAANA

Table 21 shows how total funds distributed by year vary among White and ALAANA grantees. As with The Heinz Endowments, the variability by year is substantial. For example, total amounts in 2009 are

relatively close—\$1,550,000 (White, non-Hispanic), \$1,303,000 (ALAANA)—while total amount of funds by year diverged dramatically in 2013—\$3,762,000 (White, non-Hispanic), \$393,000 (ALAANA).

Table 22 shows the total percentage of funds by race during the 2003–13 period:

- 75.53% White, non-Hispanic
- 23.63% Black/African-American
- 0.45% Asian
- 0.39% More than One Race
- 24.47% = Total ALAANA

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#### SUMMARY OF THE PITTSBURGH FOUNDATION FUNDING:

Analysis of The Pittsburgh Foundation's grants data, between 2007 and 2016, shows:

- Total number of grants: 1,705 White, non-Hispanic, 168 ALAANA
- Percentages of grants by Race: 91.02% White, non-Hispanic; 8.98% ALAANA
- Funds distributed by year is highly variable, from close in 2009—\$1,550,000 (White, non-Hispanic), \$1,303,000 (ALAANA), to widely divergent in 2013—\$3,762,000 (White, non-Hispanic), \$393,000 (ALAANA)
- Total funds percentage of funds by race were: 75.53% White, non-Hispanic, 24.47% ALAANA
- Support for White, non-Hispanic organizations rose dramatically from 2005 to 2013
- Average amount of funds per grant vary only somewhat over the past five years—e.g., ALAANA (\$13,000) and White, non-Hispanic (\$9,000) in 2013

The distribution of arts grants (91.02% White, non-Hispanic and 8.98% ALAANA) does not reflect population demographics of Allegheny County or the City of Pittsburgh, nor do those figures match the percentage of White, non-Hispanic and ALAANA arts organizations in Greater Pittsburgh (82% White, non-Hispanic and 18% ALAANA).

An analysis of grant funds tells a different story. The funding percentage breakdown (75.53% White, non-Hispanic and 24.27% ALAANA) more closely reflects the population distribution of Allegheny County (78.6% White, non-Hispanic and 21.4% ALAANA), while ALAANA funds received exceed the percentages found in the City of Pittsburgh (67% White, non-Hispanic, 33% ALAANA). Support for White, non-Hispanic organizations in all areas rose dramatically from 2005 to 2013. Average amount of funds per grant vary only somewhat over the past five years—e.g., ALAANA (\$13,000) and White, non-Hispanic (\$9,000) in 2013.

## FUNDER PROFILE: ADVANCING BLACK ARTS IN PITTSBURGH

**T**he Advancing Black Arts in Pittsburgh program was established by The Pittsburgh Foundation and The Heinz Endowments as part of a shared commitment to create a vibrant cultural life in Greater Pittsburgh, one that includes diverse cultural institutions that appeal to a wide array of the region's citizenry. Advancing Black Arts is also based on the premise that black arts organizations and professional black artists whose work focuses on the art of African Americans, Africa and the larger Diaspora have historically been under-resourced and often have far less working capital than their counterparts working in western, European-based art forms.

Creating an equitable arts ecology within the region is a core value of the Advancing Black Arts in Pittsburgh program and its funders. The program's goals are to:

- Help to build the careers and support the lives of individual artists.
- Increase the sustainability of cultural organizations that focus on black arts.
- Build community awareness of the Black arts sector.
- Support efforts toward greater collaboration and the elimination of racial disparities within the larger arts sector.
- Prioritize the documentation and discussion of black artists' work and well-being as part of the region's cultural health.
- Support work that directly addresses and calls for the eradication of systemic and structural racism that allows for disparities to exist.

Since its creation in 2010, the Advancing Black Arts in Pittsburgh program has been funded at \$650,000 annually. Yearly fluctuations in grant funding are caused by year-end surpluses or deficits.



Advancing Black Arts in Pittsburgh artist Ricardo Robinson was awarded \$10,000 to create "The Black Box Recordings" archival sound project, 2017.

Photo by Abby Kraftowitz

### KEY FINDINGS:

#### Advancing Black Arts Distribution of Funds by Race

(using grants data since 2011)

The number of grants has varied somewhat from a high 48 in 2015 to a low of 34 in 2016. The same can be said for amount of funds by year, from 736,739 in 2014 to \$522,860 in 2017. In contrast to these changes, the average amount to recipient has hovered from year to year between \$14,000 and \$17,000 from 2011 to 2017.

Advancing Black Arts is geared to Black/African-American arts organizations and artists, though there are some recipients in other racial categories.

Table 23 presents the breakdown of funds distributed for the Advancing Black Arts program by numbers of grants, percentage of total grants, amounts of funds, and percentage of total funds. The large majority of grants have been directed to Black/African American organizations and artists (229 of 264 grants, 86.74% of total grants), while White/non-Hispanic recipients followed with 31 grants, 11.74% of total grants.

These percentages are reflected in other analyses:

- % of Total Annual Funds: Black/African-American (88.35%), White, non-Hispanic (10.53%)
- Average Amount of Funds: Black/African-American (\$16,599), White, non-Hispanic (\$14,620)

Table 24 illustrates a slight downward trend in the number of grants between 2011 and 2017, from a high of 48 in 2015 to a low of 34 in 2016.

Table 25 illustrates a similar downward trend in the amount of funds distributed by year, and does the same for the amount of funds by year (from \$736,739 in 2014 to \$522,860 in 2017).

Table 26 shows that the average amounts of funds distributed to individual grantees between 2011 and 2017 remained steady by year as well as by race.

### SUMMARY OF ADVANCING BLACK ARTS FUNDING:

These analyses demonstrate that Advancing Black Arts, between 2010 and 2017, has decreased somewhat in the areas of numbers of grants and amounts of funds by year. In contrast, the average amounts of funds distributed to individual grantees between 2011 and 2017 has remained steady by year as well as by race. Also, the large majority of grants have been directed to Black/African American organizations and artists—86.74% of total grants and 88.35% of total funds.



**T**his section analyzes data from 16 private foundations based in Allegheny County (other than The Heinz Endowments and The Pittsburgh Foundation). The list is: Hillman Foundation, Grable Foundation, PNC Foundation, R.K. Mellon Foundation, McCune Foundation, Eden Hall Foundation, Jack Buncher Foundation, Fine Foundation, EQT Foundation, Buhl Foundation, Kraft Heinz Foundation, FISA Foundation, BNY Mellon Foundation, PPG Foundation, Allegheny Foundation, and Giant Eagle Foundation. There are different sizes and types of foundations—corporate, family, and private.

Raw data on the numbers of grants, percentage of grants, total amounts of funds annually, and average amount of grant were gathered from the Foundation Center and then analyzed by the project's racial codes devised by the Learning and Leadership Committee.

**KEY FINDINGS:**  
**Distribution of Arts Funds by Race (Other Foundations)**

Among these foundations, both number of grants and amount of funds for White and ALAANA organizations vary considerably over the years. For most years, dating back to 2003, there were wide disparities between White, non-Hispanic and ALAANA recipients (e.g., 850 vs. 135 in 2013); but those gaps have narrowed (e.g., 163 vs. 84 in 2016). The story is much the same re: total amounts of funds—wide racial disparities over the years that have narrowed recently (e.g., \$14,805,000 vs. \$6,402,000 in 2016). Finally, the mean amount of funds has varied considerably by year (and by race), but the gap is narrowing (\$91,000 for White, non-Hispanic organizations vs. \$76,000 for ALAANA grantees in 2016).

Table 27 documents the percentages of grants made, between 2003 and 2017, analyzed by race:

- 84.36% White, non-Hispanic
- 14.07% Black/African-American
- 0.84% Asian
- 0.69% More than One Race
- 15.64% = Total ALAANA

Table 28 shows the total amounts of funds distributed by these foundations by race between 2003 and 2017:

- \$317,928,116: White, non-Hispanic
- \$56,174,352: Black/African-American
- \$902,885: Asian
- \$818,584: More than One Race
- Indigenous: \$35,000
- \$57,930,821 = Total ALAANA

Table 29 analyzes those figures in percentage terms:

- 84.59% White, non-Hispanic
- 14.95% Black/African-American
- 0.24% Asian
- 0.22% More than One Race
- 0.01%: Indigenous
- 15.41% = Total ALAANA

Table 30 breaks down numbers of grants (White, non-Hispanic and ALAANA) by year, while Table 31 expresses those numbers in percentage terms. As noted above, these figures certainly show that disparities between White and ALAANA grant recipients vary substantially by year—from a wide variance (2013: 850 grants to White, non-Hispanic organizations and 135 to ALAANA organizations) to more narrow: (2016: 163 grants to White, non-Hispanic organizations and 84 to ALAANA organizations). Further, Table 32 shows that the mean grant amount to Black/African-American grantees was higher than the amount to White, non-Hispanic grantees (\$64,199 vs. \$60,592).

**RANKINGS: Interpretation of Other Private Foundations Data**

As with The Heinz Endowments and The Pittsburgh Foundation, the distribution of arts grants (84.36% White, non-Hispanic and 15.64% ALAANA) does not reflect population demographics of Allegheny County or the City of Pittsburgh, nor do those figures match the percentage of White and ALAANA arts organizations in Greater Pittsburgh (82% White and 18% ALAANA). Table 32 summarizes all figures on these foundations. Also as with The Heinz Endowments and The Pittsburgh Foundation, the variability in White, non-Hispanic vs. ALAANA funding by year has been dramatic, with differences ranging from wide to minimal.

**RANKINGS: Foundations, ALAANA Organizations, and White, non-Hispanic Organizations**

This report's data collection, coding, and analysis yielded rankings of the area's foundations. Table 33 presents rankings by number of grants and total funds distributed by Allegheny County foundations. Tables 34 and 35 present data on those ALAANA organizations who have received the most foundation grants and the most dollar amounts. Perhaps, not surprisingly, there is clustering around key institutions regarding the numbers of grants and total amounts of funds received. Leaders on these counts are: August Wilson Center, Manchester Craftsmen Guild, and Kelly-Strayhorn Theater (followed by: Silk Screen, Afro-American Music Institute, and Pittsburgh Playwrights).

As a corollary, Table 36 shows the number of grants received (and dollar amounts received) by White, non-Hispanic organizations. The top four on both lists are the Carnegie Institute, Pittsburgh Cultural Trust, Pittsburgh Symphony, and Pittsburgh Opera.



Pittsburgh Playwrights' production of "Seven Guitars" by August Wilson staged at Wilson's childhood home in the Hill District.  
*Photo by Mark C. Southers*

**SURVEY & CASE STUDIES: WHY THE FUNDING DISPARITIES?**

*The policies and procedures of private and public funders impact how arts funds are distributed by race.*

Overall, these data show continuing disparities among both public and private funders in both grants awarded and amounts awarded between White, non-Hispanic and ALAANA applicants. Disparities are narrowing among some funders, and are actually increasing among others. Disparities are less when considering the average amount of funds received by ALAANA and White grantees. These figures are getting closer in some cases, and there are data showing that amounts received vs. amounts requested are also becoming closer by race. Still, the overall picture is one of continuing disparities in funding by race, a reality reinforced by this study’s finding that no funders’ distribution patterns reflect both the population demographics of Allegheny County or the City of Pittsburgh, and the breakdown of the area’s arts organizations by race. (This also applies to those funders whose funding extends beyond Allegheny County).

So, why the continuing disparities in funding by race? One could invoke macro-explanations citing structural racism, white privilege, and institutional racism to explain disparities, and it is likely a compelling case could be made. But, as emphasized from the outset, this is an empirical study rooted in collected and analyzed data. Of course, there many kinds of data collection that the project could have conducted, including a deep exploration of how ALAANA applicants for arts funds experience the application process and any barriers they feel.

The focus for this study, however, was the policies and procedures of private and public funders. The Learning and Leadership Committee devised a survey to understand practices and procedures of private grant-makers that might or might not advance racial equity in grant-making. The project received completed and partially-completed surveys from 12 out of 19 private foundations surveyed. Perhaps the response rate

could be attributed to unease among some funders at being asked about racial equity questions seen as sensitive. Nonetheless, this project was able to gather enough data to construct a picture of how private funders’ funding policies and procedures affect the distribution of grant funds by race.

Those figures were augmented by data gleaned from document reviews of the grant-making policies and procedures of the public funders—RAD and the PA Council for the Arts.

**RESULTS:**

*Type of Foundation*

Category	Quantity	Responses
Family	5	41.67%
Community	2	16.67%
Corporate	2	16.67%
Private Operating	1	8.32%
Independent	2	16.67%

*Is arts and culture is a major funding priority for your foundation?*

**YES: 80% NO: 20%**

*What % of the total funds granted by your foundation in its most recent fiscal year was granted to arts and culture?*

Foundation Name	% funds, recent fiscal year
The Pittsburgh Foundation	25%
The Heinz Endowments	19.8%
FISA Foundation	0* %
N/A (Private)	20%
EQT Foundation	12%
PPG Foundation	10%
N/A (Family)	25%
Hillman Family Foundations	11%

<sup>†</sup> (focus is on accessibility, including to arts organizations)

**Is racial equity a major priority for your foundation?**

**YES: 70% NO: 30%**

**Does your foundation have a Board-approved racial equity policy or plan?**

**YES: 11% NO: 89%**

**Other actions taken by foundations to advance racial equity and the arts:**

**2 foundations** have established goals for the racial diversity of its Board and staff

The Pittsburgh Foundation notes that racial diversity is a priority in its recruiting of staff and Board members

The Heinz Endowments has a new Director of Equity and Social Justice who will be working to address issues of racial diversity and equity

FISA Foundation has a goal that one third of Board members be women of color; also, they seek women with disabilities as board members

The Hillman Foundation has established a new grant program, Lift grants administered by GPAC, which addresses racial equity issues

**Does your foundation offer racial equity training for Board members and staff members?**

**YES: 11% NO: 89%**

**What criteria are applied to grantmaking decisions in the arts at your foundation? (check all that apply)**

<b>CRITERIA:</b>	<b>NO. OF FOUNDATIONS:</b>
Artistic quality	<b>2</b>
Professionalism of grant application preparation	<b>0</b>
Board and staff leadership	<b>4</b>
Need for project/program in targeted community	<b>6</b>
Engagement of under-served audiences	<b>5</b>
Financial support systems	<b>4</b>
History of grant awards	<b>4</b>
Feasibility of project/program implementation	<b>6</b>
Prospects for project/program sustainability	<b>6</b>
Documentation and evaluation plans	<b>4</b>

**Are the following types of non-arts, community organizations and programs eligible for arts and culture funding from your foundation?**

**3 foundations** support arts programs for the public offered by religious organizations

**3 foundations** support publicly-accessible arts programs provided by human service organizations

**4 foundations** support community development initiatives with arts components

**3 foundations** support arts programs led by volunteers

**3 foundations** support arts programs in health care

**4 foundations** support publicly-available arts programs provided by educational institutions

**Does your foundation offer grant programs that are targeted, in part or in whole, to small-budget organizations, emerging organizations or organizations of color?**

**5 foundations** support small-budget organizations

**4 foundations** support new and emerging organizations

**4 foundations** support organizations of color

The Hillman Foundation primarily supports these kinds of organizations through LIFT, the GPAC-administered grant program

The Pittsburgh Foundation supports these kinds of organizations through the A. W. Mellon Fund, the Small Arts Capitalization project, and the Advancing Black Arts program

**What other foundation practices benefit arts organizations of color?**

- 6 foundations offer multi-year awards to grantees
- 4 foundations offer general operating awards
- 2 foundations reach out to underserved communities to build awareness of their grant opportunities
- 1 foundation offers training or advice to applicants on grant-writing or creating a professional portfolio

The Pittsburgh Foundation sets minimum and maximum grant amounts available through the A.W. Mellon Program, the Investing in Professional Artists Program, and the Advancing Black Arts in Pittsburgh program.

**What information must grant applicants supply to your foundation?**

Application Requirement	Quantity
Goals and objectives	6
Evaluation plan with measure of success	6
Current DataArts profile	1
% of racial diversity on Board, staff, & volunteers	1%
Target audiences	4
Data on racial composition of audiences served	1
Future plans to engage communities of color	1
Detailed racial equity policy or plan for the org.	1
Progress report on their equity policy/plan	0

**Does your foundation use independent review panels in making arts funding decisions?**  
**YES: 40% NO: 60%**

**If independent panels are involved in making funding decisions at your foundation, on what basis are panel members chosen?**

- 2 foundations look for content knowledge relevant to grantmaking purposes
- 2 foundations look for experience with a specific issue or population
- 2 foundations desire their panel members to help to achieve a racial balance in the panel that reflects the area's population
- 2 foundations desire their panel members to help achieve a racial balance that reflects the community served by the grant program

**Who makes the final decisions on funding and funding amounts at your foundation?**

- 6 foundations say that the final decisions on funding and funding amount are made by the full Board
- 1 foundation says that the staff is involved in making funding recommendations, while the Board makes final decisions

**How are the criteria you use weighted? Are some weighted more heavily than others?**

Foundation	How the Criteria are Weighted
The Pittsburgh Foundation	Narrative (30%), Feasibility (20%), Sample Work (50%)
The Heinz Endowments	Depends on the grant program; e.g. the Endowments' community-based arts education programs, more weight would be placed on the need in the targeted community
N/A (Family)	No quantitative weighting system; Leadership and financial sustainability play a more important role in program officers' assessments of requests
Hillman Family Foundations	Very subjective and more based on discussion of the various areas

Several other foundations surveyed do not have quantitative formulas for weighting criteria in grant-making decisions.

This project, through document analysis, also analyzed the policies and practices of public funders—the Allegheny Regional Asset District, the PA Council on the Arts, and the PA Council on the Arts' Project Stream grant program, as administered by the Greater Pittsburgh Arts Council.

**Allegheny Regional Asset District (RAD):  
 Funding Policies and Practices**

RAD's annual grants program seeks to:

- Sustain and enhance the growth and quality of a diverse, well-managed, and financially sound District-based regional assets
- Extend the benefits of assets to the widest possible audience
- Involve young people as both audience and participants in asset activities.

**RAD supports regional assets in these funding categories:**

**Operating Grants**—support (typically unrestricted) for ongoing activities of the organization

**Capital Grants**—repair of existing facilities; new equipment or repairs to equipment

**Special Project Grants** (Connection Grants, Accessibility/Inclusion Grants)—support for projects designed to assist in mergers, agreements to share administrative costs or facilities, and for projects that enhance opportunities for those with physical and cognitive challenges (the Regional Assets Are for Everyone initiative)

The hallmark of District grants is unrestricted operating funds, which can be used for all of the basics like staff, utilities and maintenance. RAD will support three major grant categories in 2018: Contractual Assets (nine organizations that have five-year commitments, and include the arts sectors' Carnegie Museums of Pittsburgh); Multi-Year (bond funding for the stadiums and convention center); and Annual Assets (nearly all of the arts and culture assets are in this category). The application and guidelines for 2019 funding are expected to be released in June. Those interested in funding for the first time in 2019 should review the District's Goals, Eligibility and Restrictions detailed on the RAD website.

#### **Eligibility and Evaluation for Annual Operating, Capital and Special Project Grants**

The Legislative Act governing RAD specifically prohibits funding categories like health care, educational institutions or small parks. Applicants must be a governmental entity or non-profit, tax-exempt corporation. RAD requires applicants to have a board-adopted diversity plan and to provide evidence of progress on implementation of the plan. RAD also requires that an asset comply with the District's Accessibility and Inclusion Policy requirements.

Applicants are asked to provide organizational data in such areas as audience demographics and the gender and racial diversity of Board members and senior management.

RAD uses multiple criteria to evaluate applicants—artistic quality, Board and staff leadership, need for program/project in targeted community, engagement of underserved audiences, financial support systems, feasibility of program implementation, prospects for program sustainability, and documentation and evaluation plans.

Act 77 requires the District to assist in the development and expansion of minority and women business enterprises. The Board has adopted an Access and Opportunity Policy stating that District staff and funded assets should provide these businesses with opportunities to participate in bidding and proposing on purchases and projects. The policy also provides for the District to support organizations and programs that provide technical assistance in this area.

#### **Pennsylvania Council on the Arts (PCA): Funding Policies and Practices**

PCA states equity is a major priority for the agency, as evidenced by its strategic plan, use of decentralized grantmaking strategies, partnership programs, and the PDC program, described above. The PCA is also guided by federal and state laws, executive orders, and management directives regarding nondiscrimination and access for individuals with disabilities to the programs and services of the PCA and its partners and grantees. The PCA provides guidance to its staff and PPA partners for recruiting application review panelists who reflect the geographic, ethnic, and artistic diversity of their respective service area.

The PCA grants the majority of its funds to nonprofit arts organizations. Small-budget organizations, emerging organizations, and organizations representing diverse communities are eligible via various PCA funding program categories and initiatives. To assist grant applicants, PCA reaches out to diverse and underserved communities to build awareness of its grant opportunities and offers training to applicants in grant writing and creating a portfolio.

As part of its grant making in AOAP and PPA Program Stream, PCA offers flexible, multi-year awards, subject to its annual legislative appropriation. The PCA has

employed a funding formula for these programs that has incorporated applicants' panel assessment scores, average fiscal size, previous award amounts, PCA budget, and the Council's priorities. The Council has voted to increase the minimum annual grant from \$2,000 to \$3,000 and to increase the maximum percentage of budget a PCA grant may represent of a grantee's overall fiscal size from 25% to 35%. This is an effort to provide additional support to grantees with less access to other forms of revenue. Applicants with smaller fiscal sizes may receive a PCA award of up to 35% of their average fiscal size, while those with larger fiscal sizes receive PCA awards that represent a far lower percentage of their fiscal size.

The PCA publishes weighted review criteria that panelists use to evaluate applications for funding to the AOAP and PPA programs: Quality of Artistic Product/Process/Service = 35 Points; Access to the Arts = 35 Points; and Management = 30 Points.

All applicants must provide specific data as part of the application process, including audience and financial data. Applicants also must describe their effectiveness/results in serving audience/customers/clients and the general community; the degree of success in reaching new and non-traditional audience/customers/clients; results in reaching underserved community(s) as the applicant defines underserved; and evidence of provision of services or accommodations for persons with disabilities.

The PCA uses review panels to make recommendations for the Council's consideration. Membership on advisory panels changes annually. Ultimately, funding decisions are made by the full Council.

The PCA funding formula is an effort to re-calculate assessments from panels to normalize them and to make sure they are on the same playing field. It is an effort to ensure fairness in using multiple sources of information to make decisions within budget constraints. The success of the formula to effectively achieve fairness for ALAANA organizations is being questioned. Notably, PA Rep. Jake Wheatley has introduced a bill calling on the General Assembly to conduct a study on the funding formula and how funds are allocated to ALAANA and rural arts organizations.

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### **Pennsylvania Council on the Arts (PCA)'s Project Stream: Funding Policies and Practices**

PCA has 13 partners serving the 67 counties in the Commonwealth. The Greater Pittsburgh Arts Council is one of those partners, with a service area that includes Allegheny county. Project Stream is the basic entry point for grantees, requiring all applicants to develop proposals for projects that explicitly benefit the public in their service area. GPAC recruits and manages local panels that review applications for Project Stream grants, and makes recommendations to the PCA staff and Council.

Most aspects of the Project Stream review process are determined by the PCA, including the current maximum grant awards (\$3,000), information supplied by grant applicants, and weighting of criteria. GPAC exercises some discretion in conducting its review processes. GPAC makes special efforts, using, in part, culturally-specific media and communications strategies to build awareness in ALAANA communities of Project Stream grant opportunities.

In the area of panel selection, GPAC practice is based on research on Board diversity, and how many persons of color (or women) should be on a Board for their presence to impact Board decision-making. Research shows that at least three persons of color (or women) are needed to impact Board decisions. Numerical representation based on the demographic distribution in a region, while desirable for some reasons, does not actually impact the decisions of grant panels. Panelists are also chosen for their knowledge of specific cultural traditions and artistic disciplines, and/or their experience with specific issues or populations.

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### **GPAC's Lift Grant Program: Funding Practices**

Another model of grantmaking processes can be found in the Lift Grant program, supported by the Hillman Foundation, whose first grants were made in January 2018. Lift Grants fund art projects that represent the new expression of a creative vision—one of an artist, an artistic collaboration /collective or an organization. The projects should be unprecedented and

not the typical project for the artist/organization. The goal of the Lift Grant is to help further the work, career, and skills of the people involved. Applicants must be from Allegheny, Armstrong, Beaver, Butler, Fayette, Greene, Indiana, Lawrence, Westmoreland, or Washington counties. Grants between \$5,000 and \$20,000 are awarded twice a year.

Lift Grant review processes include opportunities for an interview with GPAC staff and panelists about applicants' project ideas. Applicants are required to provide information on:

- *Demographics of Board, staff, and artists*
- *The cultural traditions that are the basis of their creative vision or artistic practice*
- *Whether and how the project is rooted in the experiences of a historically under-resourced community, and how that community is connected to the project's creative vision or artistic practice.*

The Lift Grant program has also expanded the range of criteria used to assess applications, based on "**Aesthetic Perspectives: Attributes of Excellence in Arts for Change**," as developed by the Animating Democracy program of Americans for the Arts. Among these criteria used by the Lift Grants program are:

- *Coherence: strong ideas expressed with clarity to advance artistic goals*
- *Disruption: breaking away from traditions to disrupt artistic conventions, concepts of beauty, or how the audience engages*
- *Community Experience: how art work challenges the expectations, imaginations, and emotions of audience members*
- *Cultural integrity: creative work demonstrates integrity and ethical use of material with specific cultural origins and context*
- *Openness: the work deepens impact and offers multiple points of entry of people with varied expectations, backgrounds, and abilities*

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## CONCLUSIONS:

This section looked at area funders' practices and policies as a potential fact-based explanation for data

showing continued disparities among both public and private funders—in both grants awarded and amounts awarded—between White, non-Hispanic and ALAANA applicants. Methods used were a survey of private foundations and document analysis of RAD, PCA, and GPAC grants programs.

Data collection yielded findings that supported the disparity hypothesis, plus others that ran counter to that thesis.

Supportive evidence to help explain continuing disparities is:

- *Rarity of funders with a Board-approved racial equity policy or plan*
- *Few instances of racial equity training for Board and staff members*
- *Few funders with established goals for racial diversity of Board and staff or, as a result, no means to track progress toward these goals*
- *Few special outreach efforts to potential ALAANA applicants to either build awareness of grant opportunities or assist applicants with grantwriting*
- *Limited data collection from applicants on: the racial composition of their Boards, staffs, and audiences; the presence of a racial equity policy or plan; and future plans to engage communities of color*
- *Rare deployment of grantmaking advisory panels who might bring knowledge of ALAANA populations and/or cultural traditions to funding decisions, or to achieve racial balance in decision-making*

There are local funders who have developed racial equity plans and/or have undergone equity training. Still others have established: equity goals for their Board and staff, outreach and training services to benefit ALAANA applicants, panel selection criteria which seek expertise on racial communities and cultural traditions, and data collection requirements on grantees' engagement of racially diverse constituents.

These practices, however, are not yet widespread among arts funders in Greater Pittsburgh. Their relative absence supports the idea that funder policies and practices are empirical factors (likely among others) to explain continuing disparities in arts funding for ALAANA arts organizations.





Parag S. Gohel performs in Bricolage Production Company's sensory-friendly immersive theater piece, "Welcome to Here," Children's Theater Festival, 2016.  
*Photo by Handerson Gomes*



Artist Sandra Gould Ford discusses her photographs in an artists' talk at the August Wilson Center – African American Cultural Center, 2017.  
*Photo by Joey Kennedy*

## RECOMMENDATIONS: GRANTMAKING & POLICY OPTIONS

*This report goes beyond the analysis of trends in arts funding by race to offer recommendations in grant-making and policy development that can address equity issues and create new opportunities for ALAANA populations.*

**A** core question for this study is whether current arts grantmaking in Greater Pittsburgh needs change to be more equitable. The results discussed so far suggest that answer is “yes.” This section recommends two kinds of changes:

- *Revisions to grant-making policies and procedures, with the goal of making some features common practice among all funders, both public and private*
- *Broader initiatives that go beyond grantmaking processes to policy shifts and special programs*

These recommendations will require collaboration and agreement among funders if implementation is to have collective impact on the Greater Pittsburgh arts community and the diverse publics it serves.

Finally, this section will address additional core questions noted at the beginning of this study.

- *What would motivate public arts agencies and private foundations to change their policies and practices, or establish new initiatives? Are appeals to distributive justice enough? Does some form of compensatory justice need to be invoked?*
- *Would a more equitable distribution system create additional rationales for change? Would equity also help to create a more vibrant cultural life in Greater Pittsburgh? Could equity then lead to increased and more evenly-distributed social, cultural, and economic impacts?*

### Grantmaking Policies and Procedures

**This report’s main recommendation is the establishment of racial equity policies and plans by funders.**

A policy shapes actions throughout the culture of an organization. In the case of funders, organization elements affected by a racial equity policy include the selection of Board members, staff, consultants, and advisors, strategic planning, initiative development, funding priorities and processes, and communications.

This report recommends the following strategies to advance equity in grantmaking by local funders:

- *Measure changes via data collection and analysis in the distribution of grants funds to ALAANA and White, non-Hispanic organizations over time*
- *Over-represent ALAANA individuals who can bring knowledge of cultural traditions to funding decisions on grant-review panels, while avoiding tokenism*
- *Conduct organizational self-audits of progress on equity and inclusion*
- *Diversify Boards of Trustees, staff, consultants, and volunteers in ways that advance ALAANA perspectives to impact grantmaking policies and practices*
- *Provide professional development for Board and staff members in how to achieve racial equity*

- *Expand the access of smaller arts organizations, including ALAANA organizations, to larger and multi-year grants*
- *Establish communications between funder program officers and ALAANA communities to build relationships and to build awareness of grant opportunities among ALAANA communities*
- *Provide grant-writing support for all applicants*
- *Increase data collection requests from applicants on: the racial composition of their Boards, staffs, and audiences; the presence of a racial equity policy or plan; and future plans to engage communities of color*
- *Expand grant-review criteria to include those such as cultural integrity, as used by the Lift grant program*

This report recognizes that achieving system-wide change regarding racial equity in arts organizations is complicated and time-intensive, requiring committed work by Board and staff members.

GPAC will facilitate conversations engaging funders about how their policies and practices can promote or hinder equitable distribution of funds. Starting points for sector-wide progress are the establishment of: a spirit of understanding of where different individuals and organizations are on these issues, and forums for transparent dialogues about how collectively to seek remedies and maximum benefits for all. This need for open communications applies to arts and culture providers, funders, and service organizations, with GPAC taking a lead role.

Further, to help address capacity issues in achieving change, GPAC and its strategic partners with similar commitments to racial equity will offer learning opportunities and information resources on a range of funding issues, including:

- *How to develop an organization-wide racial equity policy and plan*
- *Establishing goals and targets for racial equity in grant-making, and devising means to measure achievement of such goals and targets*
- *Designing racial equity training for Board and staff members*
- *How to establish new grant proposal and review*

*systems, including the formation of diverse panels and expanded and weighted criteria*

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## **Policies and Collective Impact: Recommendations and Open Questions**

A key element of this study has been the devising of racial codes for arts organizations by the Learning and Leadership Committee, and their use to analyze available data. That was necessary, again, because the primary data from local funders (as well as from secondary sources) was raw and un-coded by race. It is important for local funders to employ this coding system, or one like it, to measure the future equity of distribution of arts grants funds. Implementation of this system will require common use of these definitions in all funders' grant applications. By using these definitions over time, it will be possible to track changes in the degree to which arts funding in Greater Pittsburgh is becoming more equitable sector-wide or not.

The Learning and Leadership Committee also raised key issues that warrant broad-based policy discussion and implementation going forward. They fall into three broad categories: Achieving Equity, Policy Options, and Research.

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### **Achieving Equity: Recommendations and Open Questions**

1. The distribution of arts grants should closely reflect the proportions of ALAANA organizations in the area's arts community, as well as the demographic breakdowns of Greater Pittsburgh. Question: Does "reflect" entail numerical proportions?
2. There is a special responsibility for public funders to serve the area's diverse population equitably with arts programs and services, though that expectation applies to private funders as well.
3. Coding arts organizations by race does not mean that they only serve audiences of a particular race or offer programs reflecting a single cultural tradition. How can these factors be accounted for going forward? What are appropriate expectations for White, non-Hispanic organizations in working toward racial equity?

4. The increasing similarity in the average size of grants by race suggests that the Greater Pittsburgh arts funding system is becoming more equitable, as does data showing that amount received and amount requested are somewhat close by race and trending so. But differences in numbers of grants and total dollars distributed illustrate continuing disparities. All these factors must be measured going forward.

5. Can more equitable distribution of private and funding for ALAANA arts organizations also leverage increases for the entire arts community?

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### Policy Options

1. One policy option would be for foundations to collaboratively devise a multi-funder program to increase the supply of ALAANA arts organizations whose programs could effectively serve the area's diverse population. What are the pros and cons of this approach?

2. Another option would be to make more arts funding available to community organizations in the religious, human service, education, and health care sectors who offer publicly-available arts programs targeted to communities of color. Again, what are the pros and cons of this approach?

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### Research

1. Analyzed data revealed that a small set of larger ALAANA organizations received a high proportion of arts funding to ALAANA recipients. This finding was problematic for the Committee. Many saw these conditions as the by-product of past discrimination and less access to individual wealth needed to build and sustain a broad base of major ALAANA institutions. This issue should be further researched and addressed.

2. Additional research is needed to augment the findings in this report. One possibility is even more in-depth study of individual funders, such as the research proposed by Rep. Jake Wheatley on the funding formula of the PCA. And, as stressed throughout this report, it is important to track over time whether arts funding in Greater Pittsburgh is becoming more equitable or not. These basic data collection practices could also include gathering data on the racial breakdown of applicants' Boards, staff, and audiences.

3. This report found that a key issue facing ALAANA arts organizations in Greater Pittsburgh is the variability of grants and funding they receive annually. What are the impacts of this variability on the operations and planning of ALAANA arts organizations? Does this state of affairs compound the fragile economic condition of many ALAANA organizations?

4. Another promising area of inquiry is analysis of the financial resources of ALAANA arts organizations. What percentage has endowments, cash reserves? Who has structural deficits? Are budgets balanced annually? What percentage of ALAANA arts organizations' revenue budgets are from earned income and income contributed by public agencies, foundations, and corporations? How do these percentages compare with those of White, non-Hispanic organizations?

To vet these kinds of questions, some cities have created an ongoing forum for testing ideas and proposing solutions. One example is Nashville's Racial Equity Leadership Cadre. Greater Pittsburgh has the beginnings of such a group in the Grantmakers of Western PA Arts Learning Network.

A final policy question for the broader Greater Pittsburgh arts community to consider is "What would motivate public arts agencies and private foundations to change their policies and practices?" After all, any collective impact will require voluntary adoption of changes in practice.

This report concludes that distributive justice should be a sufficient basis for arts funding of ALAANA and White, non-Hispanic organizations. An equitable supply of arts organizations of diverse cultural traditions reflecting the area's population demographics would be one step toward equity, as would widespread commitments to ensure that race is not a barrier to experiencing the many benefits of the arts.

To that core argument, some may want to argue that a more equitable funding distribution system might well help to create a more vibrant cultural life in Greater Pittsburgh, with many cultural traditions and innovations as an integral part of cultural life. If that were achieved, the results could, in turn, lead to more evenly-distributed social, cultural, and economic impacts. Creative placemaking research documents the ripple effects of the presence of artists and arts providers on the revitalization of neighborhoods. Not

only can the arts serve as antidotes to displacement and gentrification, they can yield a range of benefits—to spending in local businesses, concentration of pedestrians to help maintain public safety, re-discovery of cultural identity, and the creation of social spaces for neighborhood residents otherwise separate from each other.

Policy initiatives that pair equitable distribution of arts funding and intentionally foster the generation of social, cultural, and economic impacts could well have appeal to a broad range of funders.

According to several Learning and Leadership Committee members, the Greater Pittsburgh arts sector should also consider a compensatory justice model, in which distribution decisions take full account of past racial injustices that have institutionalized disadvantages of ALAANA as compared to White, non-Hispanic arts organizations.

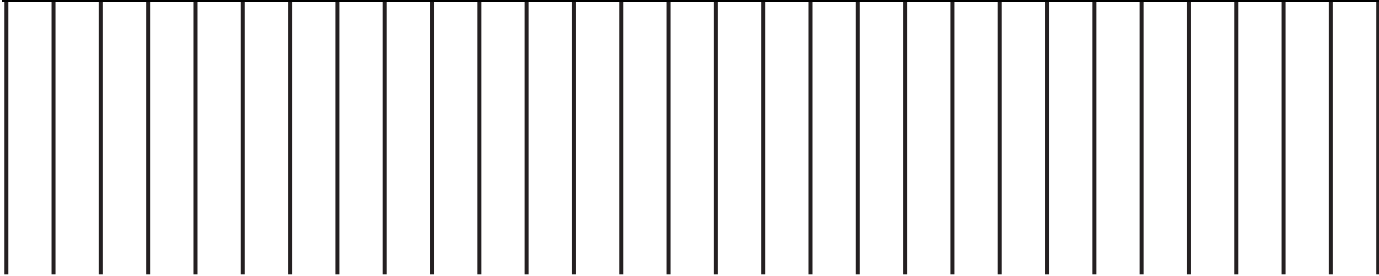
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### **Coda**

GPAC looks forward to working with artists, arts organization leaders, funders, and cross-sector partners to make equity and inclusion a further point of pride for this region's arts and culture sector. This work requires a long view, with benchmarks to measure progress over time. Working together, stakeholders can create an arts community that is not only more equitable and just but also brings unprecedented benefits to all in Greater Pittsburgh.

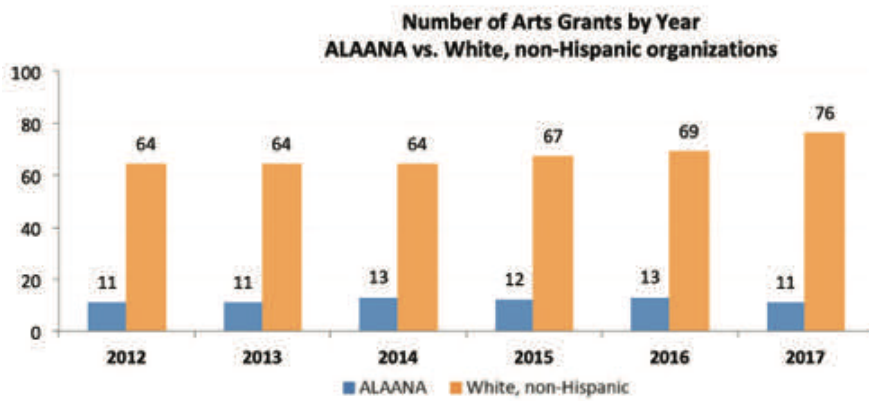


Vanessa German, "sometimes we. cannot be. with. our. bodies.," 2017  
*Photo courtesy of the Mattress Factory*

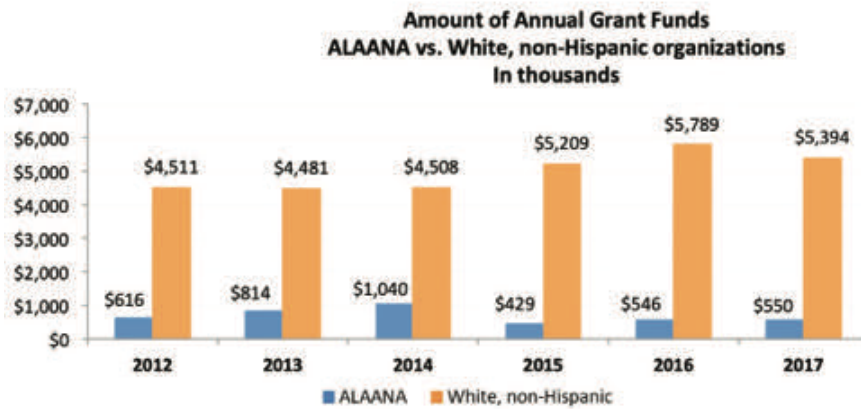


**TABLES**

**Table 1: RAD**



**Table 2: RAD**

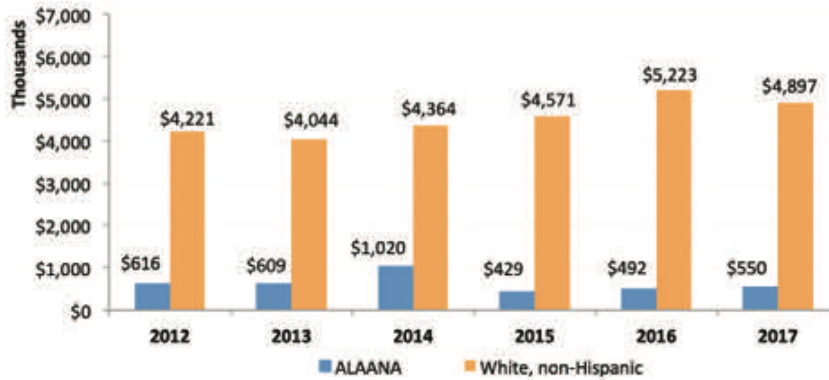




**Table 3: RAD**

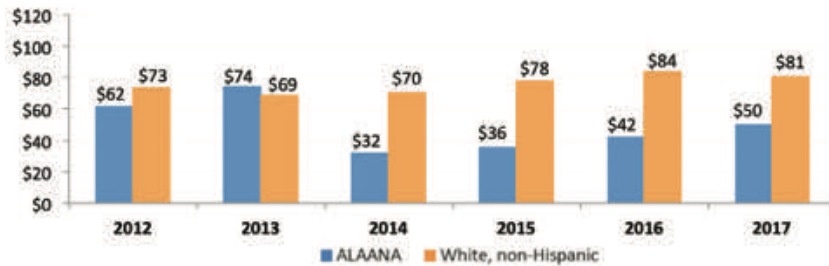
**Total Amount of Funds by Year - Operating Support  
ALAANA vs. White, non-Hispanic organizations  
In thousands**

Note: ALAANA includes Asian, Black or African-American, and More than one race.



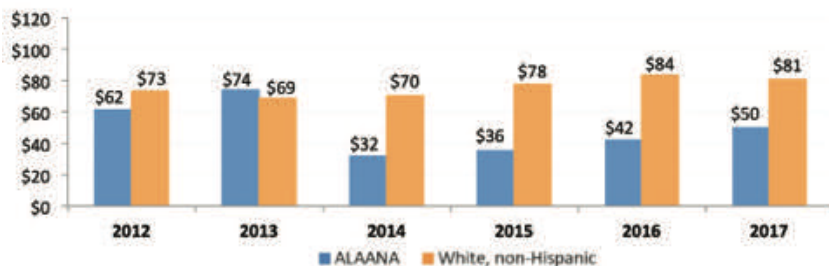
**Table 4: RAD**

**Mean Amount of Annual Grant Funds by Year - Total  
ALAANA vs. White, non-Hispanic organizations  
In thousands**

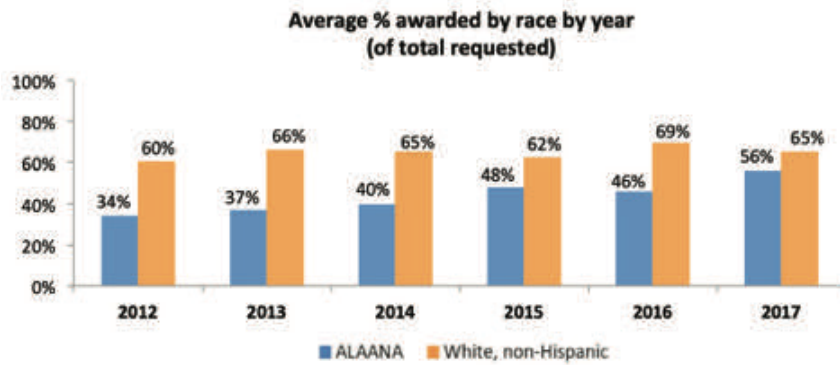


**Table 5: RAD**

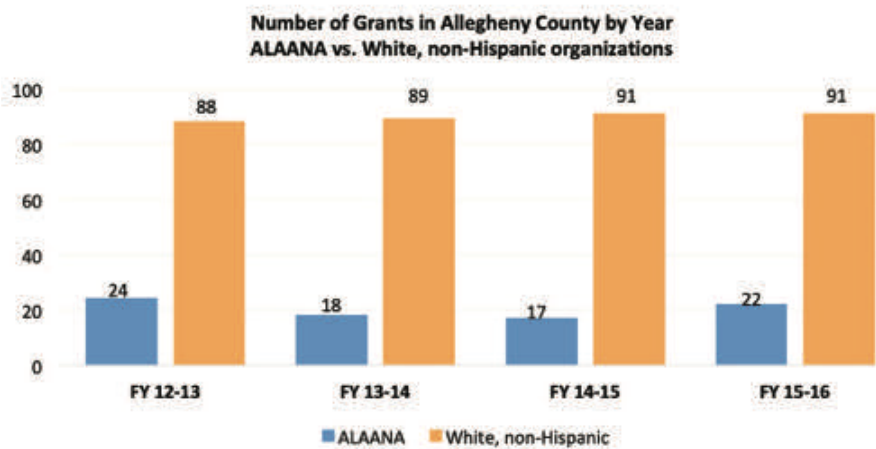
**Mean Amount of Annual Grant Funds by Year - Total  
ALAANA vs. White, non-Hispanic organizations  
In thousands**



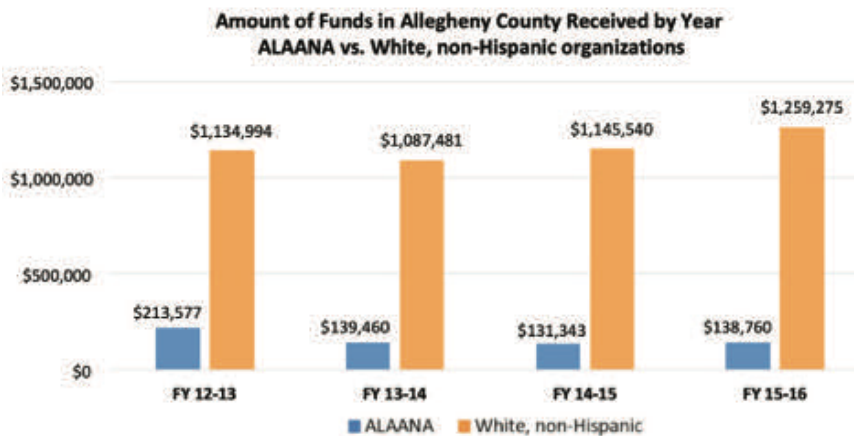
**Table 6: RAD**



**Table 7: PCA (In Allegheny County)**



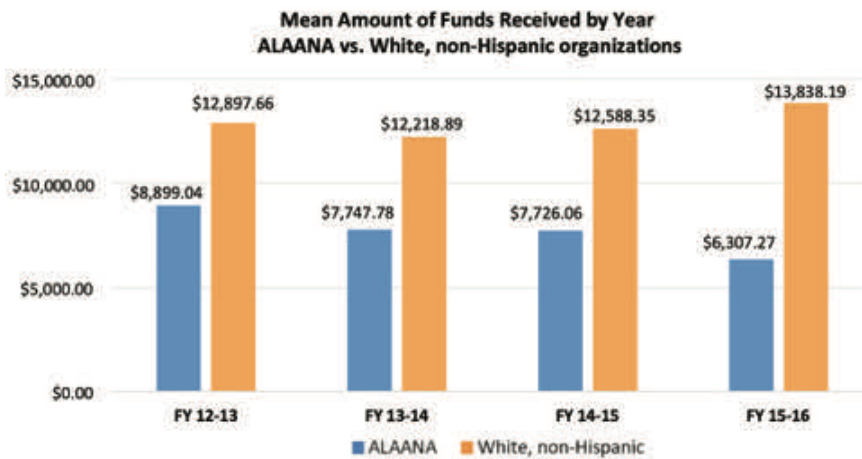
**Table 8: PCA (In Allegheny County)**



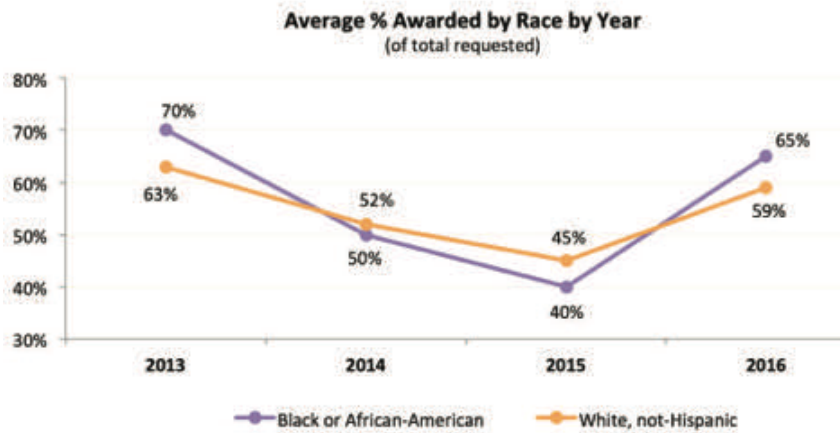
**Table 9: PCA Grantmaking by Program:  
2012–16 (Allegheny County)**

		Asian	Black/African American	Latino/Hispanic	More than one race	White, non-Hispanic	GRAND TOTAL:
<b>Count</b>	Arts Organizations and Arts Programs (AOAP)		10		4	149	163
	PA Partners in the Arts - Program Stream	4	25	3	4	125	161
	PA Partners in the Arts - Project Stream		15	1		85	101
	Preserving Diverse Cultures (PDC)		11	4			15
	TOTAL:	4	61	8	8	359	440
<b>Grant Amount</b>	Arts Organizations and Arts Programs (AOAP)		\$222,713		\$23,445	\$4,120,250	\$4,366,408
	PA Partners in the Arts - Program Stream	\$23,856	\$118,943	\$15,149	\$8,800	\$389,604	\$556,352
	PA Partners in the Arts - Project Stream		\$17,807	\$1,427		\$117,436	\$136,670
	Preserving Diverse Cultures (PDC)		\$164,000	\$27,000			\$191,000
	TOTAL:	\$23,856	\$523,463	\$43,576	\$32,245	\$4,627,290	\$5,250,430

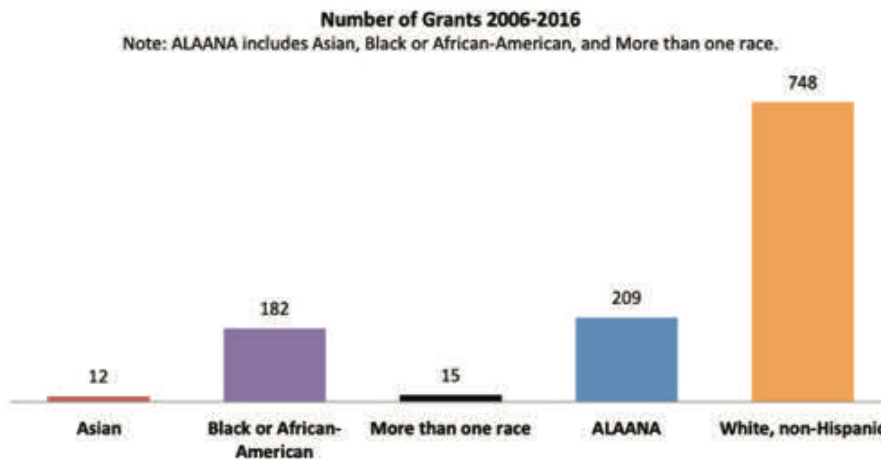
**Table 10: PCA (in Allegheny County)**



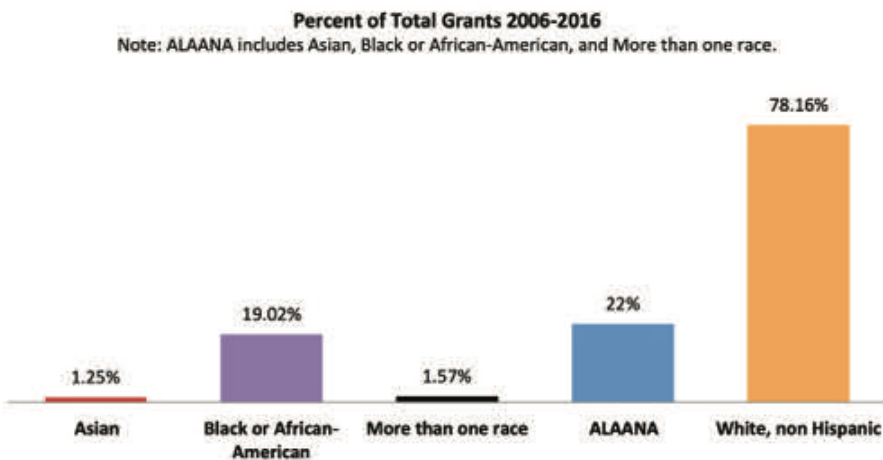
**Table 11: GPAC-Administrated PCA Project Stream Grants  
Differences between grants sought and grants received by race**



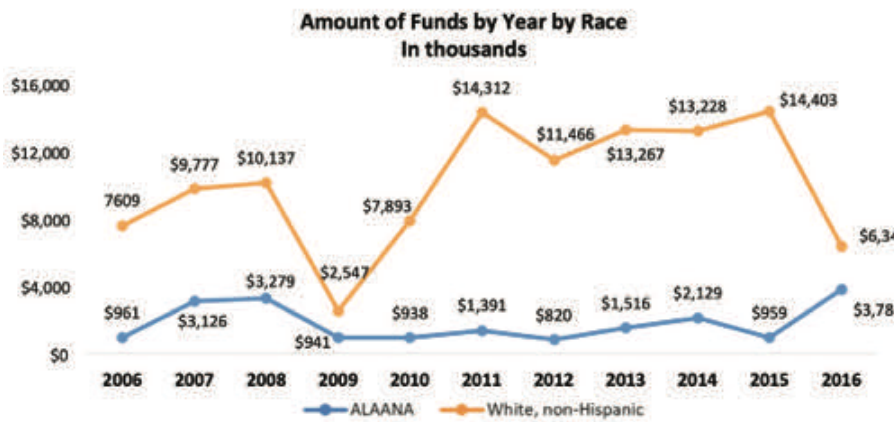
**Table 12: The Heinz Endowments**



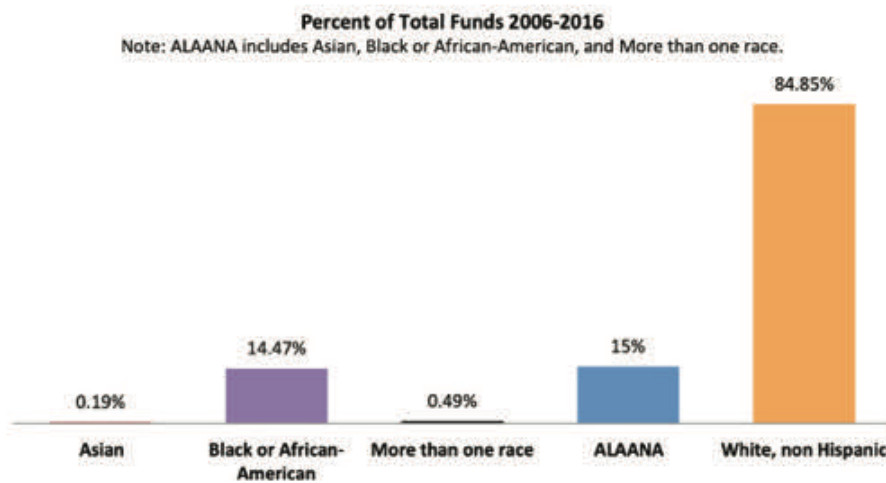
**Table 13: The Heinz Endowments**



**Table 14: Heinz Endowments**



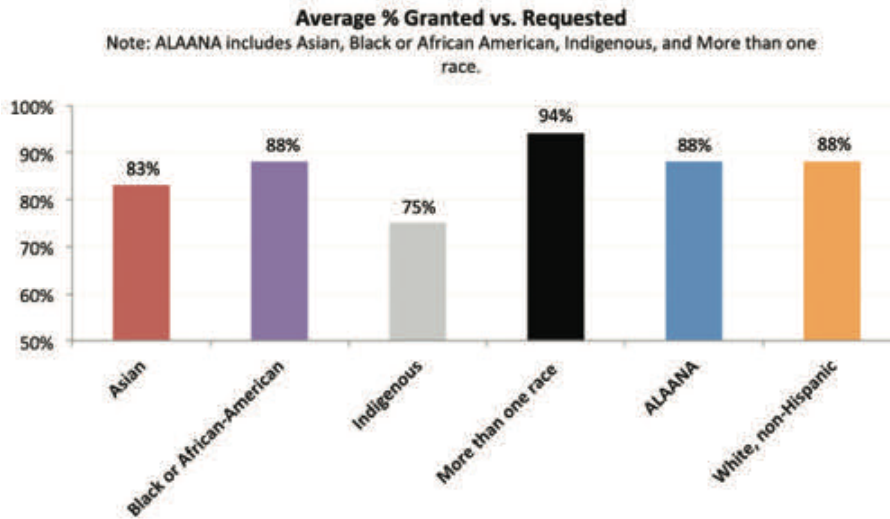
**Table 15: The Heinz Endowments**



**Table 16: The Heinz Endowments Grant-Making – Number of Awards, Amount of Funds**

Race	Number of grants	% of total grants	Amount of Funds	% of total funds	Average Amount of Funds
Asian	16	1.31%	\$250,000	0.18%	\$15,625
Black or African-American	257	21.03%	\$20,165,180	14.77%	\$78,464
Indigenous	2	0.16%	\$25,000	0.02%	\$12,500
More than one race	17	1.39%	\$546,690	0.40%	\$32,158
White, non-Hispanic	930	76.10%	\$115,511,250	84.62%	\$124,206
<b>Grand Total</b>	<b>1222</b>	<b>100.00%</b>	<b>\$136,498,120</b>	<b>100.00%</b>	<b>\$111,701</b>

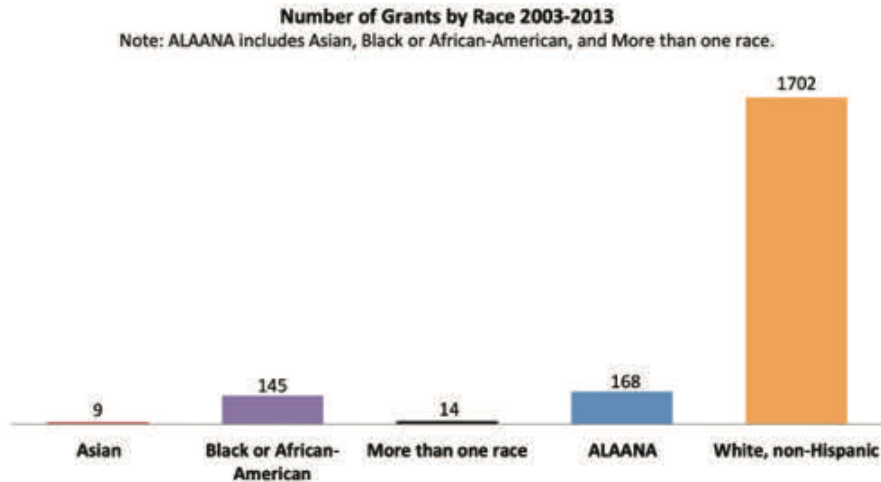
**Table 17: The Heinz Endowments**



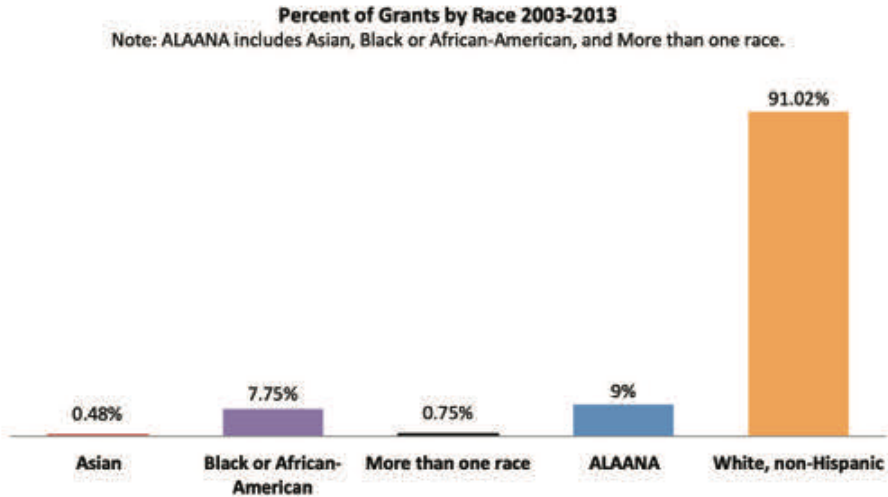
**Table 18: The Heinz Endowments**

2013-2017	Number of grants	Sum of Grant Amount	Sum of Amount Requested
Asian	4	\$50,000	\$85,000
Black or African-American	102	\$7,243,930	\$8,717,340
Indigenous	2	\$25,000	\$30,000
More than one race	6	\$284,690	\$307,965
ALAANA	114	\$7,603,620	\$9,140,305
White, non-Hispanic	342	\$40,923,714	\$49,390,329
Total	456	\$48,527,334	\$58,530,634

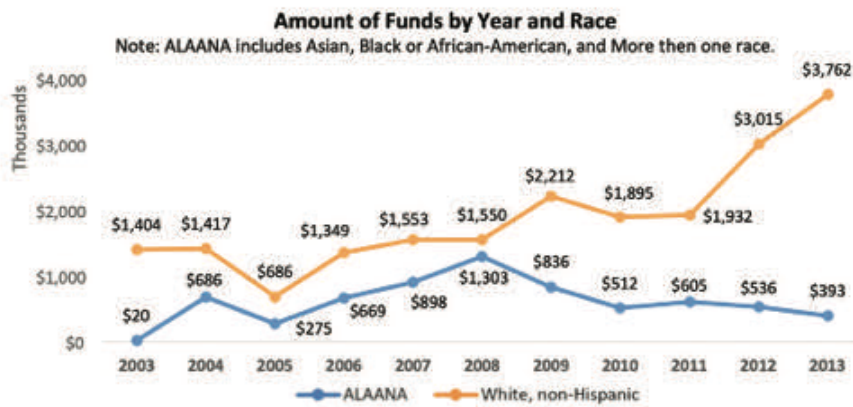
**Table 19: The Heinz Endowments**



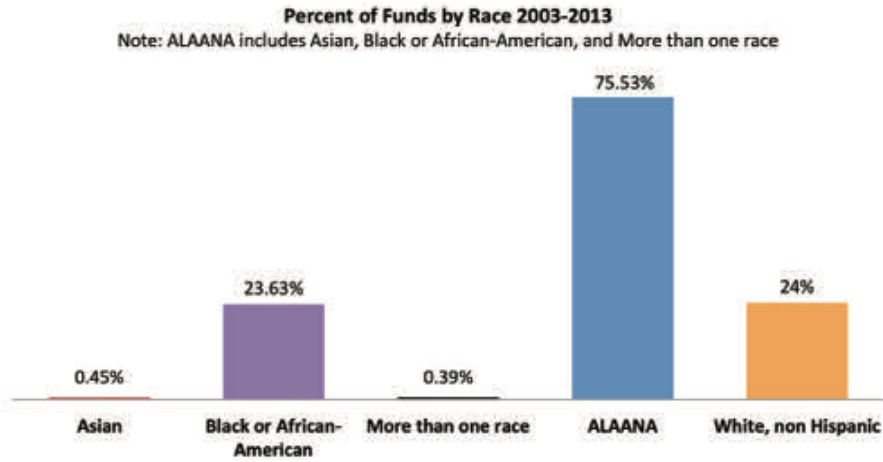
**Table 20: The Pittsburgh Foundation**



**Table 21: The Pittsburgh Foundation**



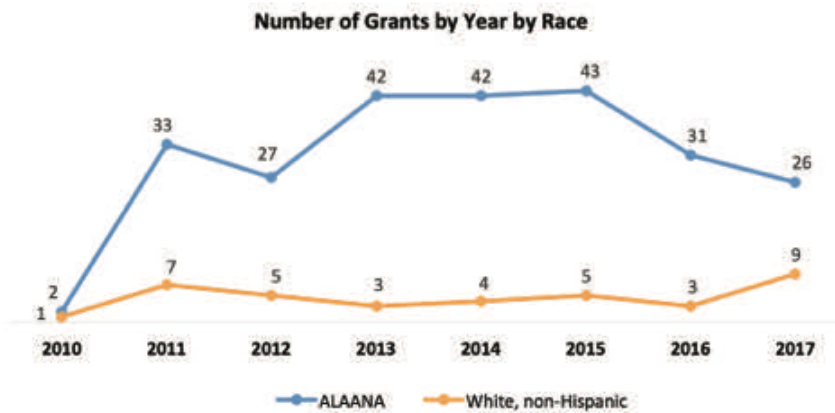
**Table 22: The Pittsburgh Foundation**



**Table 23: Advancing Black Arts**

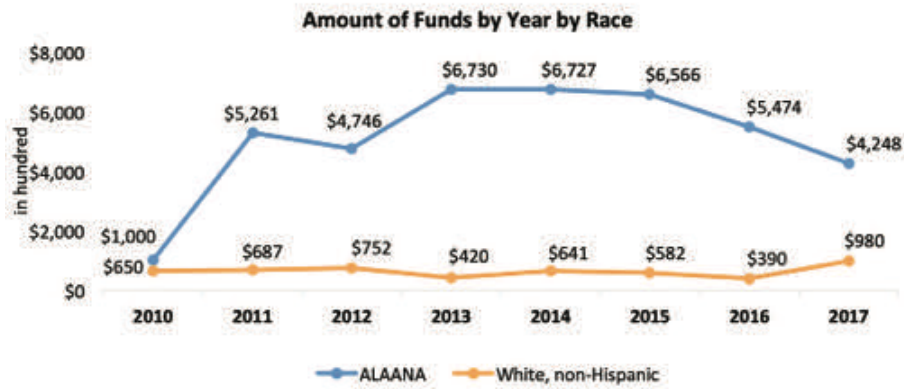
	Number of grants	% of total grants	Amount of Funds	% of total funds
Black or African-American	246	86.74%	\$3,977,294	88.35%
More than one race	4	1.52%	\$69,697	1.12%
White, non-Hispanic	33	11.74%	\$538,315	10.53%
Grand Total	283	100.00%	\$4,585,306	100.00%

**Table 24: Advancing Black Arts**

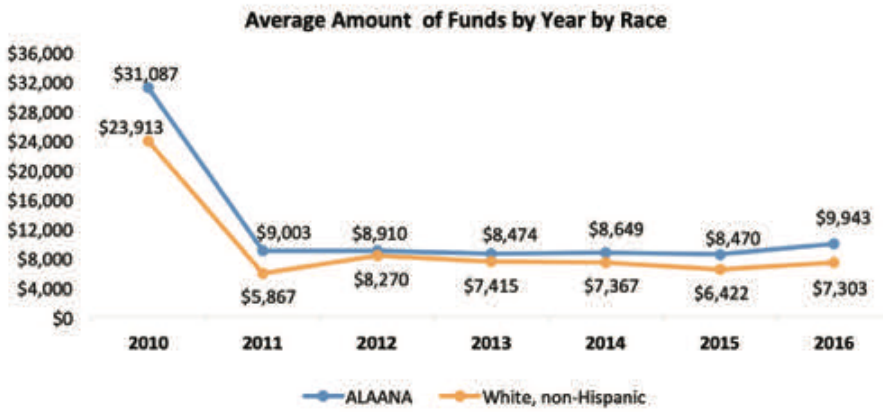




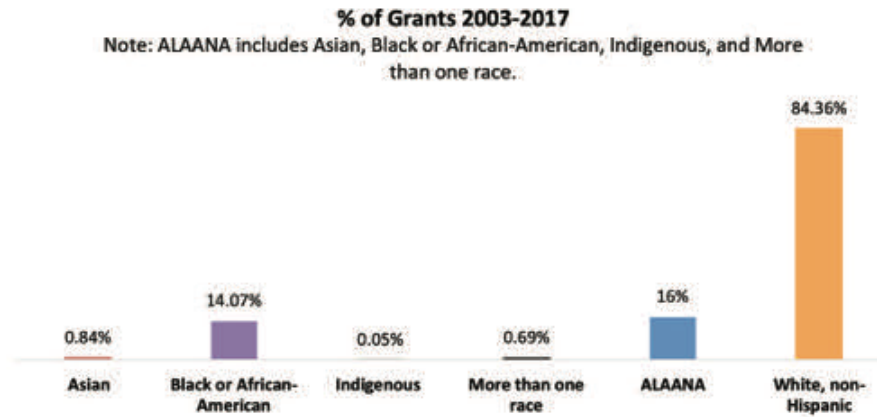
**Table 25: Advancing Black Arts**



**Table 26: Advancing Black Arts**



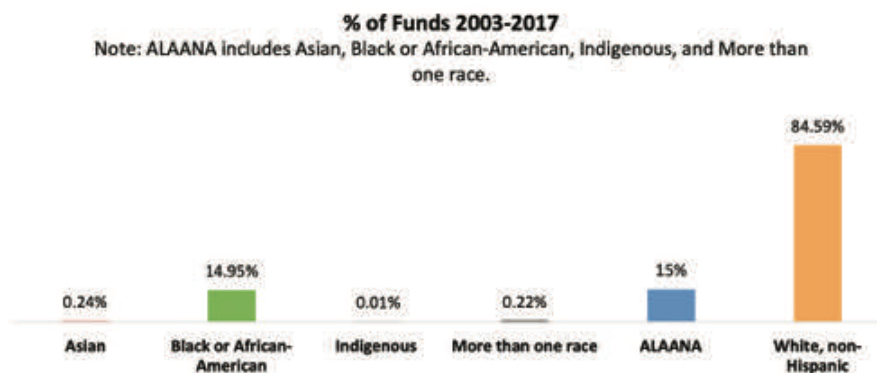
**Table 27: Additional Private Foundations**



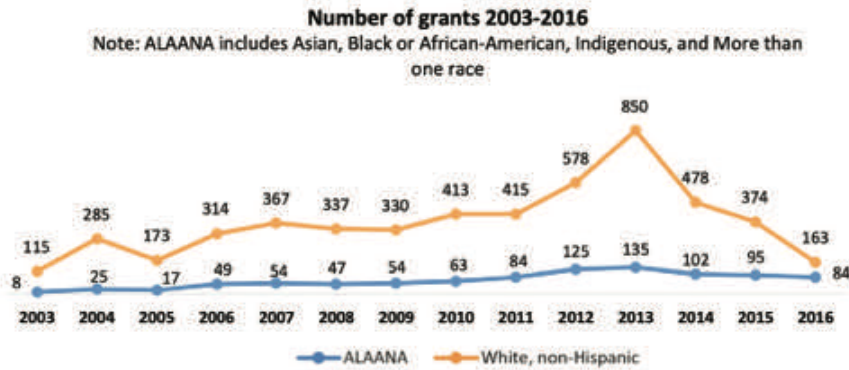
**Table 28: Additional Private Foundations**



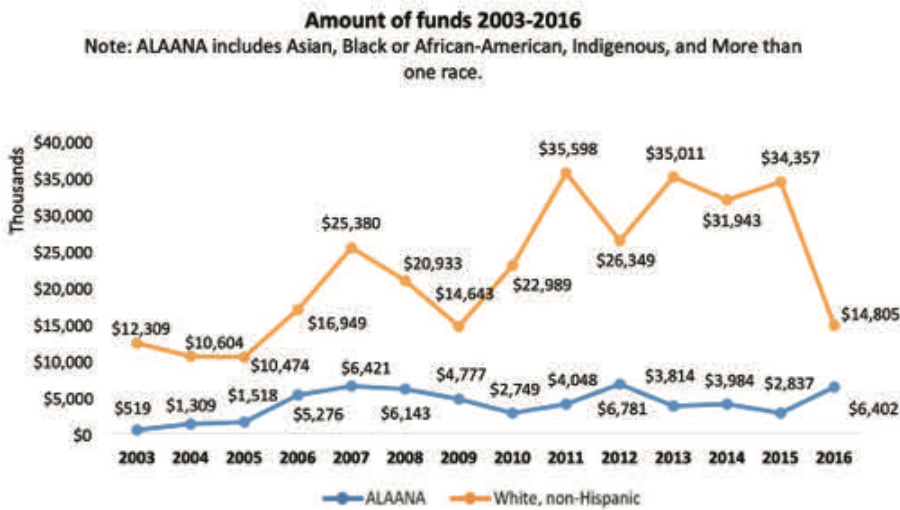
**Table 29: Additional Private Foundations**



**Table 30: Additional Private Foundations**



**Table 31: Additional Private Foundations**



**Table 32: Foundation Funding by Race, 2003-16**

Row Labels	Number of grants	% of Total grants	Total funds	% of Total funds	Mean funds
Asian	52	0.84%	\$902,885	0.24%	\$17,363
Black or African-American	875	14.07%	\$56,174,352	14.95%	\$64,199
Indigenous	3	0.05%	\$35,000	0.01%	\$11,667
More than one race	43	0.69%	\$818,584	0.22%	\$19,037
White, non-Hispanic	5247	84.36%	\$317,928,116	84.59%	\$60,592
Grand Total	6220	100.00%	\$375,858,937	100.00%	\$60,427

Table 33: Foundation Rankings in Number of Grants, 2003–16

Organization	Number of grants	Rank	Total Funds	Rank
Allegheny Foundation	28	17	\$2,132,500	12
BNY Mellon Foundation	34	15	\$1,237,805	14
Buhl Foundation	135	12	\$3,352,700	10
Eden Hall Foundation	234	8	\$30,028,832	3
EQT Foundation	143	11	\$3,326,410	11
Fine Foundation	157	10	\$24,241	18
FISA Foundation	38	14	\$630,136	15
Giant Eagle Foundation	22	18	\$446,000	17
Grable Foundation	401	4	\$14,484,529	8
The Heinz Endowments	1354	2	\$138,649,343	1
Hillman Foundation	495	3	\$16,313,400	6
Jack Buncher Foundation	167	9	\$4,592,128	9
Kraft Heinz Foundation	117	13	\$1,419,630	13
McCune Foundation	251	7	\$24,307,802	5
The Pittsburgh Foundation	2002	1	\$29,658,392	4
PNC Foundation	278	5	\$14,832,559	7
PPG Foundation	33	16	\$556,787	16
R.K. Mellon Foundation	276	6	\$82,996,900	2
<b>TOTAL</b>	4679		\$228,189,528	

Table 34: Foundation Funding to ALAANA Organizations, by total funds received, 2003–16, Top 10

Total funds received			
	Organization	Total Funds	% of total funds
1	August Wilson Center – African American Cultural Center	\$17,768,367	28.7%
2	Manchester Craftsmen’s Guild	\$10,822,094	17.5%
3	Community Theater Project Corp. (Kelly-Strayhorn)	\$6,352,905	10.3%
4	Focus on Renewal Sto-Rox Neighborhood Corporation	\$3,593,926	5.8%
5	Multicultural Arts Initiative	\$3,411,750	5.5%
6	African American Cultural Center	\$1,900,000	3.1%
7	Afro American Music Institute	\$1,752,411	2.8%
8	Hill House Association	\$1,286,000	2.1%
9	The Legacy Arts Project, Inc.	\$1,122,855	1.8%
10	Pittsburgh Dance Alloy	\$991,696	1.6%
	<b>TOTAL</b>	<b>\$49,002,004</b>	<b>79.2%</b>

Table 35: Foundation Funding to ALAANA Organizations, by number of grants, 2003–16, Top 10

Number of grants			
	Organization	Number of grants	% of total grants
1	August Wilson Center – African American Cultural Center	112	10.0%
2	Manchester Craftsmen’s Guild	110	9.8%
3	Community Theater Project Corp. (Kelly-Strayhorn)	88	7.8%
4	Asian American Film Festival - Silk Screen	54	4.8%
5	Afro American Music Institute	52	4.6%
6	Pittsburgh Playwrights Theater Company	46	4.1%
7	The Legacy Arts Project, Inc.	37	3.3%
8	Pittsburgh Dance Alloy	37	3.3%
9	Dreams of Hope	35	3.1%
10	Hill Dance Academy Theater	34	3.0%
	<b>TOTAL</b>	<b>605</b>	<b>53.9%</b>

Table 36: Number of grants and Total funds received by White, non-Hispanic organizations, 2003–16, Top 10

Number of grants			
	Organization	Number of grants	% of total grants
1	Carnegie Institute	566	9.4%
2	Pittsburgh Trust for Cultural Resources - Pittsburgh Cultural Trust	527	8.8%
3	Pittsburgh Symphony	431	7.2%
4	Pittsburgh Opera	290	4.8%
5	Pittsburgh Filmmakers	216	3.6%
6	Pittsburgh Ballet Theater	212	3.5%
7	Pittsburgh Public Theater	180	3.0%
8	Children’s Museum of Pittsburgh	175	2.9%
9	Frick Art & Historical Center	122	2.0%
10	City Theater Company	121	2.0%
	<b>TOTAL</b>	<b>2840</b>	<b>47.3%</b>

Total funds received			
	Organization	Total Funds	% of total funds
1	Pittsburgh Trust for Cultural Resources - Pittsburgh Cultural Trust	\$65,129,026	18.4%
2	Pittsburgh Symphony	\$46,891,342	13.3%
3	Carnegie Institute	\$30,400,653	8.6%
4	Pittsburgh Opera	\$20,488,521	5.8%
5	Children’s Museum of Pittsburgh	\$17,721,659	5.0%
6	Pittsburgh Ballet Theater	\$14,500,006	4.1%
7	Frick Art & Historical Center	\$12,139,494	3.4%
8	Pittsburgh Filmmakers	\$10,933,730	3.1%
9	Greater Pittsburgh Arts Council	\$10,562,563	3.0%
10	Pittsburgh Public Theater	\$9,324,506	2.6%
	<b>TOTAL</b>	<b>\$238,091,500</b>	<b>67.4%</b>



Kayla Nogueira Cook, Maritza Mosquera, and Alison Zapata celebrate at the opening reception for the #notwhite collective exhibition "In Between the Middle" at the Brew House Association, South Side, 2018.  
*Photo by Veronica Corpuz*

## GPAC EQUITY & INCLUSION POLICY

*This policy was prepared by the following Ad Hoc Committee of the GPAC Board of Directors: Dr. Veronica Morgan-Lee, Chair; Members: Catena Bergevin, Kareem Corbin, Tracy Edmunds, Katie Jacobs, Tinsy Labrie, Clayton Merrell, Maureen Rolla, Mitch Swain*

### Context

Greater Pittsburgh Arts Council (GPAC), informed by its vision for “an equitable, innovative, and flourishing arts and culture community,” seeks to strengthen the sector via grants, professional development, technical assistance, legal and business consulting, and research-based advocacy activities. In the state and federal policy sphere, GPAC works to position the arts and culture as an important factor in social justice, community revitalization, creative place-keeping, and youth development.

Throughout this work, GPAC has also been guided by the core values of Equity, Inclusion, Creativity, Collaboration, Accessibility, and Knowledge.

The results to date have been a wide array of institutional activities reflecting GPAC’s long term commitments to equity and inclusion in the areas of advocacy, grantmaking, communications, thought leadership, conversation facilitation, research, hiring practices, and diversification of the Board.

While equity and inclusion has been an important focus of GPAC since the organization was founded over a decade ago, efforts in these areas have accelerated in the past five years. Further, GPAC is also taking inspiration from local foundation-led convenings on moral leadership and critical issues of racial, social and economic equity in our region. There exists a collective charge to address the persistent inequities in our region, and GPAC is part of this work.

In light of GPAC’s internal progress and broader calls for moral leadership on equity and inclusion, it is time now, under the direction of the GPAC Board’s Equity and Inclusion sub-committee, for GPAC to establish a formal, comprehensive policy to:

- Renew and update GPAC’s commitments to equity and inclusion in and through the arts
- Guide GPAC’s future strategies in equity and inclusion
- Position GPAC as a leader in how others—arts organization leaders, artists, funders, and partners in the region—can collectively address equity and inclusion issues

### Definitions and Frameworks

Equity is “the state, quality or ideal of being just, impartial and fair.” The concept of equity is synonymous with fairness and justice. It needs to be thought of as a structural and systemic concept. Equity is a complex combination of interrelated elements intentionally designed to create, support and sustain social justice. It is a robust system and dynamic process that reinforces and replicates equitable ideas, power relations, resources, strategies, conditions, habits and outcomes.

Inclusion is the practice of including and of being included within a group or structure. It highlights the mosaic of individuals offering unique perspectives, with the goal of minimizing tensions between groups and building capacities to get along. Inclusion involves authentic and empowered participation and a true sense of belonging.

Institutional equity encompasses racial, ethnic, gender, and religious diversity, cultural norms

and perspectives, national origin, sexual orientation, physical ability, social, economic, education, and life circumstances.

In regards to arts and culture, equity and inclusion entail recognition of the contributions of all populations to the cultural vibrancy of our neighborhoods, city, and region. Other features are support for and full engagement of all persons, including those who have been historically un-represented in:

- *The development of arts policy*
- *The support of artists*
- *Accessible, thriving arts venues for expression and engagement*
- *Equitable distribution of financial, capacity-building, and informational resources*

Equity and inclusion are about social justice. And, when equity and inclusion are present, diversity occurs. Equity and inclusion are also matters of societal benefit, including social cohesion, cross-cultural communications, and neighborhood development. As demographics change, and understanding of structural racism and other forms of bias increase, new and broader understanding of diverse forms of artistic expression and engagement will emerge and bring new societal benefits. That said, such developments don't just happen. Committed action is essential.

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### **GPAC Acknowledgements**

GPAC has advanced equity and inclusion in many ways, but by no means is this work complete. Going forward, GPAC's work in equity and inclusion will be informed by these premises:

- *Equity and inclusion are vital to a strong, vibrant arts sector that yields multiple public benefits, including artistic, social, cultural, and economic benefits.*
- *Everyone deserves access to a full, creative life.*
- *There are underlying biases and systems of power that confer privilege and lead to inequities in the distributions of public benefits through the arts.*

• *Challenging inequities is the collective responsibility of all in the arts and culture sector.*

• *Artists, both working independently and within organizations, as well as art, itself, can effectively challenge inequities and envision more just and inclusive alternatives.*

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### **Modeling Equitable, Inclusive Policies and Practices**

In order to provide informed, credible, and effective leadership for equity and inclusion, GPAC commits itself to the following institutional practices, to:

- *Prioritize equitable funding in advocacy messaging*
- *Use inclusive practices in grantmaking decisions*
- *Employ a diverse array of media in order to reach all populations*
- *Provide thought leadership in regional and nationwide arts & equity initiatives*
- *Facilitate open conversations about equity, inclusion and the arts*
- *Ensure individuals from under-represented populations are adequately "counted" in research projects and invited to participate in research planning*
- *Practice fair and equitable recruitment and hiring of staff, consultants, and event presenters*
- *Continue diversification of Board membership*

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### **Fueling Sector-wide Progress**

Starting points for sector-wide progress are the establishment of a spirit of understanding that individuals and organizations are in different places regarding equity and inclusion, and transparent dialogues about how collectively to seek remedies and maximum benefits for all. The need for open communication applies to arts and culture providers, funders, and service organizations, with GPAC taking a lead role.



## Arts and Culture Organizations

In the pursuit of systemic change regarding equity and inclusion in arts and culture organizations, GPAC, along with strategic partners, will offer expanded professional development and informational resources on:

- *Conducting organizational self-audits of progress on equity and inclusion*
- *Diversifying Boards of Trustees*
- *Equitable hiring practices*
- *Un-biased communications that reach under-represented populations*
- *Increasing resource development capacities, with a special focus on individual giving for under-represented organizations*
- *Expanding audience development through diversification and engagement*
- *Terminology and definitions*

## Funders

To help both private and public funders become more equitable in their grantmaking, GPAC and key partners will first research whether and how arts funding in this region is inequitable or not. Further, GPAC will facilitate conversations about how funder policies and practices can promote or hinder equitable distribution of funds. Finally, GPAC and its strategic partners with similar commitments to equity and inclusion will offer learning opportunities and information resources on a range of issues:

- *Developing an organization-wide equity and inclusion plan*
- *Establishing goals and targets for equity and inclusion, and means to measure achievement of such goals and targets*

- *Designing equity and inclusion training for Board and staff members*
- *Devising new grant proposal systems, including weighted criteria and expert panels*
- *Review of pros and cons of special programs focused on equity and inclusion*

## Data Collection, Advocacy, and Field Advancement

GPAC will increase its local and national collaborations in order to devise and implement systems for regular data collection on under-represented populations (as well as White applicants and grantees). This will be done, in part, based on definitions devised by the ALAANA-majority Learning and Leadership Committee, which advises GPAC on its equity in funding research. Implementation of systems will require common use of these definitions in all funders' grant applications. By using these definitions over time, it will be possible to track changes in the degree to which arts funding in Greater Pittsburgh is becoming more equitable or not.

## Next Steps

GPAC very much looks forward to working with artists, arts organizations, artistic and administrative leaders, funders, and cross-sector partners to make equity and inclusion a further point of pride for our region's creative community. This work requires a long view, with benchmarks to measure progress over time. Working together, we can create an arts community that is not only more fair and just but also brings unprecedented benefits to all in Greater Pittsburgh.



## Appendix II

### GPAC ACTIONS ON EQUITY, INCLUSION, ACCESSIBILITY & THE ARTS

**G**reater Pittsburgh Arts Council, since its inception, has asserted, maintained, and developed a commitment to racial equity and inclusion in the arts. GPAC's strategic plan and policies reflect this commitment, and GPAC takes a leadership role in the conversation for racial equity in the arts. Below are the institutional practices that reflect this commitment.

#### Advocacy

As part of GPAC's Advocacy trainings and briefings, we ensure that presenters and panelists of color share their perspectives. GPAC and other arts advocates regularly visit Pennsylvania elected officials who represent communities of color.

#### Communications

Following a communications inventory in 2013, GPAC communications strategies include hiring videographers and photographers of color and people with disabilities, as well as ensuring that our communications materials both include voices and faces of color and are distributed in communities of color. Public relations and promotion strategies include reaching media outlets that speak to communities of color.

#### Grantmaking

Since 2013, panels for GPAC's Grants Program have been diversified to include more people of color, people with disabilities, and rural artists. This has resulted in a more equitable distribution of funds. Grant information sessions and meetings take place in more rural communities and Pittsburgh neighborhoods outside of downtown.

#### HR Practices

Employee relations reflect current best practices for diversity, equity, and inclusion. This includes the employee handbook, job descriptions, recruitment and hiring. Job postings are placed in diverse publications, actively seeking qualified candidates of color. We host employee diversity, equity and inclusion trainings.

#### Presenters & Speakers

GPAC insists on diverse speakers at all of our events—as workshop leaders, speakers, experts, panelists, and facilitators. At all of our events that require an arts presentation, diversity is critical deciding factor in the selection of performers. Our exhibition series, "Art on the Walls" focuses on underrepresented artists.

#### Purchasing

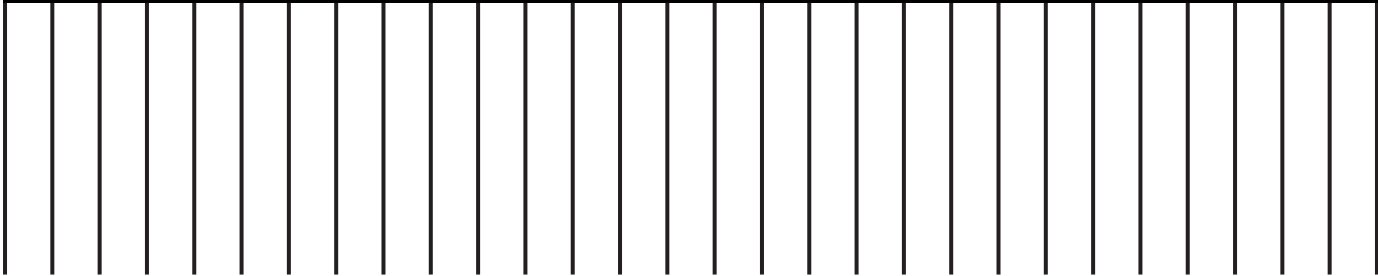
As a matter of equity, GPAC seeks bids for work proposals from businesses owned by women, minorities, and families—not just large corporations.

#### Research

GPAC research methods ensure that organizations of color are represented in counts of the scope of the arts and culture sector, such as with the **Culture Counts 2016** and **Arts and Economic Prosperity V** reports. Individuals of color are sought out as presenters and panelists, sharing perspectives at public events. GPAC actively seeks out researchers of color for participation in GPAC's Pittsburgh Arts Research Committee.



Simon Phillips and Michele de la Reza perform  
"In Defense of Gravity," 2017, Attack Theatre  
*Photo by Mark Simpson Photography*





Bricolage Production Company "B.U.S." actors on stage for their bow at the New Hazlett Theater  
*Photo by Jen Saffron*

## Appendix III

### REGARDING SERVICE ON THE COMMITTEE

*"I work with a lot of artists who are not aware of funding opportunities and others who don't think they will receive funding because of their race or socioeconomic status." — Amber Epps, Bloomfield-Garfield Corporation*

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*"At Carnegie Museum of Art, for the past years, I have been contributing to processes that promote diversity, equity, social justice, and inclusion, both internally and externally." — Divya Rao Heffley, Carnegie Museum of Art*

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*"What would make Mia an incredible part of the Committee is her unwavering commitment to equity in the arts and art funding community and overall ecology of Southwestern PA. She is a tireless listener to all voices who empowers those around her to speak and be heard." — From a statement in which Mia Hooper, Attack Theatre, was nominated for the Learning and Leadership Committee*

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*"The field of philanthropy (the arts in particular) has an urgent need to acknowledge and respond to racial gaps in funding and actively move toward a power-sharing model." — Mac Howison, The Heinz Endowments*

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*"I am interested in building new ways of achieving cultural equity and equality in Pittsburgh instead of obsessing with restructuring the existing broken establishment, which is risk averse and falls back on Whiteness as the default mode of operating." — Kilolo Luckett, Cultural Producer and Art Historian*

*"My scholarship interrogates issues of equity and race, specifically within the context of schooling. There are many similarities between inequities in education and the gaps in funding allocation when it comes to artists from underrepresented and underserved populations." — Jason Mendez, Literary Artist*

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*"As a diversity professional, I have identified best practices in creating a more diverse, inclusive, and equitable workforce, and providing research to support and push change. As an artist of color, equitable opportunities in the arts for all are deeply personal for me." — Amanda Neatrou, Robert Morris University*

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*"I am very interested in the work of the Learning and Leadership Committee because of the vital impact the information gathered will have on improving the necessary existence and sustainability of diversity in the Pittsburgh arts community." — Verna Vaughn, Dancer/Choreographer/Researcher*

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*"I'm very interested in better understanding the ways policies and politics affect arts funding and why. To that I bring more than a decade of work in grassroots initiatives focused on culturally relevant and socially practical education and community experiences for people of African descent." — LaKeisha Wolf, Ujaama Collective*



## Appendix IV

### DATA-CODING OPTIONS FOR ARTS ORGANIZATIONS BY RACE

**M**ost public and private funders in Greater Pittsburgh either have not (and/or do not) collect racial data on their arts grantees. This is a familiar story throughout the U.S. The resulting shortage of data complicates the prospect of analyzing how and to what extent local arts funders distribute grants to organizations of color.

But the shortage can be addressed through a process of post-coding. Post-coding creates criteria for defining the racial identity of arts and cultural organizations. There are many such criteria that funders active in cultural sector funding use or recommend.

There are three dimensions to post-coding:

- Identifying and selecting specific racial categories
- Applying selected racial categories not just to individuals but to organizations
- Defining other characteristics, e.g., audiences and communities served, traditions represented, make-up of staff, and Board leadership

Here are noteworthy options currently in practice or proposed that the Learning and Leadership Committee used to establish codes.

#### Grantmakers in the Arts

An ALAANA organization is one whose primary intentions, practices, and mission are by, for, and about ALAANA artists, cultures, and communities

1. Racial categories: African, Latino/a, Asian, Arab, Native American
2. Other defining characteristics: organizational mission; executive leadership and staffing; governance; programmatic content; engagement of artists

#### Unsung Majority report

1. Racial categories: Black/African American, White Caucasian
2. Other defining characteristics: If 50% of staff are individuals of one race, e.g., Black, then the organization is coded Black-led; also recommends coding by a combination of who leads and who is served, e.g., White-led work for Black Arts Activity, or Black-initiated work in White organizations

#### DataArts

1. Racial categories: White (non-Hispanic), Black, Asian, Hispanic/Latino (a), Indigenous, Middle Eastern, Self-identified, More than one race or ethnicity
2. Other defining characteristics: Primary ethnic group served (Indigenous people; People of Asian, European, African, Latin American, or Middle Eastern descent; Other Ethnic Group); DataArts is also using these categories to identify the racial make-up of organizations' Board, Staff, Volunteers, and Audiences

#### Minnesota State Arts Board

1. Racial categories: White (non-Hispanic), Black, Asian, Hispanic/Latino (a), Indigenous, Middle Eastern, Self-identified, More than one race or ethnicity
2. Other defining characteristics: Organizations defined by race if over 50% of the organization's staff and board is of one race/ethnicity

#### Michigan Council on the Arts

1. Racial categories: White (non-Hispanic), Black, Asian, Hispanic/Latino (a), Indigenous, Middle Eastern, Self-identified, More than one race or ethnicity
2. Other defining characteristics: Organizations defined by race if over 50% of the organization's staff and board is of one race/ethnicity, and additional evidence of an organization's commitment to diversity and equity throughout their staff, Board, and audiences served

San Francisco Arts Commission Cultural Equity Initiative Program

1. Racial categories: African American, Asian American, Latino/a, Native American, Hawaiian, Pacific Islander
2. Other defining characteristics: Arts organizations which are deeply rooted in and able to express the experiences of a historically underserved community (including those listed above)

Los Angeles County Cultural Equity & Inclusion Initiative

1. Racial categories: White/Caucasian, Black/African American, Asian, Hispanic/Latino, Indigenous, Some other race (e.g., Alaskan Native, Native Hawaiian, Pacific Islander) More than one race or ethnicity

2. Other defining characteristics: not defined

New York City Department of Cultural Affairs

1. Racial categories: see chart below
2. Other defining characteristics: these categories are not yet used to define arts organizations by race, only to identify the racial composition of organizations' Board and staff

### **White**

A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

### **Black or African American**

A person having origins in any of the Black racial groups of Africa.

### **American Indian or Alaskan Native**

A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.

### **Asian**

A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.

### **Native Hawaiian or Other Pacific Islander**

A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.

### **Two or More Races**

All persons who identify with more than one of the above five races.

### **Decline to state**

Ethnicity  
Description

### **Hispanic or Latino**

A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.

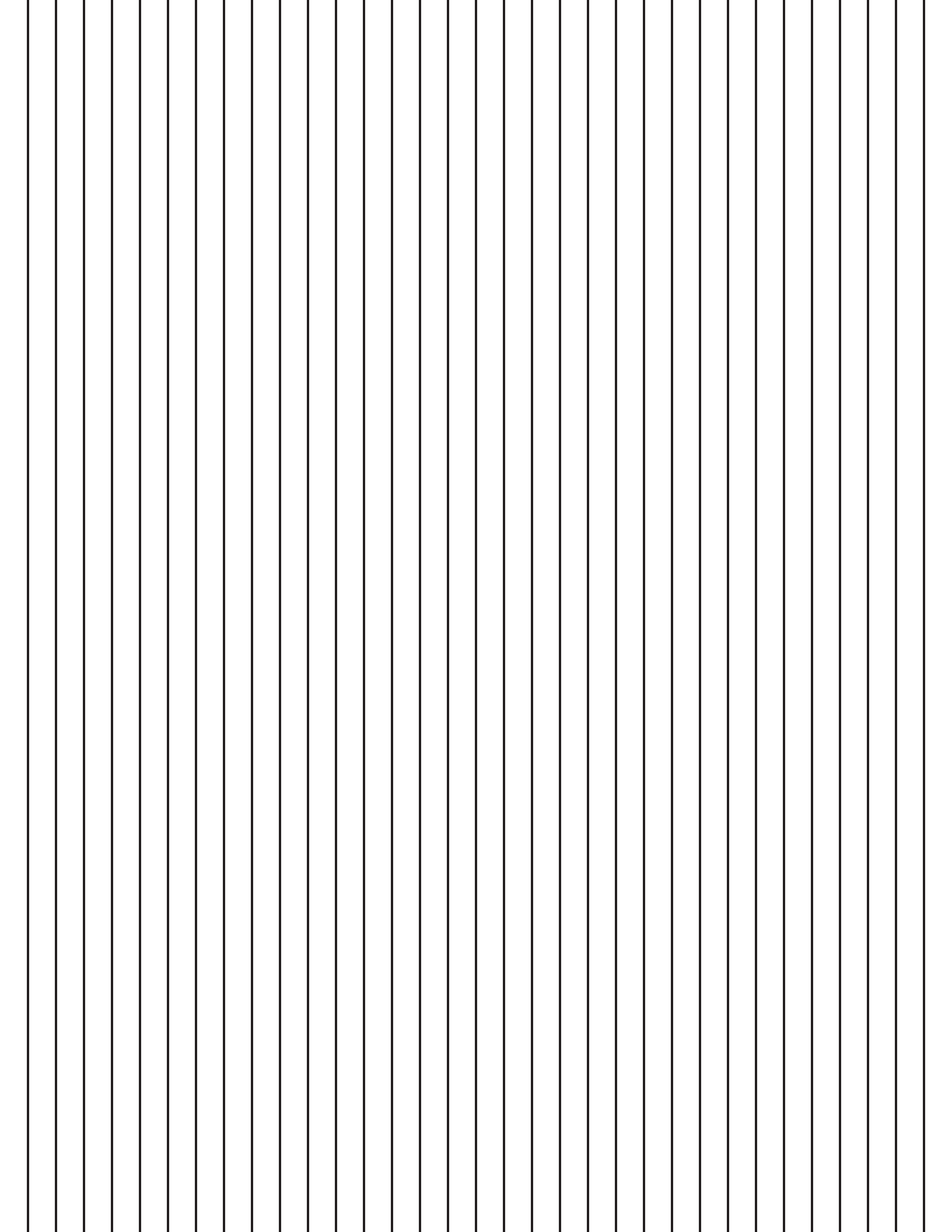


## Appendix V

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## ABOUT GREATER PITTSBURGH ARTS COUNCIL

Greater Pittsburgh Arts Council is the champion of the arts in Southwestern Pennsylvania, providing critical funding, advocacy, and resources for artists and arts organizations. Comprised of over 250 nonprofit and artist members, GPAC provides resources and services so that artists, arts leaders, and arts organizations can grow their skills, garner resources, and advance their practice. Since its inception in 2005, GPAC has engaged in equitable institutional practices in the areas of advocacy, communications, grantmaking, human resources, partnering, presentations and speakers, purchasing, and research. GPAC's Board of Directors recently developed an Equity & Inclusion Policy and Plan to: renew and update GPAC's commitments to equity and inclusion in and through the arts; guide GPAC's future strategies in equity and inclusion; and provide community-wide leadership to address equity and inclusion issues. For more information, please visit [pittsburghartsCouncil.org](http://pittsburghartsCouncil.org).

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Performance of "ABBEY: in the Red,"  
2017 by STAYCEE PEARL dance project  
& SoySos, August Wilson Center –  
African American Cultural Center.  
*Photo by Kitoko Chargois*